

ASIA PACIFIC NAZARENE THEOLOGICAL SEMINARY

AN ANALYSIS OF THE ATTITUDES TOWARDS CONTEMPORARY WORSHIP  
MUSIC IN THE PAPUA NEW GUINEA CHURCHES OF THE NAZARENE

A Thesis Proposal Submitted to the Faculty of  
Asia Pacific Nazarene Theological Seminary  
In Partial Fulfilment of the Requirements for the Degree  
Master of Science in Theology  
(Pastoral Ministry)

BY

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March 30, 2017

ASIA PACIFIC NAZARENE THEOLOGICAL SEMINARY

WE HEREBY APPROVE THE THESIS

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IN PARTIAL FULFILLMENT OF THE COURSE REQUIREMENT FOR THE  
DEGREE

MASTER OF SCIENCE IN THEOLOGY

(PASTORAL MINISTRY)

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## ACKNOWLEDGEMENT

This thesis project could not be successfully completed without various individuals and groups who graciously contributed their lives and resources in different ways to assist me over the course of this research and writing.

First I acknowledge God the Father, Son and the Holy Spirit for the privilege to go through the experiences that have served as the motivational platform for this research. I am thankful for the privilege to study at a graduate level seminary and to have the possibility to conduct this research. I am grateful for the knowledge, wisdom and revelation gained through this research project along with the spiritual, cognitive and physical provisions that helped me successfully complete this study.

To Dr. Lyne Shmidt, my thesis advisor: Thank you for making time available in the midst of your busy schedules to guide me all the way to the completion of this project. Your invaluable input into this project is a treasure that I appreciate so much.

To those who have kindly consented to be readers of this project: Professor Becky A. Davis, Dr. Daniel Behr, Dr. Floyd Cunningham, Dr. Mitchel Modine and Dr. Eun Joo Lee. Your inputs have not only helped to broaden my view but also tuned my understanding to communicate better in my research work in future.

I also extend my acknowledgement to the faculty, general service workers and fellow students of APNTS for your prayers, encouragements and the gift of love expressed abundantly through countless supportive means.

To my family: Special appreciation to my wife Christina and daughter Cindy for continuously supporting me through your prayers, your companionship, and your love expressed through the daily chores of our family life. Also not forgetting my immediate relatives (the Mahisu and Koro family) and extended families in PNG. Thank you for your prayers, logistics and moral support.

Cherished in my heart is also the backing of long and short term missionaries serving in Papua New Guinea. I acknowledge the support of Rev. Mike and Diane Chapman, Rev. Peni and Talasua Fakaua, Dr. Graham and Elaine Wetzig, Rev. Harmon and Cindy Schmelzenbach, Dr. Jim and Cathy Radcliffe, and other faithful missionaries at Kudjip Nazarene Hospital. I also extend my appreciation to others who are not in PNG but have been continuously supportive while serving the Lord in other regions.

To the Nazarene families in PNG who have assisted in my research interviews and surveys: Special appreciation to Rev. Jacob and Bayu Urri, Pr. Mike Ona, the staff and students of MNBC, Mr. White and Regina Kintak, the staff and students of

NCON, the NYI's in different districts around the country, Nazarene pastors, District Superintendents and the thousands of Nazarene church members around the country who hold me in their prayers. You gave me a reason to study and to embark on this project.

The support of the host culture has been accommodative to me. Special appreciation to Dr. Jason and Rev. Milla Hallig, the ICF Church of the Nazarene, the Filipino pastors and Christian friends who have showered me with love and kindness during the months of research and writing. Your friendly attitude and the warm spirit of embracing foreigners into your community has played a significant contribution to my emotional life and thus encouraged me to feel at home while working on this project.

## **ABSTRACT**

This study was conducted to discover the attitudes of Nazarene worshippers towards worship music that could negatively affect the Church of the Nazarene in Papua New Guinea. The purpose was to identify the views that form the attitudes that may possibly be detrimental to the holistic growth of Christians within the denomination as well as their influence in and out of the ecumenical community of faith. The Ethnographic research method served as the main process of gathering data. The findings presented views from a diverse spectrum over the years that have laid the platform for the held attitudes. Most of the attitudes are rooted in the values, beliefs and practices of the Melanesian traditional culture and the influence of early Christian missionary legacy.

With the rapid changes in the Papua New Guinean culture, many worshippers struggle between holding onto their former ways and embracing the new styles of contemporary Christian worship music. The findings, conclusions and recommendations in this work are intended to serve as a resource to aid pastors, worship leaders and church members in the Church of the Nazarene in Papua New Guinea and other Melanesian countries.

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## **CHAPTER 1.**

### **THE PROBLEM**

#### **Introduction**

This research was conducted among worshippers in the Church of the Nazarene in Papua New Guinea (PNG). There were three groups of people involved in the survey – The young people in the Church (NYI), the pastors, the faculty and students of Melanesian Nazarene Bible College (MNBC), Melanesia Nazarene Teachers College (MNTC) and Nazarene College of Nursing (NCON).

Worship music in the Church of the Nazarene in PNG is a subject of critical consideration among pastors, musicians and the congregation. Over the years I have observed different views about worship music expressed by the worshippers. This study was therefore carried out in order to discover the common differing views and how they have gradually developed from good intentions. Yet in an undesirable manner could negatively affect the attitudes of the worshippers towards worship music.

#### **Background of the Study**

My interest in music started between the ages of eight and nine. By the age of eleven, I began playing music in my local church. Years later when I entered Bible College, I began playing music with other musicians in several Nazarene churches in many of the highlands provinces. I also embraced the attitudes and practices of certain pastors, church leaders, senior worship leaders and other congregation members who strongly emphasised a view of what was locally termed as the

“Nazarene style of worship music.” I was taught to believe that the outcome of a worship service is heavily dependent on music. For that reason I was challenged to obtain inner spiritual strength through different means, dress a certain way and play a certain style of music. My theological matrix of worship and music developed and took shape from the impact of the held beliefs and practices of my predecessors. By observing that I felt more spiritual and righteous. I became very critical of anyone who had different ideas of worship music than mine; never realizing my own bigotry.

Years later, serving as a young district licenced pastor, I took the ministry of music in my local church very seriously. Every Saturday evening I met with the church musicians for music rehearsal for Sunday worship. As usual after the rehearsal, I expected the musicians to join me in a prayer vigil. After praying we would sleep in the church so we could wake up early the next day for an hour of prayer and group devotion.

One Saturday evening one of my church board members asked me a startling question about why we had to go to the church or the prayer mountains to sleep and pray rather than at our own homes? Confused, I did not give him a good response because I had no answer. I was faithfully maintaining what was passed on to me from other seasoned pastors and musicians without question. Nonetheless his analytical question sparked a light in my mind to evaluate my own assumptions. The worshippers expected to see or hear us practice some form of religious piety. And so, like a sheriff, I used my religious prerogative (as a pastor) to enforce the expectations on the musicians under me. Nonetheless I began asking myself whether I was pleasing God or the people. I was troubled with many of the religious beliefs and practices I held. Over a course of ten years I tried different experiments with my music team which challenged the paradigms of worship music in churches where the musicians I

had influenced had gone to minister. As I began growing in the knowledge of the Word of God, the list of questions also grew. Finally I was impelled by these unanswered questions to develop this research.

Over the few years of ministry, my attitude towards worship music changed a lot, so as the musicians and worshippers I have influenced. I realized that we worship a certain way, expect our worship music to meet certain expectations and our church musicians to behave a certain way. All that we thought and practiced were based on our belief that musicians play an important role in influencing the outcome of a worship service. Whether we are right or wrong in the way we think, we may have developed an attitude that possibly controls our responses to music in our worship services.

I presume that any attitude towards worship music derived from a certain religious worldview can be very powerful in regulating the worship life of a group of people. Kraft also stated that one of the biggest struggles in the world is the struggle to change a person's religious worldview.<sup>1</sup> Whether it be witchcraft or terrorism, all are caused by an underlying periscope of religious worldviews. A worldview is "the foundational cognitive, affective and evaluative assumptions and frameworks a group of people makes about nature or reality which they use to order their lives"<sup>2</sup> It is so powerful that it has to some extent permeated many aspects of human life on earth since creation. The worldview is the essence of every people group since it influences the way of life of the people.<sup>3</sup>

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<sup>1</sup> Charles H. Kraft, *Worldview for Christian Witness* (Pasadena, CA: William Carey Library, 2008), 347.

<sup>2</sup> Paul G. Hiebert, *Transforming Worldviews: An Anthropological Understanding of How People Change* (Grand Rapids, Michigan: Baker Academy, 2008), 25 – 26.

<sup>3</sup> Kraft, 18.

Christianity has influenced more than two billion people around the world. Despite its success, it still struggles with transforming the people's attitudes towards worship music that have been instilled from different layers of worldview assumptions.<sup>4</sup> Hiebert stressed that more vividly that the surface level culture of Christian worship may have been easily converted but the deep level culture often remains imbedded and unnoticed. Hiebert notes that,

When we seek to win people to Christ, we look for evidence of conversion. Our first tendency is to look for changes in behaviour and rituals. This was true in missions in the nineteenth century. Many missionaries looked for evidence that people were truly converted, such as putting on clothes; giving up alcohol, tobacco and gambling; refusing to bow to ancestors; taking baptism and communion; attending church regularly. Such changes are important as evidence of conversion, but it became clear that these did not necessarily mean that underlying beliefs had changed. ... It is becoming increasingly clear, however, that transforming explicit beliefs is not enough to plant churches that are faithful to the gospel. People often say the same words but mean different things.<sup>5</sup>

Hence, it is interwoven in Christian practices and thrives as an instrumental factor that manipulates people's attitude towards their worship practices.<sup>6</sup> When their attitude towards worship is influenced in a certain way, anything that is used in worship is also affected. Since music has always been an important part of corporate worship, it has always been subject to the influence of the worshippers.

The Church of the Nazarene in Papua New Guinea (PNG) has touched thousands of lives through its different avenues of ministry. On that basis, it may be putatively easy to say that the Church has been successful in its mission since its establishment in 1955. For many, there lies a belief that the Church has been

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<sup>4</sup> Ibid, 13.

<sup>5</sup> Hiebert, *Transforming Worldviews*, 10 – 11.

<sup>6</sup> Robert T. Moran, Philip R. Harris and Sarah V. Moran, *Managing Cultural Differences: Global Leadership Strategy for the 21<sup>st</sup> Century* (Oxford, UK: Elsevier, 2007), 6-10.

successful in the progress of its *missio dei* to redeem the *imago dei*. Yet, I would like to find out if there might be a probability that the Church may have meticulously reformed the outward patterns of the people's lifestyles which may have not been necessarily accurate in depicting a holistic redemption of their *imago dei*. One of its components I would like to pursue further research on is their attitude towards worship music. I specifically would like to know if there are varying notions that control and divide people's expectations of music in their worship services.

As the saying goes, "people are products of their own cultures."<sup>7</sup> Could it be likely that despite the influence of Christianity in PNG, an appropriate Christian attitude concerning the use of music in worship may have not been clearly communicated and understood? Could there be any possible clues of variation in people's attitude towards worship music due of their diverse cultural beliefs and practices?

"The growth and development of urban centres that have intensified the process of urbanization in most parts of the world ... in the last 100 years, have acted as a catalyst of cultural change"<sup>8</sup> in Melanesia. PNG is experiencing a huge influx of cultural imports from other countries. The economic boom in the country is also another factor causing a dramatic change in people's taste of a different lifestyle.<sup>9</sup>

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<sup>7</sup> James K. A. Smith, "Desiring the Kingdom." in *Worship Worldview and Cultural Formation: Cultural Liturgies*, (Grand Rapids, Michigan: Baker Academy, 1989), 1: 80.

<sup>8</sup> Nolie Miskaram, *The Diffusion of String Band Styles in Papua New Guinea*. (Port Moresby: University of Papua New Guinea, 1996), 23, 26.

<sup>9</sup> Despite being labelled as one of the poorest nations in world, PNG is estimated to become one of the fastest developing nations in the Pacific region if the government is able to manage its economy well. World Bank reports, "While remaining vulnerable to commodity prices in the international markets, PNG is expected to grow from 6 to 8% to 15 to 20% in GDP per annum." Monica Costa and Rhonda Sharp, "Gender Responsive Budgeting in the Asia Pacific Region," *The Pacific Island Countries: Fiji, Papua New Guinea (PNG), Samoa, Solomon Islands, Vanuatu and Tuvalu*, (2011), accessed February 09, 2015, <http://w3.unisa.edu.au/hawkeinstitute/research/gender-budgets/documents/pic.pdf>.

Thus, worldview assumptions are challenged between the local cultural traditions and the changing conditions of life. This has given rise to an attempt by different social and religious groups to reason out how life should be structured based on their personal experiences and observations.

Since the Church is the people who live in a changing culture, it is also being affected by a number of differing views of doing missions and ministry in the twenty-first century. “Faced with this new agenda, churches soon find themselves struggling because the gap between the culture of the church and the lived experience even of its members was expanding almost on a daily basis”<sup>10</sup> There seems to be a widening generational gap stretching from the cities and towns to the remotest parts of the country.<sup>11</sup> Thus the signs and symbols of expression used by each generation in their worship music possibly convey different messages that are often not clearly communicated and understood by each other.<sup>12</sup> One example is the difference between the young people’s language, dressing styles, worship styles and the ideas brought by the influence of technology which differs from the older generation. Hipps explains clearly on that by articulating the power of electronic media in the current changing culture.<sup>13</sup> In fact, electronic media has changed a lot of worship styles.

Nonetheless, that does not mean Papua New Guineans do not know what music is. Their historical knowledge of traditional music proves that Papua New

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<sup>10</sup> John Drane, *After McDonaldization: Mission, Ministry, and Christian Discipleship in an Age of Uncertainty* (Grand Rapids, Michigan: Baker Academic, 2008), 3.

<sup>11</sup> Hiebert, *Transforming Worldviews*, 143.

<sup>12</sup> Morse makes an important point that, “it is also important to note that the world is ruled by signs and signals. Signs are heavy laden with social and moral connotations, and they alter the behaviour of those receiving the signal.” MaryKate Morse, *Making Room for Leadership: Power, Space and Influence* (Intervarsity Press: Downer Grove, Illinois, 2008), 10.

<sup>13</sup> Shane Hipps, *The Hidden Power of Electronic Culture: How Media Shapes Faith, the Gospel, and Church* (Grand Rapids, Michigan: Zondervan, 2005), 29-30, 87-100.

Guineans have been using music in their worship of different gods since their existence.<sup>14</sup> Therefore, people knew how to use music to accompany worship before Christianity was introduced.<sup>15</sup> In that I would also like to know if there may have been any traditional cultural attitudes towards the meaning and use of music passed onto Christian worship. I would like to know what kind of influence it has on the people's attitude towards their music in church worship.

As reflected by Berglund, the attitude and musical form of a changed person must reflect his or her experience with God.<sup>16</sup> However it is not always likely that all devoted clergies, musicians and congregations have the same attitude towards worship music. There could be several possible reasons why people worship music differently. Therefore, I would like to identify some of these reasons and examine them to understand why people think and respond in certain ways towards worship music.

### **Theoretical Framework**

The way worship music is accentuated by PNG Nazarene worshippers is determined by their perspectives of it based on their traditional cultural worldview of the function of music in their religious and social life; both private and communal.<sup>17</sup> The complexities of the culture required a lot of information from various perspectives to provide a better description of the attitudes of the people. On account

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<sup>14</sup> Smith compiled a comprehensive list of different traditional musical instruments used by the Pacific islanders. Barbara Smith. "Pacific Music: A Description and Analysis," *Point* 1, (1973): 13.

<sup>15</sup> Philip Manuao, "Communicating the Gospel in Meaningful Cultural Forms in Melanesia," *Melanesian Journal of Theology* 16, no. 7 (2000): 72.

<sup>16</sup> Robert D. Berglund, *A Philosophy of Church Music*. (Chicago: Moody Press, 1985), 12.

<sup>17</sup> William P. Malm, *Music Cultures of the Pacific, the Near-East and Asia* (Englewood Cliffs, New Jersey: Prentice Hall, 1977), 12-14.

of that, the Geertzian theory of “thick description” was used in this study to interpret the thought processes, attitudes and behavioural responses of the people towards worship music. The concept of “thick description is a way of writing that includes not only describing an observation (usually of human behaviour) but also the context in which the behaviour occurs.”<sup>18</sup> The term “thick description” was borrowed by Geertz from Gilbert Ryle’s lecture “*Le Penseur*” (the thinker) which he “addressed the general question of what ... “thinking and reflecting” and the “thinking of thoughts.”<sup>19</sup> Geertz developed this concept as a method of interpreting cultures in his ethnographic studies. The Geertzian method was used in this study to gather data that enabled me to interpret from both the surface culture and deep culture of the people to understand the behaviour, attitudes, beliefs, assumptions and cultural values and expectations. The thick description in this study involved explanations, short illustrations and examples to make sense of the variables that were interpreted.<sup>20</sup>

### **Conceptual Framework**

As noted by Merriam, “at the heart of ethnography is thick description”<sup>21</sup> The conceptual framework presented here shows how “thick description” is connected to the research problem in this study.

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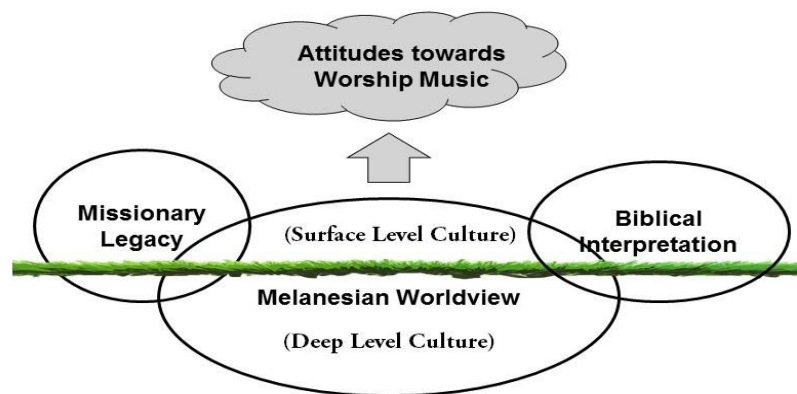
<sup>18</sup> Cecile Badenhorst, *A Research and Writing go-to Site for Post/Graduate Students and Academics*, Posted July 16, 2015, Accessed March 12, 2017. <https://cecilebadenhorst.wordpress.com/2015/07/16/thick-description/>.

<sup>19</sup> Clifford Geertz, *The Interpretation of Cultures: Selected Essay*, (New York: Basic Books, 1973), 6.

<sup>20</sup> The independent and dependent variables laid out in the questions used in the survey questionnaires to collect data. The dependent variables in the questionnaires contain attributes laid out on matrix likert scales, close-ended and semi-close ended questions to determine the statistics of different responses while the open ended questions are designed to gather independent variables.

<sup>21</sup> Sharan B. Merriam, *Qualitative Research: A Guide to Design and Implementation*, (San Francisco: Jossey-Bass, 2009), 28.





**Figure 1. Overlapping domain of influence on worshippers' attitudes.**

Research data was collected and interpreted in the context of the overlapping domains framework above (Figure 1) to identify the influential causes on attitudes. The data from relevant independent and dependant variables of influential factors such as geographical features, tribal cultural beliefs and practices, education, church membership, economic backgrounds and a few others were interpreted within the domains. The attributes of the variables in the survey questions helped the interpretation of value in opinions, beliefs and certain demographical aspects in order to avoid confounding variables.

In order to understand the specific application of thick description within this study, one must first identify the deep culture within the context of the surface culture.<sup>22</sup> To describe thickly involves uncovering several layers of sub-categories within the deep culture. The list of these sub-categories are many. For example. The worshippers' attitudes might be interpreted in the context of their tribe, social status, gender, age, education, religious role or affiliation, experience or geographical context. However, for the purpose of simplifying the scope of the description, I summarized the following sub-categories under the three main overlapping domains.

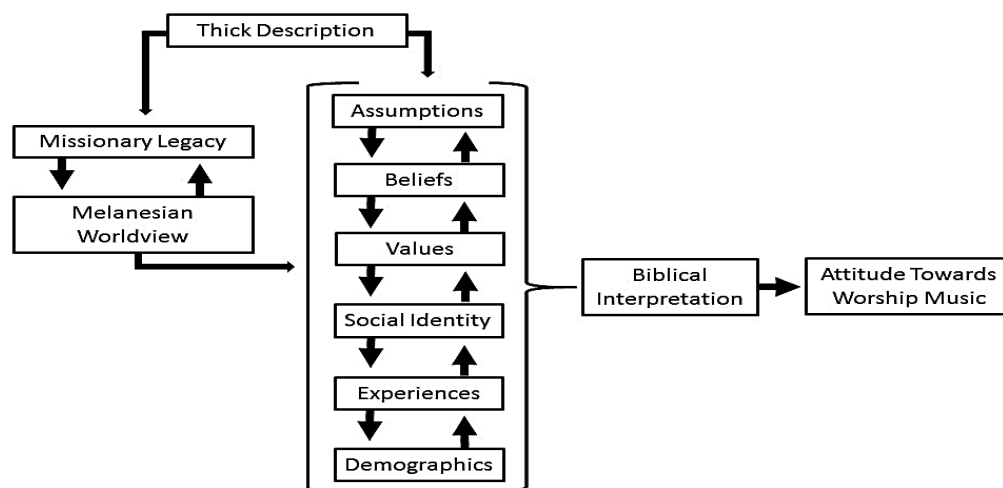
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<sup>22</sup> Kraft, 13.

The three domains are Missionary Legacy, Melanesian Worldview and Biblical Interpretation (see Figure 1).

### Missionary Legacy

Missionary legacy refers to the teachings and practice of the early missionaries that came with the introduction of the Gospel. The culture of the early missionaries played a major role in influencing the worshippers' view of Christianity in certain aspects as dressing styles, worship and music styles, songs, preaching styles, doctrinal emphasis, special ceremonies and religious rituals. The missionary legacy is not isolated but attached to the Melanesian Christian worldview.



**Figure 2. How thick description was used to interpret variables**

### Melanesian Worldview

The Melanesian worldview encompasses a lot of different layers of categories. However, to narrow the scope of the description, I have included only the main sub-categories. These sub-categories are interrelated in cause and effect. They are the assumptions, beliefs, values, social identity, experiences and demographics.

## Biblical Interpretation

The Biblical interpretation of the Nazarene worshippers concerning certain subjects that relate to religious life are not interpreted independently. Rather they are interpreted from a “reader response criticism” approach through the lenses of Melanesian worldview to give meaning to the text.<sup>23</sup> Since, there exists a lot of similarities in culture between the Melanesians and the Biblical Jews, PNG Nazarene worshippers connect meaning easily between the similarities.

### Statement of the Problem

Based on the theoretical and conceptual framework, this study concentrated on the research problem: “*What are the attitudes held by Nazarene worshippers towards worship music that could have negative effects on the Church of the Nazarene in Papua New Guinea?*”

The research question sought to discover common attitudes towards worship music held by indigenous Nazarene church members and other regular attendants. The attitudes that this study aims to discover are those that have the possibility to negatively affect the progress of the Papua New Guinean Church.

### Sub Questions

1. What are the common attitudes towards worship music held by the worshippers in the Church of the Nazarene in PNG?

While the main question gave a general emphasis, the first sub-question began by first discovering the common attitudes that are held by worshippers without

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<sup>23</sup> A reader response criticism is an approach taken by each reader who acts as one who gives meaning to the interpretation of the text. In the context of this study, the PNG Nazarene worshippers create their own possible related traditional cultural meaning out from their interpretation of biblical texts.

making judgements. The sub sub-questions then prompted the study to further describe the opinions interpreted from the findings that indicate the attitudes to be negative. It sought to discern from a theological perspective why these views are considered negative. The following sub-sub questions below sought to further describe the finding to the sub-question (No.1).

*1.1. What are the theological assumptions of the worshippers towards these attitudes?*

*1.2. What are the expectations tied to these attitudes?*

2. What influences from the Melanesian culture are connected to the negative views?

This second sub question sought to find and describe values, believes, assumptions and experiences of the Melanesian culture that could be connected to the views that shape the attitudes towards worship music. The following sub-sub questions below sought to further interpret the finding to the sub-question (No.2).

*2. 1. How do the Melanesians value music?*

*2.2. Are there any relationship between worship music and the traditional religions of the people?*

*2.3. Are there any cultural views related to demographics that can be seen as connected to people's attitude towards worship music?*

3. What are the views and practices from any missionary legacy that could have influenced the attitude of the worshippers towards worship music?

This question sought to discover and analyse views from certain early missionary tradition of worship that are currently held that could have contributed to the negative attitudes towards worship music. The following sub-sub questions below sought to further describe the findings in the sub-question (No.3)

*3.1. What context of Christianity was presented by the early missionaries?*

*3.2. What form of worship music was used by the early missionaries?*

4. How could the negative attitudes towards worship music affect the Church of the Nazarene in Papua New Guinea?

This question sought to pinpoint the challenges that the Papua New Guinean Church could struggle with in the process of the changing cultural context. It attempted to describe the challenges that could possibly arise in contextual pastoral leadership, ministry relevance and its growth as an indigenous theologizing church. The following sub-sub questions below assisted in further answering the sub-question (No.4).

*4.1. What are the implications of the negative attitudes towards worship music?*

*4.2. Are there any challenges in worship music that the Papua New Guinea Nazarene churches could be facing as they confront changes in their cultural setting?*

### **Significance of the Study**

Music affects worship and the worshippers, including any deity that worship is attributed to. In every corporate worship service, three groups of people are always concerned about worship music – the ministers, musicians and congregations.<sup>24</sup> Consequently if the attitude of a Christian community towards an important element in their worship is divided, it is likely to experience an unhealthy spirit of worship that will affect both its spiritual and social growth. Therefore it is necessary that this study was carried out to discover any thought patterns and behaviours that could serve as hindrances to musical creativity and the need for musical relevance in theology and

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<sup>24</sup> William C. Rice, *A Concise History of Christian Music* (Nashville: Abingdon Press, 1964), 12.

culture in the twenty-first century Church. This study is intended to benefit pastors, musicians, worship leaders and congregations in the Nazarene churches and other evangelical holiness denominations in PNG. The study will inform and encourage them to approach worship music with creativity and relevance in their cultural context in order to meaningfully aid the worship life of their local congregations.

### **Assumptions**

There are a lot of unsolved issues pertaining to the use of music in worship in the PNG Church of the Nazarene as well as other evangelical holiness churches. I assume this is the first academic research on the subject of worship music in the Church of the Nazarene in PNG conducted at this level which will serve as a great resource for the PNG Church. Since worship music has always been part of the worship life of the PNG people, any issue that pertains to it has always been a concern for them. Therefore, I carefully selected the sample groups for my surveys and involved a wider representation of respondents from different geographical regions, cultures and religious experiences. As a result, the respondents provided sufficient reliable data that made this research successful.

### **Definition of Terms**

1. Attitude – as presented in the context of this research is best described as a habitual “emotionalized predisposition to respond in some consistent way towards some person or a group of people or situations.”<sup>25</sup>
2. Culture – Though anthropologists describe culture using different words, the ideas are interconnected. The use of the word, “culture” in this study refers to the

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<sup>25</sup> Philip G. Zimbardo, *Psychology and Life* (Glenview, Illinois: Scott, Foresman and Company, 1979), 647.

following definitions that Geertz borrowed from by Clyde Kluckhohn:<sup>26</sup> (1) The total way of life of people, (2) the social legacy the individual acquires from his group, (3) a way of thinking, feeling and believing, a set of standardized orientations to recurrent problems, (5) a mechanism for the normative regulation of behaviour and (6) a learned behaviour.

3. Melanesia – The term which means islands of the dark skinned people. It was first used by Jules Dumont d'Urville in 1832 to denote an ethnic and geographical grouping of islands distinct from Polynesia and Micronesia.<sup>27</sup> The countries which a part of Melanesia share similar cultural worldviews and patterns of life. Since PNG has a bigger political boundary, population and more diversity in language and other cultural influence in Melanesia, it is sometimes referred to as Melanesia by many anthropologist, sociologist, missiologists and theologians when making general reference in their studies of PNG.
4. Nazarene Worshipers – Nazarene worshippers encompass the indigenous church members, the regular attendants and others who do not attend church but are loyal or have been around to identify the common patterns of worship in the Church of the Nazarene in Papua New Guinea. That does not include missionaries from the Church of the Nazarene or citizens of other countries living in Papua New Guinea that are involved with the Nazarene churches in some ways.
5. PNG – The abbreviation stands for Papua New Guinea.

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<sup>26</sup> Geertz, 4.

<sup>27</sup> Crankshaft Publishing, “What-When-How: In-depth Tutorials and information,” *Melanesia Western Colonization*, accessed January 15, 2015, <http://what-when-how.com/western-colonialism/melanesia-western-colonialism/>.

6. Worldview – noted by Hiebert, is “the foundational cognitive, affective and evaluative assumptions and frameworks a group of people makes about nature or reality which they use to order their lives”<sup>28</sup>
7. Worship Music – as used in the context of this research refers to music used in a church worship service whereas Christian music would be a general term used in reference to any musical genre that includes Christian lyrics, symbols and themes for different purposes.

### **Scope and Delimitations of Study**

Church music and worship are relatively interconnected in many ways but not synonymous. To narrow the scope of this research, only one aspect of worship music (that is attitude) was studied. In recognizing the broad subject of worship music, this study did not aim to enter into a comprehensive or detailed philosophy of attitudes in worship music since the subject of study has a much wider relationship in knowledge, attitudes and practices of a heterogeneous perspective of music and cannot be fully covered in this very limited study. Rather, it focused specifically on evaluating the obvious negative attitudes towards worship music in the PNG Nazarene churches.

Since it was impossible to travel to all the different provinces to conduct a field research, only three selected Nazarene colleges were used as sample groups for my field research. Teachers and students from different provinces at the Melanesia Nazarene Bible College (MNBC), Melanesia Nazarene Teachers College (MNTC) and Kudjip Nazarene College of Nursing (NCON) were engaged as the main respondents. In addition, few responses came from selected pastors and church members in selected Nazarene churches around the country.

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<sup>28</sup> Hiebert, *Transforming Worldviews*, 25–26.



## **CHAPTER II**

### **REVIEW OF THE RELATED LITERATURE STUDIES AND WORKS**

The study of Christian music in general has fascinated a lot of people throughout the centuries. And so a lot literatures have been written to provide a better understanding of it in many different philosophical, theological and socio-cultural contexts. However since the focus of this study was directed by the sub-problems, only a few literary documents were selected and reviewed according to four general areas:<sup>29</sup> Literature related to the theoretical framework of Geertzian “Thick Description” of culture and worldview, (2) literature related to Melanesian religious culture, (3) literature abroad related to development of Christian music styles, and (4) theological responses abroad to people’s attitude towards worship and music in other cultures.

#### **Culture and Worldview**

In order to thickly describe the context of the given culture in this study, the literature under this section focused on two areas – Culture and Worldview. It was reviewed according to the following order: (1) Anthropological description of culture and worldview and (2) a thick description of Melanesian culture and religious worldview.

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<sup>29</sup> Refer to sub-problems under Statement of the Problem in CHAPTER 1.

## Anthropological Descriptions

*The Interpretation of Cultures* by Clifford Geertz, describes the term culture. In his essay, “Thick description,” Geertz includes a list of eleven definitions of culture provided in Clyde Kluckhohn’s book, *Mirror for Man*.<sup>30</sup> Different definitions help to provide a comprehensive and detailed description of culture.

Insights about cultures and social groups were gained from Paul G. Hiebert’s anthropological insights in his book, *Transforming Worldviews: An Anthropological Understanding of How People Change*.<sup>31</sup> His other work, *Anthropological Insights for Missionaries* informed this study about some of the common issues faced by early missionaries in foreign missions.<sup>32</sup> The valuable information provided this study with the lens to identify some of the mistakes of the early Nazarene missionaries to PNG that have contributed to shaping the attitudes of worshippers in the PNG Nazarene churches.

Charles H. Kraft’s makes an additional contribution with his description of worldview noted in his book, *Worldview for Christian Witness*.<sup>33</sup> Kraft explains that there are basically two levels of culture; the surface and the deep level culture. The surface level culture contains the patterned structured behaviour, usual habits which are often visible to notice by everyone; including foreigners. However, what affects the surface culture is the invisible metanarrative of the deep culture (worldview) which contains the patterned structured assumptions (including values and commitments), which can also be habitual. He observes that there could be more than

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<sup>30</sup> Geertz, 4.

<sup>31</sup> Hiebert, *Transforming Worldviews*.

<sup>32</sup> Paul G. Hiebert, *Anthropological Insights for Missionaries*. (Grand Rapids, Michigan: Baker Academic, 1985).

<sup>33</sup> Kraft, *Worldview for Christian Witness*.

one level of assumption. Hiebert and Kraft connect the understanding of culture with the definition of worldview.

A lot of cultures of the Pacific islands are similar. Lal and Fortune, in the *Pacific Island Encyclopedia* claim that the concept of culture was introduced to the Pacific Island people by early missionaries. “Islanders probably first became aware of the foreign concept of ‘culture’ not from reading the texts of the enlightenment era, but from later more proximate and conversations with Christian missionaries.”<sup>34</sup> This literature provided some understanding of the socio-religious cultures of the Pacific islanders and the influence of Western missionaries.

#### Description of Melanesian Culture and Worldview

Papua New Guinea shares a lot of common culture and worldview patterns with its smaller neighbouring Melanesian island countries (like Solomon Islands, Fiji, Vanuatu and New Caledonia). The term Melanesia is often employed in a lot of theological reflections written on similar cultural issues confronted by churches in PNG, and other smaller nations. In this case, the influence of music around the Melanesian countries affect one another. As a result, people from each country adopts each other’s styles and tunes and use them in their own music. This section includes review of local literature related to this topic of study.

Nerville Bartle in his work as a Nazarene missionary in the highlands of PNG documented many needed information on the Melanesian culture and religious worldview. His dissertation “*Developing a Contextual Theology in Melanesia with Reference to Death, Witchcraft and the Spirit World*” extensively elaborates on the underlying religious worldviews of the Melanesians with emphasis on PNG and the

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<sup>34</sup> Brij V Lal and Kate Fortune, ed. *Pacific Island Encyclopedia*. Hawai’i Press, (2000), 7.

impact of primal religions on Christians in the Church of the Nazarene.<sup>35</sup> His other published work informed this study with his understanding of Papua New Guinea's attitude towards religious experience.<sup>36</sup> Bartle's contribution aided this study in elucidating some of the basic Melanesian worldviews, and their implications on the Papua New Guinean religious attitudes and behaviors.

Sarita D. Gallagher has put together interesting descriptive information about Pentecostal Charismatic movements in PNG. Her study of the worship among the Binandere people highlights a lot of common patterns of worship in PNG churches. Her work is documented in *Worship among the Binandere of Papua New Guinea in Scripting Pentecost: A Study of Pentecostals, Worship and Liturgy*.<sup>37</sup>

Articles by various Melanesian scholars have provided a rich backdrop of information in helping to thickly describe the culture and world view of the Melanesians. Catherine Nongkas and Alfred Tivinarlik contributed to this study with their thoughts on *Melanesian Indigenous Knowledge and Spirituality*.<sup>38</sup> Philip Manuao in "Communicating the Gospel in Meaningful Cultural Forms in Melanesia," used his local context in Gula'ala, Solomon Islands to describe a common Melanesian worldview of communication between the transcendent and physical world. He points out similar beliefs that Melanesians hold about their relationship communicated

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<sup>35</sup> Neville Robert Bartle, "Developing a Contextual Theology in Melanesia with Reference to Death, Witchcraft and the Spirit World." (PhD diss., Asbury Theological Seminary, 2001).

<sup>36</sup> Neville Bartle, *Death Witchcraft and the Spirit World in the Highlands of New Guinea*, ed. N.D. Groot, Point Series, Goroka, PNG: The Melanesian Institute, 2005.

<sup>37</sup> Sarita D. Gallagher, *Worship Among the Binandere of Papua New Guinea in Scripting Pentecost: A Study of Pentecostals, Worship and Liturgy*, ed. Mark J. Cartledge and A. J. Swoboda, (New York: Routledge, 2017).

<sup>38</sup> Catherine Nongkas and Alfred Tivinarlik, "Melanesian Indigenous Knowledge and Spirituality." Contemporary PNG Studies: *DWU Research Journal* no. 1 (Nov., 2004). <https://www.yumpu.com/en/document/view/36358960/melanesian-indigenous-knowledge-and-spirituality-divine-word>.

between the two worlds. He also points out how the gospel can be contextualized using local cultural forms of communication.<sup>39</sup>

Simeon Namunu's thoughts on Melanesian's spiritual experience in worship added some light into understanding why Nazarene worshippers in PNG have a preference for emotional charismatic experiences in worship.<sup>40</sup>

Ethnomusicologist, Barbara Smith has provided a comprehensive list of traditional musical instruments used by people in the Pacific Islands. Most of them are common in Melanesia. Her acknowledgment of the traditional instruments demonstrates the fact that music was part of Melanesian culture before the European contact.<sup>41</sup> Nolie Miskaram has done a very good work in compiling a history of the different musical instruments that found their way into the Melanesian culture during the early years of colonization. His study on the diffusion of string bands styles in PNG describes how guitars were introduced. Today guitars are used in every local church of the Nazarene in PNG.<sup>42</sup> Jane's Pacific Island Newsletter adds to the list of different instruments and musical styles that were introduced into PNG.<sup>43</sup> The ethnomusicologist, Don Niles provides a summary of the introduction of hymns by Western and Polynesian missionaries. He also notes that "Missionary opposition to

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<sup>39</sup> Philip Manuao, "Communicating the Gospel in Meaningful Cultural Forms in Melanesia,"

<sup>40</sup> Simeon Namunu, "Spirits in Melanesian Tradition and Spirit in Christianity," in *The Gospel is not Western: Black Theologies from the Southwest Pacific*, ed. G.W. Trompf (New York: Orbis, 1987).

<sup>41</sup> Barbara, Smith. "Pacific Music.

<sup>42</sup> Miskaram, *The Diffusion of String Band Styles in Papua New Guinea*.

<sup>43</sup> Jane's Pacific Islands Radio Newsletter, "Melanesian Music." 16. No. 3, 2006, Accessed 25 June 2016, [http://www.janesoceania.com/melanesia\\_music/index.htm](http://www.janesoceania.com/melanesia_music/index.htm).

local music and dance was often intense.”<sup>44</sup> His thoughts shed additional light into understanding the religious cultural domain of the colonial missionary legacy in PNG churches.

### **Developments in Christian Music**

The literature reviewed under this section assisted in the following areas:

They provided a background knowledge of the traditional worship music of the Jews in the Bible times, how Christian music was, how it has developed over the years and how people had dealt with the changes in their worship music up to the current era.

(2) The literature also assisted in identifying and tracing the similarities and the connections of certain worship and musical styles spread by the missionary legacy.

(3) They provided information needed by this study from a broader theological view that aided in evaluating the different attitudes towards worship music.

### Traditional Biblical Israelite Music

The book Joachim Braun, *Music in Ancient Israel/Palestine: Archaeological, Written and Comparative Sources* provided a good source of information on the music of the ancient Jews. John Stainer adds to the list with his work on *Music of the Bible with Some Account of Modern Musical Instruments from Ancient Types*. Stainer explains the history of the origin of singing and the use of musical instruments by the ancient Jews. The general perspective gained from the literature informed this study of how traditional music was used in worship in their culture. That gave me an

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<sup>44</sup> Don Niles, “Polynesian Hymns in Papua: The Synthesis of a Christian Educational Tool and Local Creative Expression.” *Journal of International Development and Cooperation*, Vol.6, No.1, (2000), 145.

informed perspective to compare and evaluate the views of PNG worshippers towards the use of traditional music in worship.

### Music in the History of the Church

Literature reviewed under this section provided me basic information about the development of worship music during the spread of Christianity from the early Church to Europe and America. The information shed light on how Christianity had adjusted its context of worship over and over again in history as it adapted to the cultural context of different countries and continents. From the period of reformation by Martin Luther up until the Methodist movement, a lot of changes happened as a result of both the ministers and congregations' attitude towards the use of music in worship. Looking back at their history was helpful in considering how the ministers and congregation have dealt with issues regarding worship music at their time.

The book by Andrew Wilson Dickson, *A Brief History of Christian Music from Biblical Times to the Present* provided a general knowledge of the changes and development of Christian music. The book gave a background understanding of what kind of music was used and how it was used starting from the early up to the present era. The American Church has had a tremendous Christian influence in its evangelistic campaign through its missionaries in many developing countries in Asia and the Pacific islands. Thankfully *Church Music in America* by John Ogasapian, traces the musical practice from around 1620 to the year 2000. The book helped in identifying the influence of European and the distinct African-American musical tastes that influenced the American Christian Music. Learning a little about American history of Christian music helped me look back to where some pioneer American missionaries got their worship musical styles from.

Information regarding the use of worship music by the Methodists; especially understanding the development of hymns in the Methodist movement were made possible from works such as *O for a Thousand Tongues: The History, Nature and Influence of Music in the Methodist Tradition* by James I. Warren Jr. The book discusses the influence of music through the Wesley brothers and later the spread of its influence to America. Adding to that Stephen Tomkins' biography of *John Wesley* notes how Wesley was able to deal with events of phenomenological spiritual experiences in his revival services.<sup>45</sup> The above sources aided this study by providing valuable background insights into the nature of Methodist Christian music in America and its influence by early Nazarene missionaries to Papua New Guinea.

### **Theological Responses to Worship Music in Other Cultures**

Literature under this section provided theological insights from a broader perspective in evaluating the attitude of PNG worshippers towards worship music. I acknowledge the many different literatures that have contributed significant thoughts on theology in worship music. However, I have selected only a few that are closely related to this study. Robert Berglund, in his work, *A philosophy of Church Music*, opens up his thoughts by stressing on the value system of Church music; commenting that the musician's decision reflects his/her value system. It means that the type of leadership a music leader offers is reflected by the outcome of his musicians' performance; the songs, the style of music and the attitude. He goes in detail by specifically targeting the role of music leadership in relation to musicians and the congregations. His thoughts aided me to understand how worship leaders

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<sup>45</sup> Stephen Tomkins, *John Wesley: A Biography*, (Grand Rapids, Michigan: William B. Eerdmans, 2003), 64-74.



(including pastors) play influential role in shaping the worship attitude and styles of the local congregations.

John William Van De Laar's thesis "*A Theological Exploration of the Role of Music for Worship in the Methodist Church of Southern Africa*" was a great resource in this study. Laar's work assisted in providing insights on the theological aspect of the function of worship music. As stressed,

"It is often helpful to know in advance the theological traditions and influences that have played a part in the development of a particular theologian's thoughts. For a theology of music, the different understandings of the various Church traditions can have a significant impact on the acceptance and value that the work will have."<sup>46</sup>

Donald Hustad penned down his thoughts of music in the Evangelical tradition in *Jubilate I: Church Music in the Evangelical Tradition* and *Jubilate II: Church Music in Worship and Renewal*. He considers music as a functional art and elaborates in detail many functional aspects of music.<sup>47</sup> He also acknowledges music as an art shaped by cultural distinctions and dedicates a chapter on "music in foreign missions" emphasising the need for music to be culturally related. Hustad's comments on different chapters (such as evangelicals and instrumental music, the drama of worship for contemporary evangelicals, music in special services and others) provides valuable points of consideration that assisted me in this study when contemplating on the attitude and practice of worship music in the changing culture.

Two other valuable addition to the list are the *Wonder of Worship: Why We Worship the Way We Do* by Keith Drury and *The Worship Architect: A Blue print for*

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<sup>46</sup> John William Van De Laar, "A Theological Exploration of the Role of Music for Worship in the Methodist Church of Southern Africa," (master's thesis, University of South Africa, 2000), 4. Accessed October 23, 2016. [http://uir.unisa.ac.za/bitstream/handle/10500/16248/dissertation\\_vandelaar\\_jw.pdf?sequence=1](http://uir.unisa.ac.za/bitstream/handle/10500/16248/dissertation_vandelaar_jw.pdf?sequence=1), 20.

<sup>47</sup> Donald P. Hustad, *Jubilate: Music in the Evangelical Tradition* (Illinois: Hope Publishing Company, 1981), x-xi, 14-25.

*Designing Culturally Relevant and Biblically Faithful Services* by Constance M. Cherry. There are rich ideas presented in them that are relevant and meaningful to be used in dealing with culturally relevant music in worship. These books discuss the elements, structure and means and other forms of worship that helps to shape the attitude of worshippers and musicians.

*Music and the Evangelical Church* by James Castlen discusses in detailed illustrations of attitudes and practices of Evangelical Church music in his book that are similar to the cultural context of the PNG Church. Commenting on the way evangelical churches do evangelistic worship services, he says,

When the specialized evangelistic styles of music and preaching become the pattern for regular worship, the service tends to revolve around the personalities of the leader in a manner that suggests “entertainment” rather than the worship of God. Sermons tend to emphasize the initial experience of salvation, often ignoring Christ’s command to “teach and make disciples.” There is insufficient focus on God himself, with a lack of opportunity for believers to experience his greatness and majesty and to worship him for who he is. Everything tends to centre in personal experience and “what God can do for me.”<sup>48</sup>

I have found this particular source (although written for the Philippine Evangelical churches) relevant in describing similar attitudes that are held by ministers, musicians and congregations in the PNG Nazarene churches.

Worship wars regarding music waged among the worshippers are the result of a misunderstanding of worship music between two generations – the young and the old. Commenting on worship wars, the twenty-first century Christian apologist, Ravi Zacharias, wisely suggests that in solving the conflict of worship music,

Those of us in the older generation need to realize how powerful music is for the young, and we need to recognize that. Those who are young need to remember that music is a career of memories. And if we in our churches forget the older ones, forget the elderly ones, those whose memories have been

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<sup>48</sup> James E. Castlen, *Music and the Evangelical Church: An Adaptation of Jubilate! Church Music in the Evangelical Tradition* by Donald P. Hustad. (PhilBest Publishing: Davao, Philippines, 1987), 161.

bathed in certain kinds of songs and we forget singing those songs, we are amputating them from the past, that's a cruel thing to do to somebody who wants to live with the memory of what has gone on in their lives. So our churches need balance in understanding the music for the young and the memories for the elderly and bring together the kind of music that will connect the present to the future..."<sup>49</sup>

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<sup>49</sup> Ravi Zacharias, *Are Different Styles of Music Acceptable in Church?* Ravi Zacharias International Ministries (YouTube, July 8, 2014), Accessed March 20, 2016, <https://www.youtube.com/watch?v=qsB1Rlg890M>.

## **CHAPTER III**

### **RESEARCH METHODS AND PROCEDURES**

#### **Method of Study**

The primary method used in this study was ethnographic research. The method was used to collect data from worshippers in the Church of the Nazarene in PNG and interpreted to understand their culture and religious worldview of worship music. That included their common traditional beliefs, assumptions, values and practices in worship music, influences of colonial missionary legacy and attitudes that arose in the progress of evangelical missions in Papua New Guinea.

#### **Sources of Data**

##### **Sample Survey**

The main source of data came from the survey. It was used to gather information from selected members of the Church of the Nazarene around Papua New Guinea to determine their opinions on how they perceive worship music in their local churches. Since it would not be possible to do a survey of the whole population of Nazarene worshippers in the country, a sample survey was conducted among selected group of students and lecturers of Melanesia Nazarene Bible College, Melanesia Nazarene Teachers College and Kudjip Nazarene College of Nursing. Included as well were selected pastors, lay people and youths around the country. Results gained from the interpretation of the data were analysed to distinguish the possible sources where some of these opinions spring out from.

### Informal Discussions

The informal discussions were conducted with four participants individually at different times using PNG *pidgin* and English but recorded in English.<sup>50</sup> The selected participants are all Papua New Guineans and were interviewed at APNTS. Each of them represents different geographical, social and age groups among the many diverse groups of people in the Church. There was one District superintendent, one District licenced pastor, one working professional and a university student. Of the four participants, three had grown up in the Nazarene Church and one transferred from another denomination more than 25 years ago.<sup>51</sup> All four have been members of the Nazarene Church for over 20 years and have a strong commitment to the Church. Thus, discussions with them was successful in obtaining their opinions of what they think about the Nazarene worship music in PNG.<sup>52</sup>

### Facebook

Facebook was also used to collect sample posts of common cultural, religious and theological opinions of the members of the Church. In PNG, many of the older generation do not use Facebook. However, many young people regularly use it to communicate. Since they have an active NYI Facebook group page, many members of the Church regularly use it to post any Church related thoughts and news to inform

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<sup>50</sup> While English is the official language used in schools, government sectors and many commercial enterprise, *Pidgin* is the common official language (*lingua franca*) spoken and understood by all Papua New Guineans.

<sup>51</sup> Informal discussion with Jehoshaphat Kalwe on April 01, 2016, Ako Arua on April 4, 2016, Peter Dama on July 30, 2016, Christina Berita on May 24, 2016. All discussions were conducted at APNTS, Unit 2A.

<sup>52</sup> Refer to of Informal Interviews/Discussion Reports in CHAPTER IV.

other members. Data collected from Facebook posts were used as examples to illustrate common opinions gathered from the surveys.

### **Demographic Information**

Since the focus of this study was on the Nazarene worshippers in Papua New Guinea, data was collected from different samples of social groups in order to get a thick description of the attitude of PNG Nazarene worshippers towards worship music. The participants and respondents were divided into groups according to their age, gender, marital status, denominational background or upbringing, period of affiliation with the Nazarene Church, level of education, region and province of origin, regions they have lived and how long they have lived in that region.<sup>53</sup>

Out of a hundred copies of survey questionnaires that were distributed, only 65 were completed and returned. The data gathering involved 65 respondents from the survey, 4 participants in the informal interview/discussions and Facebook posts.

The survey involved respondents from different age groups ranging from 15 to 59 years old. There were 48 respondents from 3 Nazarene colleges (MNBC, MNTC and NCON).<sup>54</sup> The other 17 respondents were from different Nazarene churches around the country. Out of the 22 provinces in the country, the National Capital District (NCD), being the nation's metropolis serves only as a business hub and is not regarded as a province of origin. However, representatives from 17 different provinces participated in the survey. Unfortunately, only 5 provinces (Enga, Hela,

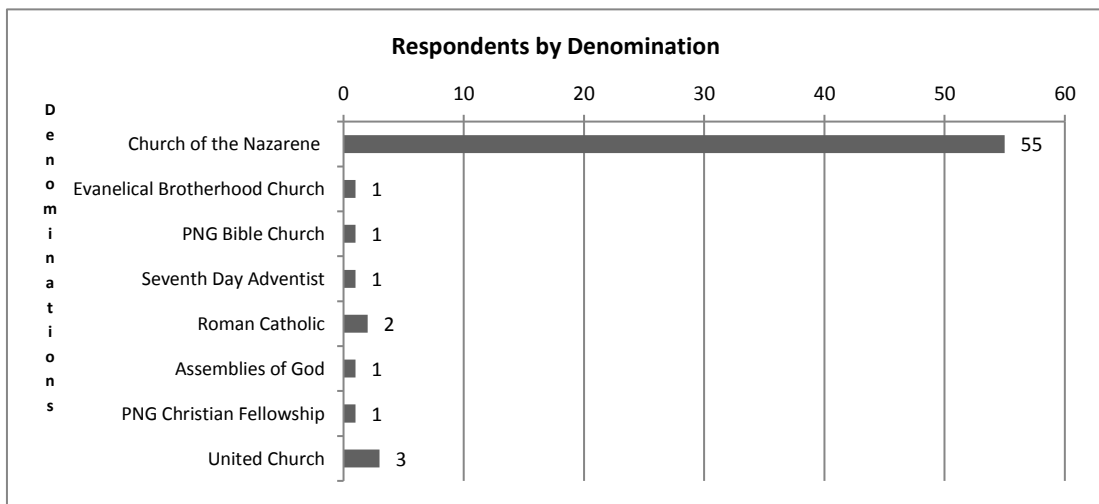
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<sup>53</sup> Papua New Guinea has four regions – Southern, Highlands, Islands and Momase. People from each region differ in certain characteristics such as physical appearance, language accents, traditional religious practices, music styles and behavioural patterns.

<sup>54</sup> MNBC – Melanesia Nazarene Bible College, MNTC – Melanesia Nazarene Teachers' College and NCON – Nazarene College of Nursing in Kudjip. All three Nazarene colleges are located in the Jiwaka province in the central highlands region of PNG.

Oro, East and West New Britain) did not have any representatives to participate at the time the survey was carried out.

To get a diverse view, not only were representatives of different provinces included, the survey also included both married and single respondents. Of the 65 respondents, there were 31 females and 34 males. Survey forms were handed out to respondents with various levels of educational backgrounds ranging from primary school up to the masters level. Adding to the blend of opinions were their diverse religious, cultural and professional experiences.



**Figure 3. Members of various denominations participating in this survey.**

In considering the relationship of the respondents to the Nazarene Church, 84% percent of them are Nazarene members who have been involved in the Nazarene Church for at least an average of 6.4 years or more. The other 16% are from other denominations who have been regularly attending and volunteering in their respective local Nazarene churches between 5 to 11 years. Opinions from members of other denominations attending the Nazarene churches were also considered in evaluating how people view certain practices from the context of other denominations.

### **Research Gathering Procedure**

The survey was conducted between April and August, 2016. Electronic copies of the survey questionnaires were emailed to several church members around the country. In Jiwaka province alone, additional copies of the questionnaires were made and distributed to selected students and lecturers of Melanesia Nazarene Bible College, Melanesia Nazarene Teachers College, Kudjip Nazarene College of Nursing including a few pastors and young people in different local churches. Additional copies of the survey questionnaires were also sent out to particular church members in different provinces around the country. Out of 100 copies of survey questionnaires that were distributed, only 65 were completed and returned. The filled out forms were then collected and sent back to me in APNTS. As soon as the results were received, the details were recorded and interpreted.

### **Data Gathering Instruments**

Data was collected through a stratified random sampling of selected students and lecturers of MNBC, MNTC, NCON and selected local church pastors and Church members around the country. The survey questionnaires included several matrix likert scales, close ended, semi-open ended, and multiple response questions. Additional informal discussions were also carried out with 4 participants. Facebook was used as well to monitor common religious and cultural opinions posted by church members.

### **Statistical Treatment of Data**

The results from the surveys provided enough information for a simple quantitative interpretation of the data. Simple statistical tools such as graphs and tables were used to help interpret the data basically to identify the numerical differences in opinions. Adding to that, a simple descriptive and inferential statistical



tools were used in the treatment of data. The information collected and recorded are presented in chapter 4.

### **Feasibility of Study**

This research had two challenges. Firstly, due to the long distance and unreliable communication link between the place of writing and the location of the actual field research, it was not possible to utilize many different research methods and tools to do an extensive ethnographic research. Secondly the distance between the place of writing and the place of field research did involve a lot of time, money and effort. Logistical costs for details such as transportation, electricity, printing, mobile phone credits and internet access were few of the many challenges faced by those who generously assisted in conducting the survey. If it was not for their assistance, the estimated financial cost for me to conduct the field research would cost me between US\$1,647.00 and US\$2000.00.

I had anticipated to possibly complete the entire research within a period of three months (between May and July, 2016). However, due to the delay in the process of conducting the surveys, I was not able to complete the research within the predicted time frame. Nevertheless, the survey results were received, recorded, and the entire study was completed by the end of January, 2017.

**CHAPTER IV**  
**PRESENTATION, ANALYSIS AND INTEPRETATION OF DATA**

**Data Summary Information**

Survey Summary Sheet

Below is the data summary sheet of the responses received from 65 respondents who participated in the survey. In the open-ended questions, the responses were summarized and listed in a few words. Not all the information gained were used. Only a few were used for the purpose of illustrating the common findings.

**PNG Nazarene Church Worship Music Survey: Tally Record Sheet**

**Part 1: Demographics**

**1. Age level of respondents**

| <b>Age Range</b>  | Between<br>15 – 19<br>years | Between<br>20 -29<br>years | Between<br>30 – 39<br>years | Between<br>40 – 49<br>years | Between<br>50 – 59<br>years | 60<br>years &<br>above | Total |
|---|-----------------------------|----------------------------|-----------------------------|-----------------------------|-----------------------------|------------------------|-------|
| <b>Respondents</b>  |                             |                            |                             |                             |                             |                        |       |
| From 3<br>Colleges  | 10                          | 21                         | 8                           | 7                           | 2                           | 0                      | 48    |
| Others (from<br>local<br>churches<br>around the<br>country) | 0                           | 11                         | 4                           | 2                           | 0                           | 0                      | 17    |
| Total   | 10                          | 30                         | 12                          | 9                           | 2                           | 0                      | 65    |

**2. Gender:** Male Respondents \_\_\_\_\_ / Female Respondents \_\_\_\_\_ Total = \_\_\_\_\_

| <b>Gender</b> | <b>Respondents</b> |  | <b>Total</b> |
|---------------|--------------------|--|--------------|
|               | From 3 Colleges    | Others (from local churches<br>around the country) |              |
| Females       | 24                 | 7  | 31           |
| Males         | 24                 | 10   | 34           |
| Total         | 48                 | 17   | 65           |

3. **Marital status:** Single respondents \_\_\_\_\_ / Married respondents \_\_\_\_\_

| Marital status | Respondents     |   | Total |
|----------------|-----------------|---|-------|
|                | From 3 Colleges | Others (from local churches around the country) |       |
| Married        | 29              | 6   | 34    |
| Single         | 19              | 11  | 31    |
| Total          | 48              | 17  | 65    |

4. **Respondents' level of education**

|    | Level of Education  | Number of Respondents |        |       |
|----|---|-----------------------|--------|-------|
|    |   | From 3 Colleges       | Others | Total |
| A. | No formal education   | 0                     | 0      | 0     |
| B. | Only elementary or village literacy school ( <i>kisim Save Skul</i> ) | 0                     | 0      | 0     |
| C. | Between Grades 3 & 6  | 3                     | 0      | 3     |
| D. | Between Grades 7 & 8  | 6                     | 0      | 6     |
| E. | Between Grades 9 & 10   | 17                    | 0      | 17    |
| F. | Between Grades 11 & 12  | 4                     | 3      | 7     |
| G. | Technical vocational school (TVET)                                    | 7                     | 1      | 8     |
| H. | College or university diploma   | 4                     | 8      | 12    |
| I. | Undergraduate or post graduate degree                                 | 3                     | 3      | 6     |
| J. | Graduate certificate, diploma or masters' degree                      | 4                     | 2      | 6     |
| K. | PhD studies   | 0                     | 0      | 0     |
|    |   | 48                    | 17     | 65    |

5. **Provinces the respondents are originally from**

| Province    |    | Province |    | Province |   | Province |    |
|-------------|----|----------|----|----------|---|----------|----|
| E/Highlands | 3  | Sandaun  | 2  | Manus    | 2 | NCD      | 0  |
| Simbu       | 3  | E/Sepik  | 7  | NIP      | 1 | Central  | 3  |
| Jiwaka      | 25 | Madang   | 3  | ENB      | 0 | Gulf     | 1  |
| W/Highlands | 5  | Morobe   | 2  | WNB      | 0 | Western  | 1  |
| Enga        | 0  |          |    | ARB      | 1 | M/Bay    | 1  |
| S/Highlands | 5  |          |    |          |   | Oro      | 0  |
| Hela        | 0  |          |    |          |   |          |    |
| Total       | 41 | +        | 14 | +        | 4 | +        | 6  |
|             |    |          |    |          |   | =        | 65 |

6. **Regions that respondents have lived in.**

| Number of years          | Tally of Respondents |               |               |                |
|--------------------------|----------------------|---------------|---------------|----------------|
|                          | Highlands Region     | Momase Region | Papuan Region | Islands Region |
| A. Below 5 years         | 1                    | 3             | 0             | 0              |
| B. Between 6 - 8 years   | 1                    | 1             | 2             | 0              |
| C. Between 9 -11 years   | 4                    | 1             | 1             | 0              |
| D. Between 12-14 years   | 4                    | 1             | 0             | 0              |
| E. Between 15 – 17 years | 2                    | 0             | 0             | 1              |
| F. Between 18 -20 years  | 6                    | 1             | 0             | 0              |
| G. Between 21 – 25 years | 8                    | 6             | 2             | 0              |
| H. Between 26 – 30 years | 3                    | 3             | 2             | 0              |
| I. Between 30 – 35 years | 2                    | 0             | 1             | 1              |
| J. Between 36 – 40 years | 3                    | 0             | 0             | 1              |
| K. More than 40 years    | 4                    | 0             | 0             | 0              |
| <b>Total</b>             | 37                   | 16            | 8             | 6              |

**7. Denominations that respondents in this survey grew up in**

| Denomination | Respondents | Denomination  | Respondents | Denomination          | Respondents |
|--------------|-------------|---------------|-------------|-----------------------|-------------|
| Nazarene     | 40          | United Church | 4           | Gospel Tiding Mission | 1           |
| EBC          | 4           | SDA           | 1           |                       |             |
| PNGBC        | 2           | PNGCF         | 2           |                       |             |
| CBC          | 1           | ECOM          | 2           |                       |             |
| RC           | 4           | Foursquare    | 1           |                       |             |
| Lutheran     | 2           | AOG           | 1           |                       |             |

**8. Number of respondents in this survey who have been active members of their former denomination?**

| Number of Years          | Respondents | Number of Years          | Respondents |
|--------------------------|-------------|--------------------------|-------------|
| A. Less than 5 years     |             | F. Between 22 – 25 years |             |
| B. Between 6 – 9 years   |             | G. Between 26 – 29 years |             |
| C. Between 10 – 13 years |             | H. Between 30 – 34 years |             |
| D. Between 14 – 17 years |             | I. Between 35 – 40 years |             |
| E. Between 18 – 21 years |             | J. More than 40 years    |             |

**9. Members from different denominations who participated in this survey?**

| Denomination     | Respondents | Membership   |
|------------------|-------------|--|
| Nazarene         | 55          | Full members   |
| EBC              | 1           | The Members from other denominations have been attending the Nazarene church for a number of years but have not transferred their membership. Thus they have some ideas of the type of music in their local Nazarene Church. |
| PNG Bible Church | 1           |  |
| SDA              | 1           |  |
| Roman Catholic   | 2           |  |
| AOG              | 1           |  |
| PNGCF            | 1           |  |
| United Church    | 3           |  |

**10. Number of years the respondents have been involved in the Nazarene Church?**

| Number of Years          | Respondents | Number of Years          | Respondents |
|--------------------------|-------------|--------------------------|-------------|
| A. Less than 5 years     | 11          | F. Between 22 – 25 years | 6           |
| B. Between 6 – 9 years   | 11          | G. Between 26 – 29 years | 3           |
| C. Between 10 – 13 years | 11          | H. Between 30 – 34 years | 3           |
| D. Between 14 – 17 years | 6           | I. Between 35 – 40 years | 4           |
| E. Between 18 – 21 years | 7           | J. More than 40 years    | 3           |

**Part 2: Likert scale statements for worshippers****11. Different statements about worship music?**

| Common statements  | Number of Respondents |          |        |       |                |
|--|-----------------------|----------|--------|-------|----------------|
|  | Strongly disagree     | Disagree | Unsure | Agree | Strongly agree |
| A. Music is an important part of worship   | 0                     | 0        | 3      | 8     | 54             |
| B. Our local traditional culture influences our worship  | 8                     | 10       | 11     | 22    | 14             |
| C. I enjoy our worship music   | 1                     | 2        | 6      | 20    | 36             |
| D. I attend this local church because of the music   | 15                    | 22       | 17     | 6     | 5              |
| E. I attend this church because of the programs  | 11                    | 23       | 9      | 17    | 5              |
| F. I attend this church because of the fellowship  | 2                     | 6        | 14     | 17    | 26             |
| G. I attend this church in spite of the music  | 10                    | 25       | 12     | 8     | 10             |
| H. I am forced to attend because of a requirement  | 29                    | 14       | 13     | 3     | 6              |
| I. I listen to traditional music from my culture   | 13                    | 18       | 16     | 14    | 4              |
| J. I prefer hymns over worship choruses  | 2                     | 13       | 14     | 21    | 15             |
| K. I prefer today's worship choruses over hymns  | 4                     | 6        | 15     | 22    | 18             |
| L. I prefer choruses sung in pidgin  | 1                     | 3        | 16     | 22    | 23             |
| M. I prefer choruses sung in English   | 0                     | 5        | 14     | 29    | 17             |
| N. I prefer the use of traditional musical instruments in our worship over western musical instruments | 5                     | 22       | 17     | 13    | 8              |
| O. I prefer the use of western musical instruments in our worship over traditional musical instruments | 2                     | 4        | 18     | 23    | 18             |

**12. The relationship between music and attendance in worship?**

| Different Groups in the Church          | Tally of Respondents |                 |              |            |        |
|---|----------------------|-----------------|--------------|------------|--------|
|   | Never                | Once in a while | I don't know | Most times | Always |
| The music in my local church attracts   |                      |                 |              |            |        |
| A. Young people                         | 0                    | 5               | 4            | 23         | 33     |
| B. Working professionals                | 4                    | 3               | 11           | 37         | 10     |
| C. Children                             | 0                    | 6               | 9            | 18         | 32     |
| D. Older people to church               | 40                   | 15              | 2            | 7          | 1      |
| E. Only the church members              | 8                    | 3               | 16           | 29         | 9      |
| F. Worshippers from other denominations | 6                    | 22              | 17           | 11         | 9      |
| G. Non-believers                        | 17                   | 17              | 15           | 9          | 7      |

### 13. Relationship between music and the spiritual growth of the local church?

| What Music does                                    | Tally of Respondents |                 |              |            |        |
|--|----------------------|-----------------|--------------|------------|--------|
|  | Never                | Once in a while | I don't know | Most times | Always |
| The music/song in my local church                  |                      |                 |              |            |        |
| A. Complements the sermons                         | 3                    | 20              | 8            | 18         | 16     |
| B. Complements the worship program                 | 2                    | 12              | 9            | 28         | 14     |
| C. Causes people to desire after God               | 2                    | 13              | 11           | 16         | 23     |
| D. Informs & equips worshippers with good theology | 25                   | 15              | 13           | 9          | 3      |
| E. Challenges people to grow spiritually           | 4                    | 10              | 15           | 18         | 18     |
| F. Encourages unity in worship                     | 2                    | 9               | 14           | 12         | 28     |
| G. Challenges people to ministry                   | 22                   | 15              | 13           | 10         | 5      |
| H. Is too emotional                                | 10                   | 12              | 19           | 15         | 9      |

### 14. How worship leaders select their worship songs?

| My worship leader (or I as the worship leader) select songs                                 | Tally of Respondents |           |            |        |
|---|----------------------|-----------|------------|--------|
|   | Never                | Few times | Most times | Always |
| A. From common old songs that are familiar to the congregation                              | 2                    | 8         | 32         | 23     |
| B. From my own tokples ( <i>language</i> )  | 18                   | 30        | 9          | 8      |
| C. In Tokpisin  | 0                    | 8         | 31         | 26     |
| D. In English   | 1                    | 19        | 33         | 12     |
| E. That are recently sung in camp meetings, revival services or by other local churches.    | 3                    | 15        | 22         | 25     |
| F. From CD's, cassettes, internet and other audio/video sources.                            | 10                   | 27        | 23         | 5      |
| G. From my favorite tunes.  | 6                    | 10        | 26         | 23     |
| H. From my favorite musical genre/ style of music   | 6                    | 21        | 32         | 6      |
| I. From songs that have words (lyrics) relate to the preacher's sermon                      | 7                    | 35        | 14         | 9      |
| J. From the theology and meaning of the songs   | 14                   | 38        | 7          | 5      |
| K. I don't even think about any of the above. I just select any songs that come to my mind. | 18                   | 18        | 16         | 13     |

### 15. Where do the songs sung in the Nazarene local churches come from?

| The worship songs/choruses sung in my local church comes from   | Tally of Respondents |            |              |              |              |             |
|---|----------------------|------------|--------------|--------------|--------------|-------------|
|   | None of them         | Only a few | I don't know | Some of them | Most of them | All of them |
| A. The western or foreign tunes                                 | 5                    | 10         | 4            | 18           | 26           | 2           |
| B. The local traditional cultural musical tunes                 | 7                    | 16         | 9            | 13           | 18           | 2           |
| C. The influence of our pioneer missionaries and church leaders | 2                    | 11         | 7            | 18           | 20           | 7           |
| D. The Influences of our church tradition of worship            | 1                    | 7          | 6            | 16           | 25           | 10          |
| E. The influence of our present-day PNG music                   | 3                    | 6          | 9            | 16           | 26           | 5           |
| F. Our own church musicians and song writers                    | 16                   | 21         | 12           | 5            | 5            | 6           |
| G. Other local PNG song writers                                 | 5                    | 8          | 7            | 18           | 27           | 0           |
| H. Camp meetings and revival services                           | 2                    | 8          | 8            | 11           | 28           | 8           |
| I. Tunes of secular songs                                       | 6                    | 19         | 11           | 15           | 7            | 7           |

### **Part 3: Open Ended Questions**

#### **What the respondents said.**

#### **16. Identify any local traditional cultural beliefs and practices (tingting na pasin blo ples o tumbuna) observed in your local church music.**

|  |   |
|--|---|
| How many respondents can identify any traditional beliefs and practices– 42  | How many respondents cannot identify any traditional beliefs and practices – 23   |
| <p>What are some common ones?</p> <ul style="list-style-type: none"> <li>• <i>From the use of traditional instruments in worship</i></li> <li>• <i>Sometimes traditional music styles are used in procession into special worship services.</i></li> <li>• <i>The use of tokples songs in worship</i></li> <li>• <i>The influence of traditional slow mourning songs creeping into the Church.</i></li> <li>• <i>Chanting songs</i></li> <li>• <i>Some local worship songs have traditional tunes</i></li> <li>• <i>From the belief held among church members and some pastors that traditional tunes are associated with evil spirits thus they shouldn't be used.</i></li> <li>• <i>From the opinion that western music is too secular and evil and local traditional tunes are ok.</i></li> </ul> | <p>Some common reasons:</p> <ul style="list-style-type: none"> <li>• <i>Because our local church uses only western musical instruments.</i></li> <li>• <i>It doesn't flow well with western musical instruments so it was abandoned.</i></li> <li>• <i>Because we only sing contemporary Christian songs</i></li> <li>• <i>Because it is against the Church's practice.</i></li> <li>• <i>It is associated with evil spirit worship.</i></li> <li>• <i>Cannot identify any because it is too boring when used in worship. Thus it was abandoned years ago.</i></li> </ul> |

#### **17. Please explain how local traditional culture (tingting na pasin blo ples o tumbuna) affects your local church music.**

| The Positive effects   | The Negative effects   |
|--|--|
| <ul style="list-style-type: none"> <li>• <i>People love traditional tunes and instruments because they relate to their contexts well.</i></li> <li>• <i>The traditional songs are meaningful to the worshippers</i></li> <li>• <i>It brings down the presence of God because it touches their soul.</i></li> <li>• <i>It is not too secular</i></li> </ul> | <ul style="list-style-type: none"> <li>• <i>Traditional music too boring and affected church worship so it was abandoned.</i></li> <li>• <i>Traditional tunes along with musical instruments are associated with evil spirit worship in traditional religion thus they were not allowed to be used. Therefore we no longer use them.</i></li> <li>• <i>Other denominations like Roman Catholics use them in liturgy so we don't want to use them because we don't want to be seen as part of those who compromise holiness with syncretism.</i></li> <li>• <i>Big-man attitude – the older a person grows the more he/she withdraws from involvement in music and becomes a spectator and dictator.</i></li> </ul> |

**18. Please describe the style of music that is accepted by worshippers as appropriate for worship in your local church.**

These are some of the many responses received:

- *Music that was introduced by pioneer missionaries.*
- *Only hymns and soft music*
- *Soft and moderate*
- *Country music*
- *Contemporary Christian music*
- *A mixture of western contemporary and traditional music*
- *Soft, slow and beautiful music that touches the heart of the worshippers*
- *Music played with modern western musical instruments*
- *Only simple acoustic guitars and vocals*

**19. What kind of music attracts people to your church?**

These are some of the many responses received:

- *Only hymns and soft music*
- *Contemporary musical styles*
- *A mixture of western contemporary and traditional music*
- *Soft, slow and beautiful music that touches the heart of the worshippers*
- *Music played with modern western musical instruments*
- *Only simple acoustic guitars and vocals*

**20. Apart from what others think, describe the style of worship music you personally prefer in your worship services.**

- *Music that is soft, slow and brings down the presence of God.*
- *Music that has different styles*
- *Western contemporary music*
- *Hymns and simple music*
- *Styles like those used by Gaithers and Don Moen.*

**21. What are some other musical styles (or genres) you like (playing if you are a musician or) listening to at your free time outside of your church worship service.**

- *Music that is soft, slow and can draw my spirit near to God.*
- *Different styles/genres*
- *Contemporary Christian music like Hillsongs, Michael W. Smith, Celine Dion, etc.*
- *I like country and Gaithers music*
- *Classical and soft and slow music*
- *I like reggae, hip-hop, jazz and R&B music*

**22. What are the expectations of the worshippers towards the performance of musicians in your local church?**

- Musicians must have a good testimony
- They must rehearse and prepare before service.
- They must be connected to God to bring God's presence down to the people.
- They must play music that suits the expectations of the worshippers
- They must be modest in their dressing & not dress in fancy, sexy or ways that would attract or distract the worshippers' attention.



**23. If you are a worship leader or a musician, what are the expectations you have towards the worshippers in your local church?**

- They must not dictate too much and allow musicians freedom to express their musical skills.
- They must not set high expectations on us that we cannot meet.
- They must participate in singing with the worship leader and musicians.

**24. Share anything you would like to say about music and worship in your local church.**

*Respondent 1: Some older folks have a habit of coming in late after the songs have been sung just to listen to preaching only.*

*Respondent 2. When I lead worship, I always notice older men coming in late after songs are over. They don't want to participate with the young people in singing. They only want to come to listen to the sermon.*

*This section also contains a lot of music related issues that are important but are not covered in the scope of this research. Therefore, I have decided to not include any here. However, some of the opinions expressed will be highlighted as topics of consideration for further research and discussions.*

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## Informal Interviews/Discussion Reports

### Discussion Questions

1. What can you say about the changes happening with the style of worship music in many local churches around the country today?
2. Do you think there are still some elements of our traditional cultural ways of thinking and doing things present in the worship music of our local churches in your local church and district?
3. What do you like/ or dislike about the worship music in your local church or the district you are serving in? And why do you like or dislike them?
4. What do you expect from the worship music in your local church services?
5. Are your expectations met? If not why?
6. Where do you see the worship music of the Nazarene Church in PNG heading?
7. What changes would you like to see happen in the worship music of the PNG Nazarene Church?
8. What are some strategic ways you think the PNG Church can develop to help assist in the area of its worship music?

**Note: All the Participants have given their consent to include their names in the forms.**

**Participant 1. Name: Jehoshaphat Kalwe**      Date of discussion: April 01, 2016  
 Role in Church: Local church musician, Emmanuel Church of the Nazarene, Kudjip, PNG

Noted points

1. What can you say about the changes happening with the style of worship music in many local churches around the country today?
  - *Very slow to change due to too much restriction from the pastors and some church members.*
  - *Our music standard not up to date with the latest musical styles.*
2. Do you think there are still some elements of our traditional cultural ways of thinking and doing things present in the worship music of our local churches in your local church and district?
  - *I can't think of any because I grew up in a local church that sang hymns and later used western musical instruments to play music.*
3. What do you like/ or dislike about the worship music in your local church or the district you are serving in? And why do you like or dislike them?
  - *Dislike - We are always playing the same style of music. I think we should be creative in using different styles. But since our music is restricted and controlled, we only play one style that is preferred by some pastors and some church members.*
4. What do you expect from the worship music in your local church services?
  - *I expect them to be creative.*
5. Are your expectations met? If not why?
  - *No, because we only play the same styles every Sunday.*
6. Where do you see the worship music of the Nazarene Church in PNG heading?
  - *If we do not adapt to the changes in music, our worship music will affect our worship services and it will be boring. We will also lose a lot of young people.*
7. What changes would you like to see happen in the worship music of the PNG Nazarene Church?
  - *I would like to see freedom in worship music be allowed in worship.*
  - *Up to date to the current contemporary musical styles.*
8. What are some strategic ways you think the PNG Church can develop to help assist in the area of its worship music?
  - *Good worship and music training for the pastors so they can understand the context of our current world and inform their congregation to accept change.*

**Participant 2. Name: Ako Arua** Date of discussion: April 04, 2016  
 Role in Church: Former musician, District Superintendent – South Coast District, PNG

Noted points

1. What can you say about the changes happening with the style of worship music in many local churches around the country today?
  - *The changes in music in our local churches has affected our former Nazarene style of music.*
  - *There are too many new Pentecostal songs (like Hillsongs choruses) used widely in our local churches now that do not have good theology. Some of them are too emotional.*
  - *Songs from Green and Red song books are no longer used.*
  - *Music is too noisy/loud*
  
2. Do you think there are still some elements of our traditional cultural ways of thinking and doing things present in the worship music of our local churches in your local church and district?
  - *Yes, in the Central province worshippers love songs with traditional tunes. We use Peroveta or prophet songs.*
  - *Some local churches around the country use traditional instruments like kundu drums and also sing songs from their own local dialects.*
  
3. What do you like/ or dislike about the worship music in your local church or the district you are serving in? And why do you like or dislike them?
  - *I like the different creative styles used.*
  - *I don't like songs from Pentecostal and street styles that do not have good theology.*
  
4. What do you expect from the worship music in your local church services?
  - *Worshipper leaders and musicians must have a good testimony and be committed to God and to what they are doing.*
  - *Musicians must play music that brings down the anointing of God that touches the hearts of the worshippers. People must feel the presence of God in the music.*
  
5. Are your expectations met? If not why?
  - *Sometimes. It depends on how the musicians prepare themselves.*
  
6. Where do you see the worship music of the Nazarene Church in PNG heading?
  - *It is heading towards a Pentecostal style of worship.*
  - *I fear a photocopy church. I fear contemporary churches becoming photocopy churches.*
  
7. What changes would you like to see happen in the worship music of the PNG Nazarene Church?
  - *Local churches singing more of our Nazarene songs in the Green and Red song books and other good songs.*
  - *Hymns should be sung in rearrangement contemporary music styles to give a new flavour.*
  - *People need to write their own songs*
  - *Our young people who lead worship and play music use music that isn't too emotional and sing songs that have good theology.*
  - *Our worship leaders to become open minded*
  - *A good blending of worship music*

8. What are some strategic ways you think the PNG Church can develop to help assist in the area of its worship music?
- *We need someone to assist in educating our pastors and worship leaders about the value of worship and music.*
  - *Each district can organize sessions to teach worship leaders and musicians the basics of good worship and music in Church.*

**Participant 3. Name: Christina Berita**      Date of discussion: May 24, 2016

Role in Church: Pastor's kid, Pastor's Wife, Sunday school teacher, assists in many other needed areas.

Noted points

1. What can you say about the changes happening with the style of worship music in many local churches around the country today?
  - *I'm not a musician so I don't know much about the changes in music.*
2. Do you think there are still some elements of our traditional cultural ways of thinking and doing things present in the worship music of our local churches in your local church and district?
  - *Yes, we use traditional things like kundu drums in our worship and sing songs in our traditional dialects.*
3. What do you like/ or dislike about the worship music in your local church or the district you are serving in? And why do you like or dislike them?
  - *I am ok with any music in the church worship.*
4. What do you expect from the worship music in your local church services?
  - *At least musicians should be committed spiritually and have a good testimony.*
  - *Music must be related to the context of the worshippers.*
5. Are your expectations met? If not why?
  - *Most of the time.*
6. Where do you see the worship music of the Nazarene Church in PNG heading?
  - *It's changing but I don't know where it is heading. There are many disputes about worship music and I don't know who to support.*
7. What changes would you like to see happen in the worship music of the PNG Nazarene Church?
  - *Maybe we can have a mixture of both traditional and contemporary music in our worship rather than everyone trying to be too western.*
8. What are some strategic ways you think the PNG Church can develop to help assist in the area of its worship music?
  - *I think those pastors who have good theological training must come together and discuss how they can address important issues like music in the Church.*

**Participant 4. Name: Peter Dama** Date of discussion: July 30, 2016  
 Role in Church: Local church pastor of Wagnil Nazarene Church – Western Highlands District, A national NYI leader & musician.

Noted points

1. What can you say about the changes happening with the style of worship music in many local churches around the country today?
  - *There are many young people coming up and they are talented musicians. They are bringing in new styles into the church.*
  - *Our churches are quite slow in adapting to change.*
2. Do you think there are still some elements of our traditional cultural ways of thinking and doing things present in the worship music of our local churches in your local church and district?
  - *Yes, the use of kundu drums and worship songs in traditional dialects is still practiced in many remote local churches.*
  - *Can't figure out any beliefs or attitudes that are related to traditional culture but worship styles sometimes show signs of cultural upbringing of the worshippers.*
3. What do you like/ or dislike about the worship music in your local church or the district you are serving in? And why do you like or dislike them?
  - *Content with my local church music.*
  - *At the district level, maybe Church leaders need to allow young people to freely express themselves in music and not put too much control.*
4. What do you expect from the worship music in your local church services?
  - *Spiritually committed musicians*
  - *Worship must bring God's presence down and touch people's hearts and uplift their spirits.*
  - *It must prepare the ground work for the preaching of the Word.*
5. Are your expectations met? If not why?
  - *Most of the time.*
6. Where do you see the worship music of the Nazarene Church in PNG heading?
  - *With new improvements we have a bright future. But may end up making worship services boring if changes in music are not encouraged in music. Many educated young people may leave the Nazarene churches in search of churches that can provide good music to accommodate their worship services.*
7. What changes would you like to see happen in the worship music of the PNG Nazarene Church?
  - *Talented and skilled musicians need promotions.*
  - *A good plan in place to develop church music our district.*
8. What are some strategic ways you think the PNG Church can develop to help assist in the area of its worship music?
  - *The national board should arrange for issues of importance as this to be taught or discussed at National pastors' conferences so pastors can be educated well to embrace change.*
  - *The Bible College must update its curriculum to include good worship and music training.*

## **Interpretation of Data**

The data gathered from the survey, informal interview/discussions and Facebook posts were presented here in the following order to address the sub-problems (under the main problem statement noted in chapter 1). To address the first sub-problem, the common attitudes towards worship music noted from the findings were first identified and presented.<sup>55</sup> In responding to the second sub-question, the Melanesian cultural and worldview influence were interpreted from the findings in relation to the attitudes.<sup>56</sup> Following that, the colonial missionary legacy was highlighted in relation to the attitudes to answer the third sub-problem.<sup>57</sup> The survey questionnaires were all answered in English by the respondents. The informal discussions were done using both English and Pidgin but all recorded in English. The Facebook posts were all in English.

### Attitudes toward Worship Music

#### ***Expectations towards Worship Music***

As expressed by 9% of the respondents, worshippers have pre-defined expectations that musicians must try to meet in order to achieve the expected outcome in a worship service. These expectations affect the performance of musicians as well as the attitude of worshippers towards their worship of God. Music is expected to be an aesthetic vehicle that creates an ecstatic unity among the worshippers. It is believed that the ecstatic emotional experience created by the music draws the presence of God

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<sup>55</sup> The first sub-problem is, *What are the attitudes towards worship music held by the worshippers in the Church of the Nazarene in PNG?*

<sup>56</sup> The second sub-question is, *“What influences from the Melanesian culture are connected to the negative attitudes?”*

<sup>57</sup> The third sub-problem is, *“What are the views from any missionary legacy that could have influenced the attitude of the worshippers towards worship music?”*

down to the worshippers and lifts the people up to God.<sup>58</sup> Secondly, music is expected to stimulate people's emotion so that after the sermon, believers can go to the altar to recommit their lives and non-believers can also commit their lives to the Lord. In addition, music is expected to be played according to their taste. Playing a musical style or taste that does not suit the worshippers' expectation will result in a lot of peevish responses from the worshippers. Below are quotes from some of the respondents. These responses reveal not only the worshippers' expectations, but also the theological and traditional cultural views that inform this motive.

“In their minds they have already choose the type of music they are familiar with posing great danger for the worship leader and the musicians.”

“Musicians try to bring worshippers to God with music or song. Sometimes the congregation wants a different style. It sometimes makes it hard to meet each other's expectations.”

“They like it [their way] because it is the church rules to be played only with slow music styles.”

“They are expected to play tunes that are acceptable to the Church. Not fancy tunes.”

“They are expected to really bring the presence of God through slow and effective music lyrics and beats.”

“The great expectation of the worshippers in my local church towards the performance of the musicians they really want our musicians to more effectively bring them into God's presence.”

“I would like to share about the music and worship in my local church is very important. Because I see that, that's when we withdraw from other businesses and draw and draw near to God. Music and Worship is the first thing that brings all the worshipers into God's presence.”

### ***Music and the Presence of God in worship***

Results obtained from the findings noted above also showed the importance of how worship music contributes towards manipulating an emotional momentum in a

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<sup>58</sup> Namunu, 118.

worship service. As discovered, 9% of the respondents who desire good music in their worship services, expressed that the worshippers including worship leaders and musicians expect music to connect people to God. One participant of the informal interview/discussions, including 47% of the respondents stressed (in survey question 11A) that musicians play an important role of bringing God's presence down to the worshippers and also lifting the people's hearts to God. Therefore, musicians are highly expected to commit themselves to some form of religious discipline in order to obtain a higher spiritual power or anointing to make the people feel the presence of God in their music.<sup>59</sup> Thus, it is believed that the success of people's encounter with God in every worship service depends on how well the musicians perform to manipulate the emotions of the worshippers.

### ***Music and Spiritual Growth***

Table 1 below shows the relationship between worship music and its influence towards the spiritual growth of the local church that each respondent attends. 65% of the respondents indicated that their worship music complements their worship programs. 55% indicated that their worship music complements the sermons. 60% noted that worship music in their local churches encourages their desire for God while 55% indicate that it challenges them to grow spiritually. Adding to that 61% claim that their worship music plays an important role in uniting the people in worship.

There is a division in the views considering whether the music is too emotional or not. 39% indicated that it is mostly or if not always emotional while 32% think their music is rarely emotional. The other 29% admitted that they are not sure whether their music is emotional or not.

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<sup>59</sup> This idea is presented in the underlying thoughts of the respondents who suggested musicians to be well prepared before leading in worship music.



On the contrary, the theology presented in worship music and how music contributes to challenging worshippers to ministry display a higher percentage of negative responses. 38% of the respondents strongly feel that their worship music never equips or informs worshippers with good theology. Adding to that, 22% think it does once in a while and 20% are not sure. The other 15% think it does most of the time while only 5% believe their worship music always informs and equips worshippers with good theology.

Considering the challenge for ministry, 34% of the respondents feel that their worship music never challenges people to ministry. 23% think it seldom does and 20% are not aware of any incident they can recall back to. In that they mean they have never seen or experienced being in a worship service where the worship music challenged them or someone else to ministry. However, 15% of respondents maintained a positive feeling that their worship music does challenge worshippers for ministry most of the time. Only 8% of the worshippers are fully convinced that their worship music always challenges worshippers to do ministry.

| What Music does                                       | Tally of Respondents (%) |                 |              |            |        |
|---|--------------------------|-----------------|--------------|------------|--------|
|   | Never                    | Once in a while | I don't know | Most times | Always |
| The music/song in my local church                     |                          |                 |              |            |        |
| A. Complements the sermons                            | 5%                       | 29%             | 12%          | 29%        | 26%    |
| B. Complements the worship program                    | 3%                       | 18%             | 14%          | 42%        | 23%    |
| C. Causes people to desire after God                  | 3%                       | 20%             | 17%          | 23%        | 37%    |
| D. Informs & equips worshippers with good theology    | 38%                      | 22%             | 20%          | 15%        | 5%     |
| E. Challenges people to grow in their spiritual lives | 6%                       | 16%             | 23%          | 26%        | 29%    |
| F. Encourages unity in worship                        | 3%                       | 14%             | 22%          | 18%        | 43%    |
| G. Challenges people to ministry                      | 34%                      | 23%             | 20%          | 15%        | 8%     |
| H. Is too emotional                                   | 15%                      | 17%             | 29%          | 25%        | 14%    |

**Table 1. Relationship between music and spiritual growth of worshippers.**

As identified from the survey, the current worship songs of the PNG Nazarene churches come from several areas of influence. The statistics provided on [Table 2](#)

revealed that many songs sung used by the different local churches come from sources outside of the PNG Nazarene Church.<sup>60</sup>

| The worship songs/choruses sung in my local church comes from | Number of Respondents |            |              |              |              |             |
|---|-----------------------|------------|--------------|--------------|--------------|-------------|
|   | None of them          | Only a few | I don't know | Some of them | Most of them | All of them |
| A. The western or foreign tunes                               | 6                     | 11         | 4            | 17           | 25           | 2           |
| B. The local traditional cultural musical tunes               | 7                     | 14         | 9            | 14           | 18           | 2           |
| C. The influence of early missionaries and converts           | 2                     | 11         | 7            | 15           | 21           | 9           |
| D. The Influences of our church tradition of worship          | 1                     | 7          | 6            | 15           | 25           | 11          |
| E. The influence of our present-day PNG music                 | 4                     | 6          | 9            | 16           | 25           | 5           |
| F. Our own church musicians and song writers                  | 23                    | 9          | 17           | 5            | 5            | 6           |
| G. Other local PNG song writers                               | 5                     | 7          | 7            | 17           | 28           | 1           |
| H. Camp meetings and revival services                         | 2                     | 8          | 8            | 11           | 27           | 9           |
| I. Tunes of secular songs                                     | 6                     | 19         | 10           | 15           | 7            | 8           |

**Table 2. Where the songs sung in the local churches come from.**

Considering the selection of worship songs, there are several aspects that the worship leaders take into consideration. The survey conducted involved opinions from worship leaders, musicians, non-worship leaders and non-musicians. By obtaining a collective view, it was possible to describe not only the views of the worship leaders but also how the ordinary members feel about the way worship songs in the local churches are chosen. The graph on [Figure 4](#) shows a collective view from the respondents on how worship songs are selected.

As Berglund stresses, worship leaders play a very important role in determining the type of songs to be sung.<sup>61</sup> In some cases, the pastor or a senior member of a local church instructs the song leader and the musicians on the kind of songs to be sung.<sup>62</sup> Thus, the type of songs chosen affect the worshippers. The data

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<sup>60</sup> Table taken from survey question No. 15. The numbers in the table 2 are actual number of respondents and not the percentage of respondents.

<sup>61</sup> Berglund, 12.

<sup>62</sup> I consider the pastor to be a worship leader because even though he or she is not always leading the singing, they are in charge of the entire worship service.

provided on Table 2 and Figure 4 presents how the songs sung by Nazarene worshippers are determined by the choices made by the worship leaders.

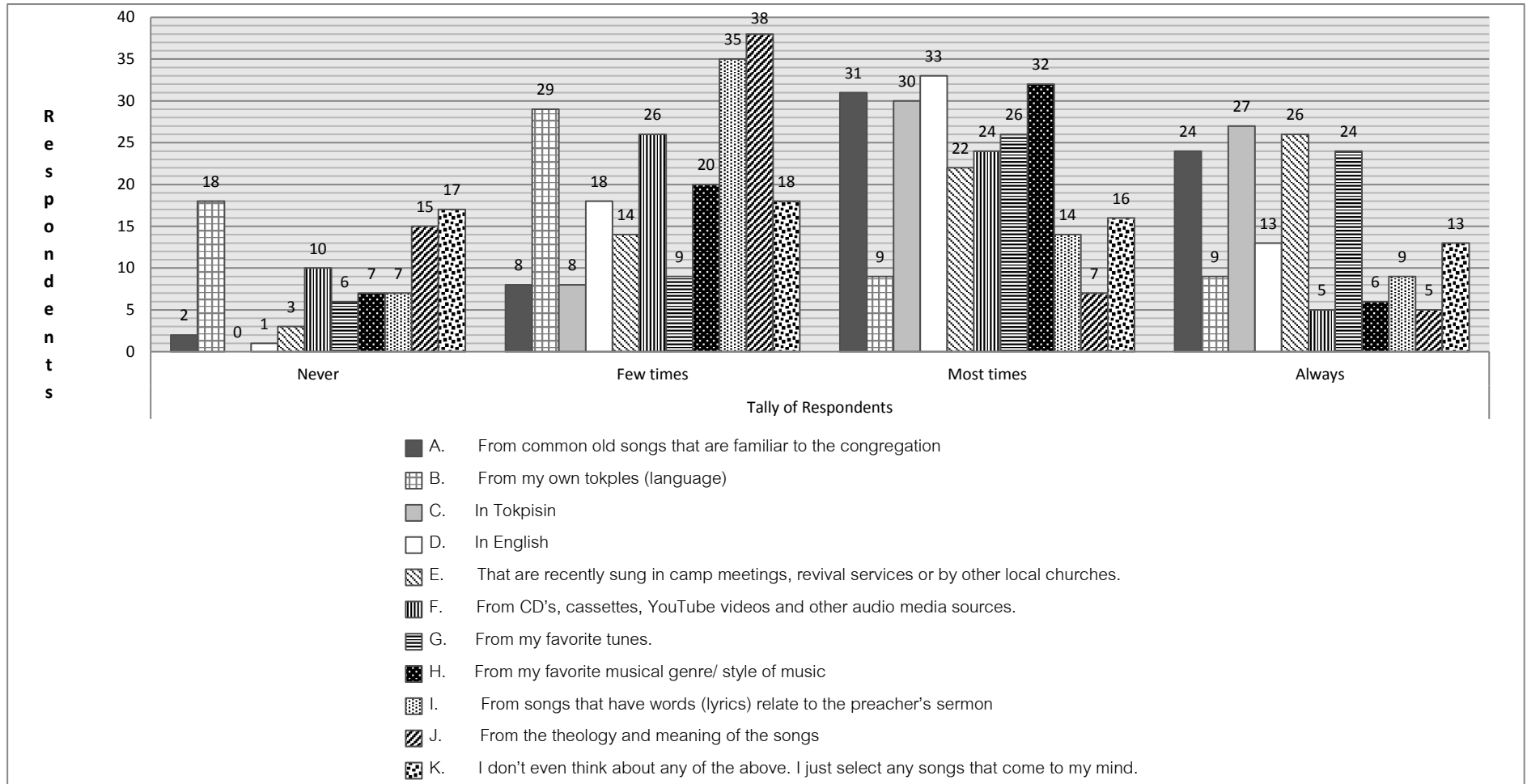
### ***Music and Church Attendance***

Considering music and church attendance, statistics from respondents as presented in Figure 5, demonstrated that the contemporary worship music in the Nazarene local churches does not always accommodate a balance in the musical penchants of the different age groups.<sup>63</sup> 64% of the respondents pointed out that the current worship music always attracts more young people and children. And at most times the music is more suited to the interest of the working class young professionals. Those who are often neglected are the older people, worshippers from other denominations and non-believers.

Due to the style of music, it was noted by two respondents in question 23 that some older church members do not like to attend church early to participate with the other worshippers in singing. Quoted from one of the respondents, “Older people don’t like to attend worship services early and come in late when it is nearly preaching time so they could only listen to the sermon.”

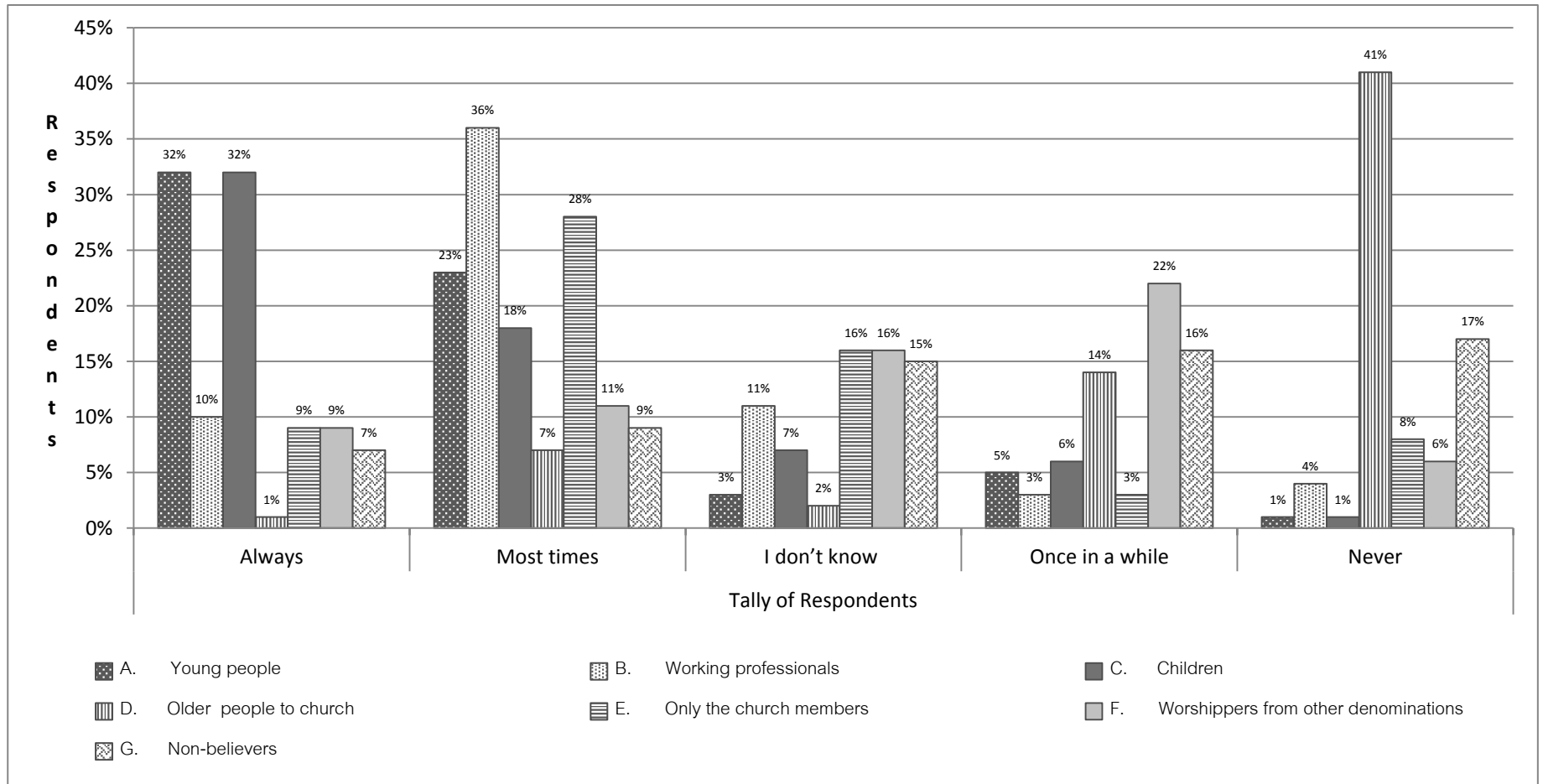
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<sup>63</sup> The different patterns on the bars in Figure 4 indicate the different group of worshippers in the local churches.



**Figure 4. How worship leaders choose their songs.**

Note: The different patterned bars in each column represent different aspects worship leaders consider when selecting their worship songs.



**Figure 5. Different groups that worship music attracts.**

Note: The different patterned bars in each column represent different groups that attend worship.

### *Denominational Identity*

Like other cultures, Papua New Guineans have always been patriotic about their social identity. Individual opinions provided on the survey questionnaires revealed findings of attitudes towards group identity. The group or social identity theory is a group's (or an individual's) perception of its in-group or out-group identity. "The central hypothesis of social identity theory is that group members of an in-group will seek to find negative aspects of an out-group, thus enhancing their self-image."<sup>64</sup> The implications of social identity found within the members of the PNG Nazarene churches can easily be recognized by their expressions towards their denominational identity (towards in-group) and denominational stereotype biases (towards out-group). The Facebook post on Figure 6, Figure 7 and Figure 8 below illustrate the similar attitude.

Views expressing denominational identity in relation to music were also identified from the findings. Data gathered from the informal discussions and survey carried out in this research indicate a strong resistance by worshippers to change in worship music. 24% of opinions expressed in the survey indicate that many church members are highly sensitive in defining the musical boundaries that separate their denominational identity from other denominations. One respondent commented that songs that are acceptable to many members of his local church are those that were introduced by the early missionaries.<sup>65</sup> Four of the respondents between the ages of 40 and 59 expressed that they personally prefer hymns over contemporary upbeat music. According to one of them,

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<sup>64</sup> Saul McLeod, "Social Identity Theory," *Simply Psychology*, Published 2008, Accessed July 16, 2016, <http://www.simplypsychology.org/social-identity-theory.html>.

<sup>65</sup> The actual quotation was written as, "Many members from the Church accepted by music tone of our pioneer missionaries normally sung while doing ministry in PNG" but slight corrections were made to help the understanding of the reader.

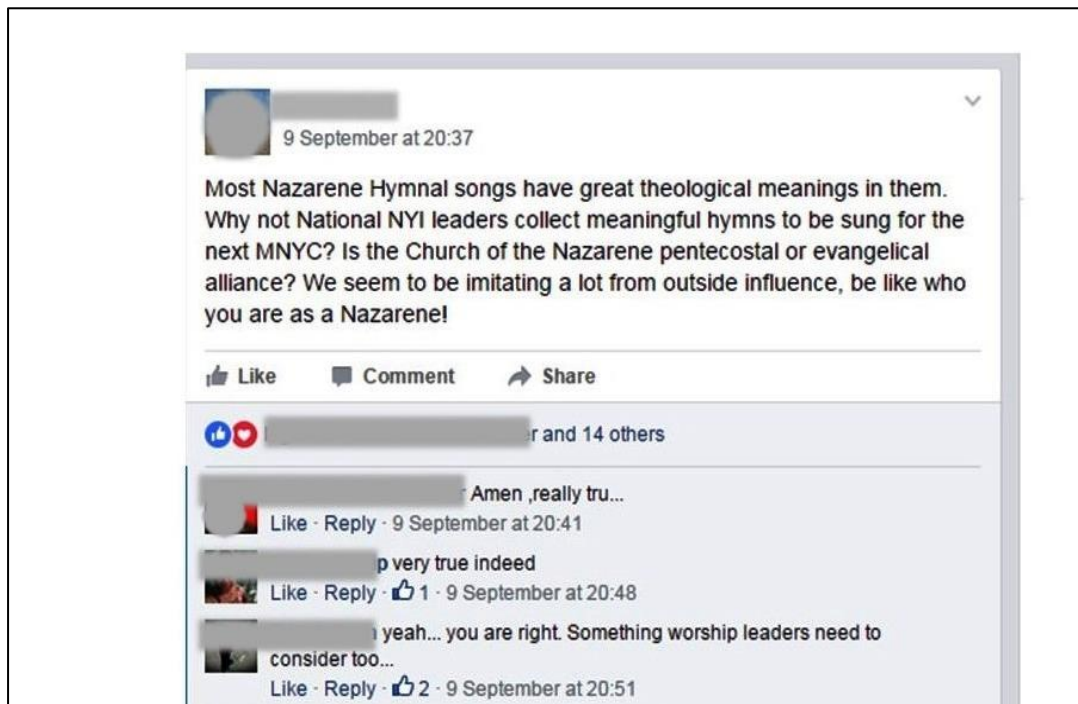
When the missionaries first came, they introduced songs that were to be sung so slowly and reverently. But these days, with the introduction of contemporary and secular music sweeping across the nation, young people are lured into it. And they try to emulate some singers. So they use the styles but change the lyrics. During my teen years (1980's to 90's) we were not allowed to sing emotional fast and charismatic songs. We were told to strictly use the Green or the Red song book plus the hymnals. That was acceptable and still is today. Anything else is the worst kind of profanity.

Feedbacks gathered from the open-ended questions (16-24) showed 20% of the respondents sharing similar sentiments that the current worship music of the Church has been affected by secular styles and Pentecostal upbeat music (which are often termed by the worshippers as 'rock n roll' music). They believe the influence has distorted the original standard of Nazarene Music. Two respondents also added that some worshippers in their local churches do not like contemporary musical genres like reggae or contemporary rock because they are secular styles and do not complement the musical identity of a holiness Church. 20% of the respondents including a participant of the informal discussions stressed that meaning there is a Nazarene style of music and therefore there should be a continuity in that. "*Yumi gat stail blo yumi yet na yumi mas bihainim displa,*" (We have our own style and we should stick to that). Figure 6 shows a related Facebook comment on that.<sup>66</sup> The post mentions the "Nazarene hymnals" which refers to the Green and Red song books commonly used by the PNG Nazarene local churches.<sup>67</sup> The person who posted this feels that most of the songs sung in the local churches have tunes, beats and styles that are adopted from the Pentecostal churches. The person strongly feels that Nazarene worshippers should sing songs that reflect their identity.

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<sup>66</sup> The post was uploaded on September 09, 2016 on NYI Facebook page <https://www.facebook.com/groups/723414484365197/permalink/1315831438456829/>.

<sup>67</sup> See Figure 13. Photo images of pocket size Green and Red Song Books.



**Figure 6. Comment concerning songs sung in local churches.**

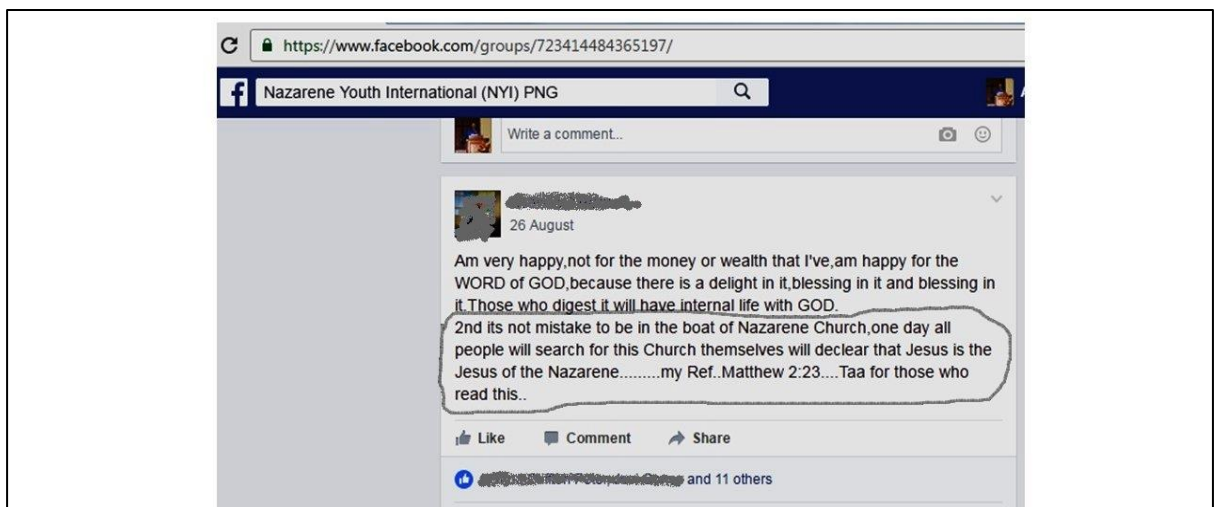
### *Denominational Stereotype Biases*

The patriotic feeling towards denominational identity has an effect on the worshippers' attitude towards other denominations. The concern for proper theology in song in the above post is genuine. Yet it carries an assumption towards its out-group that whatever songs that are considered to have poor theology are songs of the Pentecostal charismatic churches and other mainline protestant evangelical churches. The post also carries a related view connected to the results presented on Table 1 and Figure 4. The respondents indicated that some of the songs used in their worship services come from outside the Nazarene Church. Since they are not from inside the church, some of them are assumed to be songs from Pentecostal churches.

The second Facebook post below (Figure 7) urges the young people to remain in the Church of the Nazarene because the person posting it feels the Church of the



Nazarene is the true Church.<sup>68</sup> The person assumes the Nazarene Church is the true denomination because it is named after Jesus the Nazarene. The third Facebook post (Figure 8) below shows how a Church member feels about the denomination particularly because it has the logo “Holiness unto the Lord.”<sup>69</sup> The notion many PNG Nazarene church members have is that Holiness is the central theme of the Bible. Therefore those that preach holiness, preach the truth that will transform the world. Those that do not uphold the conservative view of holiness perceived by Nazarene members and are not entirely sanctified will never get to see God in heaven (Matt 5:8). A conservative view of holiness to them includes the use of musical styles that were introduced by the early missionaries such as hymns and gospel songs found in the Green and Red song books.



**Figure 7. Facebook post boasting denominationalism.**

As indicated above by the respondents and the Facebook posts, it is perceived from Nazarene church members that songs from Pentecostal churches and several

<sup>68</sup> Facebook on Figure 7 uploaded on August 26, 2016.  
<https://www.facebook.com/groups/723414484365197/permalink/1298918893481417/>.

<sup>69</sup> The Facebook post on Figure 8 was uploaded on September 26, 2016  
<https://www.facebook.com/photo.php?fbid=637968709709040&set=gm.1334682589905047&type=3&theater>.

other Evangelical Alliance (EA) churches do not have good theology except the Nazarenes. Therefore, only the songs in the Nazarene hymnals or those that were introduced by the early Nazarene missionaries should be used (see Figure 6). As one respondent particularized, “In my local church we sing only hymnal songs rather than singing all kinds of songs which has no theological background about Christianity.”



**Figure 8. Denominational identity based on the holiness logo.**

The second stereotype bias is that (1) any musical genre that is not familiar to members and (2) any music styles that have a faster beat or tempo (including contemporary Christian rock, sub-genres of reggae, rock, disco, bluegrass, pop and electronic dance music) are alluded to both Pentecostal and secular music (often termed as street music).<sup>70</sup> The connotations from the comments under denominational

<sup>70</sup> Whatever music that is not accepted by members of the Church is labelled using terms such as Pentecostal music or street music (*musik blo strit*). Street music means it's a style of music taken from the streets; a worthless music, a garbage collected from the streets. The term 'street music' has connotations to secular features. Songs not from the Green and Red song books are also labelled as street songs.

identity also imply that fast music is too emotional and slow music is not emotional. In such a way, some worship music that have a faster tempo or local tunes are labelled as Pentecostal. Pentecostal music is regarded as too emotional and has secular features. Having secular features, to them, means music that uses genres that they are not familiar with and local PNG tunes that are commonly used in secular songs.

### Influences from Melanesian Culture and Worldview

This section focuses on addressing the second sub-question. It presents, interprets and describes the Melanesian cultural practices and worldviews that are connected to the attitudes towards worship music that were presented above.

#### *Deep Level Culture*

From the data collected, 35% of the respondents in the survey claimed that they are not aware of any traditional cultural worldviews that affects their attitudes towards music. However, that does not mean there is no existence of it. Traditional cultural worldview of music used in worship are a part of the people's way of life and not easily recognized by the members of a particular culture. As illustrated earlier in [Figure 1](#) (under the conceptual Framework), the deep level culture of a people group influences people's attitudes. It lies beneath the surface level culture and therefore is not obviously recognized. Whiteman affirmed that it is the heart of a culture.<sup>71</sup>

Hiebert stresses that,

When we seek to win people to Christ, we look for evidence of conversion. Our first tendency is to look for changes in behaviour and rituals. This was true in missions in the nineteen century. Many missionaries looked for evidence that people were truly converted, such as putting on clothes; giving up alcohol, tobacco and gambling; refusing to bow to ancestors; taking baptism and communion; attending church regularly. Such changes are important as evidence of conversion, but it became clear that these did not

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<sup>71</sup> Noted from discussion with anthropologist, Darrell Whiteman on November 30, 2016, Think Tank Conference, November 28 – December 02, 2016, APNTS, Taytay, Philippines.

necessarily mean that underlying beliefs had changed. ... It is becoming increasingly clear, however, that transforming explicit beliefs is not enough to plant churches that are faithful to the gospel. People often say the same words but mean different things.<sup>72</sup>

As noted earlier (in chapter 1), the surface level culture of Christian worship may have been easily converted but the deep level culture often remains imbedded and unnoticed.<sup>73</sup> Hence, it is interwoven in Christian practices and thrives as an instrumental factor that manipulates people's attitudes towards their worship practices.<sup>74</sup> When their attitudes toward worship is influenced in different ways, anything that is used in worship is also affected.

Figure 9. Surface and deep level culture. Figure 9 illustrates how Kraft explains the difference between the deep level culture and the surface level culture.<sup>75</sup> The diagram shows the surface level culture above which represents the visible external patterned behaviour of a people group. However, buried deep under the surface of it is the deep cultural layer that consists of structured assumptions, experiences, knowledge, values and commitments. This invisible deep culture is a determinative factor that influence a person's attitude.

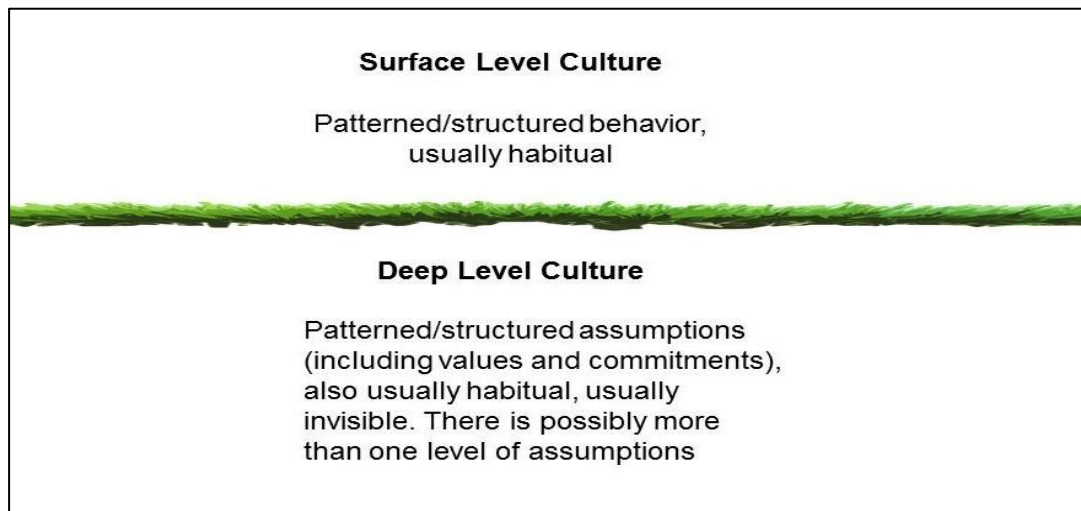
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<sup>72</sup> Hiebert, *Transforming Worldviews*, 10-11.

<sup>73</sup> Ibid.

<sup>74</sup> Robert T. Moran, Philip R. Harris and Sarah V. Moran, *Managing Cultural Differences: Global Leadership Strategy for the 21<sup>st</sup> Century*. (Oxford, UK: Elsevier, 2007), 6-10.

<sup>75</sup> Kraft, 13.

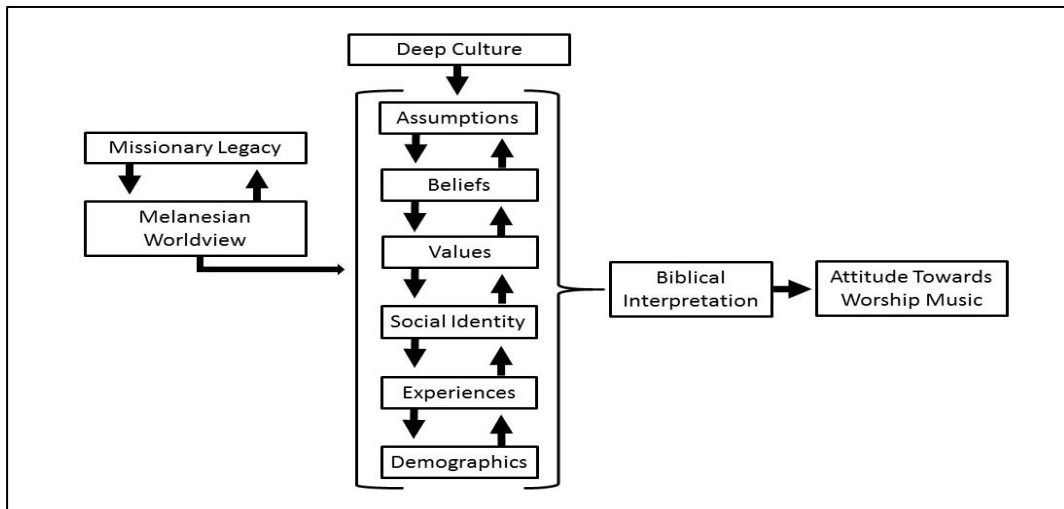


**Figure 9. Surface and deep level culture.**

Melanesians have common worldviews that affect their attitudes towards worship.<sup>76</sup> Figure 10 below describes the diagram illustrated on Figure 1 (under conceptual framework). The deep culture in the Melanesian worldview serves as the “judgement seat.” The Melanesian Christian in that judgement seat receives communication signals from the Christian missionary, processes it through the Melanesian worldview and interprets the meaning in connection to patterned/structured assumptions, values, social identities, experiences and beliefs.

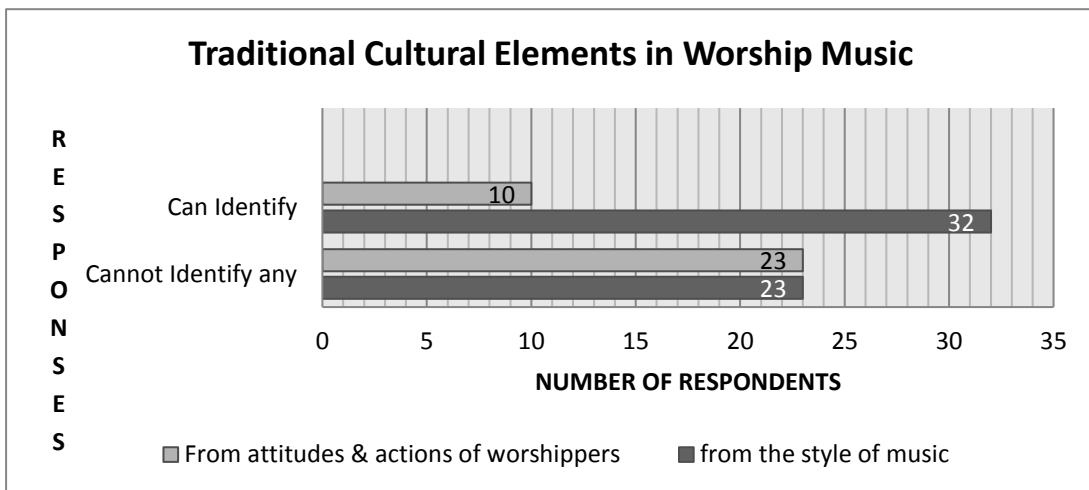
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<sup>76</sup> Bartle, “Developing a Contextual Theology in Melanesia with Reference to Death, Witchcraft and the Spirit World,” 24-25.



**Figure 10. How Melanesian Worldview Influence Attitudes toward Worship**

On the contrary to the 35% of respondents who cannot identify any traditional cultural influences, 65% positively confirmed that there are evidences of traditional cultural elements present in both their practice of worship music and their attitudes toward it.



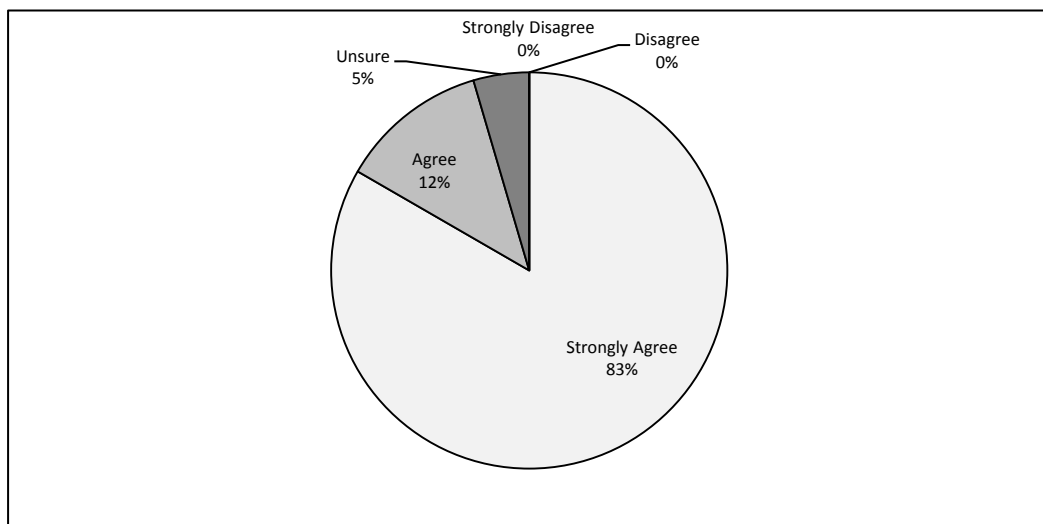
**Figure 11. Evidence of traditional cultural elements worship music.**

It was noted from the responses on survey (questions 14, 15, 16 and 23) that the traditional cultural style of music has an influence towards the worshippers’

preference of worship music.<sup>77</sup> 76% of respondents from Jiwaka province expressed that they prefer soft and slow worship music, while respondents from the coastal provinces differed in their preferences. That distinction describes the worshippers' conceptual identity of a Nazarene style of worship music that is connected to the influence of the early traditional cultural singing style of the Nazarene worshippers in Jiwaka.

### *The Traditional Value of Music*

The data provided in the survey questionnaires affirms that this study deals with an important subject in the worship life of the PNG Nazarene Church. 83% of the respondents strongly agree that music is an important part of worship. An additional 12% agreed with the above (83%) respondents making a total of 95% of respondents who affirm the importance music in worship.<sup>78</sup>



**Figure 12. How respondents feel about the importance of music in worship.**

<sup>77</sup> Refer to Survey Summary Sheet for details.

<sup>78</sup> Data from taken from survey question No. 11A.

As Melanesians, the Nazarene worshippers value music not only because it is used in their Christian worship. Rather, music is an element of value in their traditional cultural practice. However, to understand the value of music in that culture, one has to understand how the relationship between the material and spiritual worlds function in the worldview of the Melanesians. “Melanesians have a spirituality that permeates the whole cycle of life with its web of relationships.”<sup>79</sup> Something that is similar to the early Biblical Jewish culture. Without a basic overview of the traditional spiritual values and beliefs of the people that serve as a pedagogy to their music culture, conclusions drawn from other sources of evaluation may only be a prejudiced convincing fact.

In the traditional Melanesian worldview, the value of an element is determined by how people treat it. And the way it is treated is determined by its relationship and function in people’s activities in life. The way worship music is accentuated by PNG Nazarene worshippers is determined by their perspectives of it based on their traditional cultural worldview of the function of music in their religious and social life; both private and communal.<sup>80</sup>

Nerville affirms that Melanesians have common worldviews that predefines and governs their attitude towards worship.<sup>81</sup> Therefore as Melanesians, the PNG Nazarene worshippers consider music as a very important and sacred element when used in worship. The importance of the function of music in worship is not an imported idea from the West. Rather music has always been an important part of the people’s traditional cultural worship and celebrations in life for at least 50,000

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<sup>79</sup> Nongkas and Tivinarlik, 59.

<sup>80</sup> Malm, 12-14.

<sup>81</sup> Bartle, “Developing a Contextual Theology in Melanesia with Reference to Death, Witchcraft and the Spirit World, 24-25.



years.<sup>82</sup> Being a religious people, musical art was an essential part of their celebrations (*singsings*) and worship of spirits. It is a medium of communication that uses its own signs and symbols to relay messages from the worshippers to other people as well as the nature and the spirits.<sup>83</sup> Art symbols used in music have an effect on how people interpret and give meaning to musical instruments used in Christian worship. For that reason, some worshippers do not like traditional Melanesian music in Christian worship.<sup>84</sup>

### ***Phenomenological Experiences in Worship***

Since people have had phenomenological experiences of music used in their traditional animistic worship, these experiences are embraced as the basis for the function of worship music in the Church. Bartle articulates the expectations of Melanesian religious attitude of worshippers more clearly.

There is a strong correlation between life and power. A religion without power is a religion without life. Melanesians are concerned about “life” rather than an ultimate truth. The big questions in Melanesia are, “Does it work? Is it effective? Does it bring abundant life?” The main criticism of churches is not so much that they do not have the truth but they are dead or lifeless ... Western missionaries have come with an emphasis on propositional truth and correct doctrine that is spelt out catechisms and concise statements of faith. Melanesians, however are interested in power that results in abundant life here and now, rather than at some distant time in the future. Melanesian

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<sup>82</sup> Philip Gibbs, *Papua New Guinea, Globalization and the Reshaping of Christianity in the Pacific Islands*, <http://www.philipgibbs.org/pdfs/PNG%20globalization.pdf>.

<sup>83</sup> PNG is a country that has a diverse culture of worship and there are “hundreds of different religions in Melanesia (Bartle, 24).” Thus, people’s experience of traditional cultural worship styles may differ. However, they do share the common cultural value about music in worship. Growing up in the village, I learned a lot of different traditional musical signs and symbols used in communicating messages in songs and music. I was taught different patterns of beating log drums (*garamut and kundu*), blowing a bamboo flute as well as many other instruments to send different communication signals to people. I was also introduced to the traditional tunes and song patterns used by men (*aulhe*) and women (*woleki*) in celebrations. However, that does not mean I understand everything about the use of music in the diverse cultures in PNG. But being aware of the common feeling of how traditional music permeates the minds and emotions of the people (not only in celebrations but) in their worship of spirits has helped me to point out clues of similarities in the relationship it has with the music used in Christian worship in the PNG Nazarene churches.

<sup>84</sup> Malm, 14.

religion is primarily experiential, it is felt rather than reasoned, and is experienced through one's feelings more than perceived through the mind.<sup>85</sup>

As noted earlier (under the expectations of worshippers towards worship music), 9% of the respondents commented that the reason why worship music is important is because it brings down the presence of God and also connects the people with God. Worship music functions as an important medium that “creates the presence of God” in their worship services. To them, the presence of God in every worship service must manifest physically and emotionally to affect their mood. People must experience something by feeling or seeing visible signs that confirms their expectation of God's presence. It is believed that, “Experiences of such manifestation provide people with a conviction of the reality of the Holy Spirit in their lives.”<sup>86</sup>

#### Influences from Colonial Missionary Legacy

The presentation in this section addresses the third sub-question of this study. The sub-question had sought to analyse and interpret views from respondents regarding certain early missionary tradition of worship music that are currently held by Nazarene worshippers.

#### *The Nazarene Style of Worship Music*

Data gathered in this study showed that Nazarene worshippers in Papua New Guinea still hold strongly to the legacy of their colonial missionaries. The style of worship music is among the many other views and practices that are still maintained. The findings show that Nazarene worshippers expect worship music in their local

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<sup>85</sup> Bartle, *Death Witchcraft and the Spirit World in the Highlands of New Guinea*, 172-173.

<sup>86</sup> Namunu, 118.

churches to be played according to the styles that were transferred to them by the early missionaries. Views expressing denominational identity in music preferably relate to the style of music introduced to the PNG Nazarene worshippers by the early missionaries. Data gathered from the informal discussions and survey indicate a strong resistance by worshippers to change in worship music styles. 24% of opinions expressed in the survey indicate that many church members are highly sensitive in defining the musical boundaries that separate their denominational identity from other denominations. As one respondent noted, “Many members from the Church accepted by music tone of our pioneer missionaries normally sung while doing ministry in PNG.” What the respondent meant is that many members of the Nazarene Church in PNG approve only the style of music introduced by the early missionaries to be used in their worship services. Four of the respondents between the ages of 40 and 59 expressed that they personally prefer hymns over contemporary upbeat music.

According to one of them,

When the missionaries first came, they introduced songs that were to be sung so slowly and reverently. But these days, with the introduction of contemporary and secular music sweeping across the nation, young people are lured into it. And they try to emulate some singers. So they use the styles but change the lyrics. During my teen years (1980's to 90's) we were not allowed to sing emotional fast and charismatic songs. We were told to strictly use the Green or the Red song book plus the hymnals. That was acceptable and still is today. Anything else is the worst kind of profanity.

Feedbacks gathered from the open-questions (No. 16-24) showed 20% of the respondents sharing the same sentiments that the current worship music of the Church has been affected by secular styles and Pentecostal upbeat music (which are often termed by the worshippers as ‘rock n roll’ music). They believe the influence has distorted the original standard of the Nazarene Music introduced by early missionaries.

Two respondents also added that worshippers in their local churches do not like contemporary styles of music like reggae or contemporary rock because they are secular styles and do not complement the musical identity of a holiness believing Church. The point they expressed implies that the style of music that was introduced to them by the early missionaries is the ideal standard of a holiness music. New contemporary music styles are secular and distort the true form of the original Nazarene music. 20% of the respondents including a participant in the informal discussions also expressed the same feeling that there is a Nazarene style of music and therefore there should be a continuity in that. “*Yumi gat stail blo yumi yet na yumi mas bihainim displa,*” (We have our own style and we should stick to that). The comment on Figure 6 carries the same view.<sup>87</sup> The Facebook post mentions “Nazarene hymnal songs” which refers to the songs from the Green and Red song books commonly used by the PNG Nazarene local churches. The person who posted this feels that most of the songs sung in the local churches have tunes, beats and styles that are adopted from the Pentecostal churches. The person strongly felt that Nazarene worshippers should sing songs that reflect their identity passed down to them by the early missionaries. The following are some of the comments made by different respondents:

“In their minds they have already choose the type of music they are familiar with posing great danger for the worship leader and the musicians.”

“Musicians try to bring worshippers to God with music or song. Sometimes the congregation wants a different style. It sometimes makes it hard to meet each other’s expectations.”

“They like it [their way] because it is the church rules to be played only with slow music styles.”

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<sup>87</sup> The comment was posted on September 09, 2016 on NYI Facebook page <https://www.facebook.com/groups/723414484365197/permalink/1315831438456829/>.

“They are expected to play tunes that are acceptable to the Church. Not fancy tunes.”

The following examples below are few illustrations of my personal experience of the worshippers’ inclination to musical styles of colonial missionary legacy.<sup>88</sup> The experiences of actual events that I was part of.

*Example 1.*

A music concert was hosted in Kudjip in early 2006 as a fundraiser and awareness leading up to the fiftieth anniversary celebration of the PNG Church of the Nazarene in July of the same year. A pastor made his musicians dress up in long black pants and long white sleeve shirts with ties and black coats to demonstrate what he claims to be the “Standard Nazarene holiness dressing for musicians.” Many pastors and ministry leaders rallied their support behind that pastor for displaying the so called “true original colors of Nazarene musicians.” The other musicians who wore ordinary civilian clothes were told to have lost the true identity of Nazarene musicians. More support was also given to them because they sang songs in a very slow tempo. Slow music is assumed to be not emotional and the true Nazarene style of music.

*Example 2.*

In one of the national youth gatherings (MNYC) held between December and January of 2008, a group of musicians from a local church dressed up in conservative black and white attire and received an applause from a number of pastors when playing music in the morning worship services. They sang songs from the local green and red song books and played music in a much slower tempo. Seeing that, several

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<sup>88</sup> The complaints, remarks and other issues that arose pertaining to worship music during those National Church events were addressed to the music coordinator and the events committee. I was the music coordinator during those events. For cultural reasons pertaining to the good of relationships, descriptive details of the location of the event and names of people involved are concealed to protect their identity.

pastors proposed to the events committee to make late changes to the music team so that the group who wore what is termed as “formal Nazarene holiness dressing” and played a style of music termed as “Nazarene holiness music” should become the music team for youth congress.

*Example 3.*

A Church elder in a prominent position in one of the districts publicly expressed his sentiment in a national NMI convention held in 2011 saying, “We have been led astray by street songs and music. It is time throw all these street music out and go back to using the Green and Red song books in our worship.”<sup>89</sup>

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<sup>89</sup> Comment made by one of the guest speakers at the introduction of his sermon on October 12, 2011, evening service. I was there as one of the speakers in the morning class sessions.

## CHAPTER V

### SUMMARY FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### Summary

This research centred its scope on the attitudes of Papua New Guinean Nazarene worshippers held towards worship music in their local churches. It sought to confirm the hypothesis that there exist some beliefs about worship music in the PNG Nazarene churches that could have negative affect on the worshippers' attitudes toward worship. This study was birthed out from unanswered questions I had in my early years of pastoral ministry. However, the theological questions developed from my reflections of the past experiences and observation I had as a simple church musician for over 20 years.

The study specifically attempted to confirm my postulation that the varying attitudes of PNG Nazarene worshippers held towards worship music in their local churches do exist, and are linked to several underlying influential factors. The main guiding question to this research was, "What are the attitudes held by Nazarene worshippers towards worship music that could negatively affect the Church of the Nazarene in Papua New Guinea?"

Regardless of what style of music that is played, worship music as expressed by many, "is the language of the soul" and has always had an effect on people who attend a worship service. For that reason, this study was carried out with the hope that it might become a beneficial resource for pastors, musicians, worship leaders and worshippers in the Nazarene churches and other evangelical holiness denominations in PNG.

In this study, the ethnographic research method was used to facilitate the field research. The data collection methods involved sample survey, informal discussions and Facebook posts. The sample groups were carefully selected for my survey and had a wider representation of respondents from different demographical groups. The survey were conducted among students and lecturers of MNBC, MNTC, NCON and a few Nazarene pastors and members around the country.<sup>90</sup> An informal discussion was also carried out with four participants in APNTS.<sup>91</sup> The data collected provided enough information for this study. Simple statistical tools such as graphs and tables were basically used to help interpret the data to identify the numerical differences in opinions.

### **Conclusions**

From the results of this study, it appears that even though the Church of the Nazarene has been in Papua New Guinea for over 60 years, positive attitudes toward worship music are yet to be embraced by the PNG Nazarene worshippers. There were many issues discovered in relation to the statement of the research problem. Each of them are based upon the common opinions of the respondents and participants. The conclusions were divided into three parts – (1) Conclusions on traditional cultural influences, (2) conclusions on colonial missionary legacy and (3) conclusions on music and spiritual growth of the PNG Nazarene Church.

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<sup>90</sup> Melanesia Nazarene Bible College (MNBC), Melanesia Nazarene Teachers College (MNTC) and Nazarene College of Nursing (NCON).

<sup>91</sup> The participants are from PNG but were interviewed during their visit to APNTS. See Informal discussion questions under Chapter 4.



### Conclusion on Traditional Cultural Influence

Under this section are conclusions on the identified attitudes towards worship music that are affected by *Influences from Melanesian Culture and Worldview* noted under chapter 4. The conclusions are focused on how the influence of traditional attitudes towards worship music could negatively affect the Church of the Nazarene in Papua New Guinea.

#### *The Value of Worship Music*

A key finding from the research showed that music is considered by the PNG Nazarene worshippers as an important part of their worship services.<sup>92</sup> One might wonder, “What is significant about this result; since music is important anyway? The reason this finding is important is because it points the researcher to the indigenous knowledge of how and why worship music is valued in the traditional Melanesian society. “Melanesians have a spirituality that permeates the whole cycle of life with its web of relationships.”<sup>93</sup> The way worship music is accentuated by PNG Nazarene worshippers is determined by their traditional cultural worldview of the function of music in their religious and social life; both private and communal.<sup>94</sup> Therefore as Melanesians, the PNG Nazarene worshippers consider music as a very important and sacred element when used in worship. The importance of the function of music in worship is not an imported idea from the West. Rather, being a religious people, musical art was an essential part of their celebrations (*singsings*) and worship of

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<sup>92</sup> Refer to The Traditional Value of Music in Chapter 4.

<sup>93</sup> Nongkas and Tivinarlik, “Melanesian Indigenous Knowledge and Spirituality.”

<sup>94</sup> Malm, *Music Cultures of the Pacific, the Near-East and Asia*, 12-14.

spirits. It has always been an important part of the people's traditional cultural worship and celebrations in life for at least 50,000 years.<sup>95</sup>

The PNG Nazarene worshippers appreciate the value of music in worship. To them music is not just a creative art of producing aesthetic sounds. Rather it has a deeper meaning and relationship between their social and religious life. However, there has not been adequate culturally relevant theological education provided to guide the PNG Nazarene worshippers in understanding the transitioning process of appropriately contextualizing their worship. It is perceived from this study that opinions brought from the diverse ways of using music in traditional worship have contributed to some of the differing attitudes held towards worship music.<sup>96</sup>

### ***False Assumptions towards Worship Music***

The Nazarene worshippers in Papua New Guinea have predefined expectations towards the function of music. They expect worship music to be used as a vehicle to draw the presence of God down to the people and also draw the people closer to the presence of God. The attitudes can lead the worshippers towards possessing the following motives:

### ***False Predefined Expectations***

Worshiping God with an expectation is good. It is an attitude where one approaches God with the hope that God will minister in the event of grace provided through the communion of worship. However, the attitude can become negative when worshippers worship God with a set of false or unrealistic expectations. Having a false expectation is when a worshipper enters worship with a certain predefined idea

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<sup>95</sup> Philip Gibbs, *Papua New Guinea, Globalization and the Reshaping of Christianity in the Pacific Islands*, <http://www.philipgibbs.org/pdfs/PNG%20globalization.pdf>.

<sup>96</sup> Refer to Background of the Study.

of a phenomenological experience he or she expects to see happening through the use of worship music. When expectations are not met, there is a danger for worshippers to blame musicians and other people involved as hindrances to their worship. It can also create doubts and misunderstanding of what God is doing in a worship service.

### *Humanism in Worship*

The attitude of having false expectations towards worship music can cause the worshippers to take the place of God as the focus of worship. Worshippers and musicians can shift their focus from God towards how music should please themselves. When that happens, musicians could spend so much time attempting to please the worshippers who do not attend service as worshippers but audience in a music concert. As a result this attitude will create another religion called humanism. Humanism has many perspectives depending on the context of the subject it is related to. In this context, humanism refers to Christian humanism; a sub-category of Philosophical humanism. As defined by American Humanist Association, Philosophical Humanism “is any outlook or way of life centred on human need and interest.”<sup>97</sup> When the motive, content and structure of music performed in a worship service does not point people to the Trinity, it is possible for the worship music to focus on the idolatry of humanism.

### *Idolizing Worship Music*

Music itself can become an idol of worship when musicians make it become the focus of their worship. More time can be given on music preparation than the preparation of the musicians’ hearts to be used by God. When worshippers go to

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<sup>97</sup> American Humanist Association: Good Without a God, *What is Humanism*. November 02, 2016. [http://americanhumanist.org/humanism/what\\_is\\_humanism](http://americanhumanist.org/humanism/what_is_humanism).

worship just to enjoy the music, the music can become their idol. Worship Leaders and musicians can also become music idols in a worship service. Preachers can depend on music to manipulate the worshippers' response to their sermons instead of relying on the Holy Spirit's power to enliven scripture.

### *Phenomenological Experiences*

In light of what was discovered from the findings, the value of the relationship and function of music in worship (in the Melanesian worldview) has set a precedence where worshippers attend a worship service with an expectation of what music in Christian worship must do. These expectations affect the performance of musicians as well as the attitude of worshippers towards their worship of God. Since people have had phenomenological experiences of music used in their traditional animistic worship, these experiences are embraced as the basis for the function of worship music in the Church.

To them, the presence of God in every worship service must manifest physically and emotionally to affect their mood. Phrases such as *God kam daun (or ino kam daun) long dispela lotu* (God came down/or did not come down in this worship service), *Mi filim (or mi no filim) presens b'long God* (I felt/or did not feel the presence of God) are the main comments one would hear being expressed by worshippers after a worship service.<sup>98</sup> Gallagher observes a similar trend among many other churches in PNG and as well. "It is this desire for a power-filled religion that has in recent years drawn so many indigenous communities into charismatic expressions of Christianity."<sup>99</sup> People must experience something by feeling or seeing

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<sup>98</sup> These phrases were noted by respondents in Chapter 4 under Music and the Presence of God in worship.

<sup>99</sup> Gallagher, *Worship among the Binandere of Papua New Guinea in Scripting Pentecost*, 202.

visible signs that confirms their expectation of God's presence. It is believed that, "Experiences of such manifestation provide people with a conviction of the reality of the Holy Spirit in their lives."<sup>100</sup> Music can become a medium placed above the Holy Spirit that prepares people (*redim bel b'long ol manmeri*) to receive the Word of God. Castlen, also makes note of the similar trend in his evaluation of music among the evangelical churches.<sup>101</sup>

Emotive spiritual experiences are not bad as some might stress. Music carries an expression of thoughts, emotions and moods toward different life experiences and relationships and is part of every culture. "It may merely entertain, but it can also excite, persuade, move and cure."<sup>102</sup> Even in the early Jewish worship, music is portrayed in Psalms as a poetical expressive art of emotions.<sup>103</sup>

Worship is also experiential. Christian life is a lived experience based on faith in response to the knowledge of God's revealed Will. Yet, it is better to have some checks and balances. As a Wesleyan holiness denomination, the Nazarene Church embraces the Wesleyan Quadrilateral (scripture, tradition, reason and experience) for check and balance in dealing with crucial matters in the life of the Church. Without a careful considering of that, the worshippers in the PNG Nazarene churches could lean more towards a desire for phenomenological experience in their desire for spiritual revival.

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<sup>100</sup> Namunu, 118.

<sup>101</sup> Castlen, 161.

<sup>102</sup> Andrew Wilson Dickson, *The Story of Christian Music from Gregorian Chant to Black Gospel: An Illustrated Guide to All Major Traditions of Music in Worship*. (Fortress Press: Minneapolis, 1996), 11.

<sup>103</sup> Ibid, 16-23.

With the over-emphasis of experience over reason, tradition and scripture the Church of the Nazarene in PNG could easily lean towards a Neo-Pentecostal movement in the name of revival. Though it may not adopt some characteristics of Neo-Pentecostalism (like speaking in tongues), certain phenomenological experiences emphasised by Pentecostals and Charismatic movements can happen. Thus, it will cause church splits as it had done in the past.<sup>104</sup> Wesley's preaching ignited the Methodist revival that had instances of people experiencing miracles, seeing visions, dreams and other phenomenological experiences. While he carefully evaluated and took the genuine ones as proof of God's gracious acts, he was careful never to overemphasise the wonders of miracles, signs, visions and dreams.<sup>105</sup>

### ***Misunderstanding towards Nazarene Worship Music***

Findings in this study prompt me as well to conclude that the negative attitude towards the concept of Nazarene worship music is a result of (1) lack of contextualization of worship music and (2) a misunderstanding of the different genres (styles) of music.

First, the gospel was introduced by the early missionaries in their own cultural package. Therefore, the Nazarene worshippers in PNG still assume that the appropriate worship music is what was introduced by the early missionaries. Since people are not familiar with the different genres of music, they assume that any music that is not familiar is secular and not appropriate to be used in the Nazarene

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<sup>104</sup> Similar movements started and caused church divisions in the Jiwaka South (formerly called Western Highlands District) and Chimbu- Eastern Highlands District. Several spiritually vibrant pastors who lead the revival were expelled from the Church, their credentials returned and membership dismissed. Some of them joined other denominations while some formed a group called "The Nazarene Revival."

<sup>105</sup> Tomkins, *John Wesley*, 64 -74.

Church.<sup>106</sup> The in-group feeling of denominational identity and the response towards the out-group through denominational stereotype biases are negative effects of the misunderstanding. The attitude could discourage a united working partnership between different denominations to build the kingdom of God.

### *Resistance towards Cultural Change*

Culture is not static. It changes as people change. Regardless of whether one is a Christian or not, the changes in culture affects everyone. The wave of modernity has begun changing the lifestyles of the Papua New Guineans and will continue to do so.

Hiebert stated that

“Modernity is the first truly global civilization to emerge in human history.... Its impact is felt even in the most remote villages of the world as much as in the universities, commercial centres and government offices of major cities.... We need to study the worldview of modernity to understand how it is shaping not only the world around us but also our own ways of thinking.”<sup>107</sup>

In spite of the cultural changes, the analysis of the survey has informed me to conclude that despite the outward changes in worship styles (from traditional to modern), the traditional attitudes of Nazarene worshippers towards the function of worship music has not seen much change. On one hand, 8% of the respondents informed this study that they no longer use traditional musical instruments in worship because their cultural context has changed. Since their churches are ministering to high schoolers, college and university students and working professionals, they needed to use modern musical instruments and change their style of worship music. On that account, the style of music and instruments may have changed from traditional to modern. On the other hand, their traditional attitudes toward worship

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<sup>106</sup> Refer to *The Nazarene Style of Worship Music under Influences from Colonial Missionary Legacy* in Chapter 4.

<sup>107</sup> Hiebert, *Transforming Worldviews*, 143.

music still lingers and are often exposed in their views regarding the function of worship music.<sup>108</sup>

## 2. Conclusion on Colonial Missionary Legacy

Under this section are my conclusions on the identified attitudes towards worship music that are negatively affected by *Influences from Colonial Missionary Legacy* stressed in chapter 4. The conclusions are focused on how the influence of the colonial missionary legacy of worship music could negatively affect the Church of the Nazarene in Papua New Guinea.

### *Contextualization of Worship Music*

In considering the colonial missionary legacy, it has to be acknowledged clearly that, unlike the present, the early missionaries were weak on the issues of contextualization and the long term effects of their approach in presenting the gospel from their western context.<sup>109</sup> However, they were not arrogant. Given the context of mission and ministry in a dense geographical environment and the complex cultures and linguistic barriers, they should not be accused but commended for what they did at the best of their ability, at their level, and at their given time. The PNG Nazarene worshippers may be ignorant in the past. However it is up to them to either choose to continue in arrogance or to evaluate the past with the present and decide for their future.

From the findings in this study, there appears a tremendous need of contextualization. Opinions expressed concerning the style of worship music and the

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<sup>108</sup> Refer to findings in Chapter 4.

<sup>109</sup> A pioneer missionary to PNG later admitted the weakness of the early Nazarene missionaries in contextualization and apologized on their behalf. Noted by researcher, MNBC, September 17, 2011.



preferred form of musical instruments to be used indicated that the respondents are aware of their geographical contexts. For that reason, some of them opted for style which they thought would be appropriate for their worshippers.

The study also found that there were others who chose the colonial missionary oriented western style of music due to some negative opinions about their traditional cultural forms of worship music.<sup>110</sup> Since there was no appropriate contextualized theology to guide them, they simple embraced the missionary oriented musical styles as Christian music in order to avoid the negative spiritual associations in their own traditional music. If the archaeological sources presented by Braun, can indicate that the Old Testament worshippers used their traditional musical instruments to worship God in their own appropriate cultural ways, Melanesians can also acknowledge and embrace their own unique cultural styles of worship music.<sup>111</sup>

### 3. Conclusion on Music and Spiritual Growth

It was also indicated in the survey by respondents that their worship music challenges people to grow spiritually. From that stance, one may easily conclude that the PNG Nazarene worship music is performing its function well. However, when this response is compared with other outcomes (on table 1), it arouses the need to evaluate the kind of spiritual growth that could be meant by the worshippers. A careful analysis of the data interpretation draws a strong conclusion that the respondents' perception of the kind of spiritual growth is merely a positive emotional experience of closeness to the presence of God due to the expectations of worshippers being fulfilled by their preferred musical style. Based on the interpretation of the data (on

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<sup>110</sup> Refer to opinions expressed in Survey Question No. 16, 17.

<sup>111</sup> Joachim Braun, *Music in Ancient Israel/Palestine. Archeological, Written and Comparative Sources*, (Grand Rapids, Michigan: William B. Eerdmans, 2002), 8-45.

table 1, table 2 and Figure 3), the message communicated from the worship music is more emotional and less theological. The analysis presented in the following supportive points below (gathered from the interpreted data) will shed more light into this conclusion.

### ***Lack of Sound Theology in Worship Songs***

From the findings, the songs used by Nazarene worshippers lack good theology.<sup>112</sup> Concerns of theological deficiency in songs is an important issue that needs consideration. The Church of the Nazarene has a long historical tradition of Wesleyan theological roots. Christian songs that have theological paradoxes that do not relate to Wesleyan theological themes can affect the faith and practice of the worshippers. Laar advises that,

“It is often helpful to know in advance the theological traditions and influences that have played a part in the development of a particular theologian's thoughts. For a theology of music, the different understandings of the various Church traditions can have a significant impact on the acceptance and value that the work will have.”<sup>113</sup>

### ***Worship Music not Encouraging People to Ministry***

From the results of this study, it was noted as well that worship music does not challenge people a lot towards doing ministry.<sup>114</sup> The statement refers particularly to the songs sung in the worship services. Songs are made up of words, and words communicate theological messages. Therefore, songs in worship music serve as an important element of grace that also motivate people towards ministry out in the world. If songs in music are not challenging people to ministry, the music could just

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<sup>112</sup> Refer to [Table 1](#) under [Music and Spiritual Growth](#)

<sup>113</sup> Laar, 20.

<sup>114</sup> Refer to [Table 1](#). Relationship between music and spiritual growth of worshippers.

be another entertainment for personal spiritual enrichment without a missional objective connected to the mission statement of the Church of the Nazarene (Matt 28:19-20).<sup>115</sup>

### ***A Sense of False Unity in Worship***

Respondents agreed that their worship music encourages unity in worship.<sup>116</sup> To conclude why they feel that way, I needed to understand how their music encourages unity in worship?” First, given the interpretation of data from the study that worshippers have set expectations, it is evident that worship music strives to meet their expectations in order to bring unity. When their expectations are met, they are satisfied; thus united as well in opinions about the way worship music is presented. On the contrary, unity is a challenge that should be seen in the attitude of the worshippers. It should not be based on having their expectations met, but in embracing the diversity of musical styles. However, as the findings demonstrate, worshippers do not like any other music styles except the ones that they are comfortable with. That indicates that the worshippers are not united in diversity but only in the uniformity of their style of worship music.

### ***Youth Oriented Worship Music***

The study also indicated that the worship music of the Nazarene local churches attract more young people, children and working professionals than older generations, members of other denominations and non-Christians.<sup>117</sup> Some older people attend worship services late after the singing just to hear the sermon because of

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<sup>115</sup> See mission statement of the international Church of the Nazarene.

<sup>116</sup> Refer to Table 1. Relationship between music and spiritual growth of worshippers.

<sup>117</sup> Refer to Music and Church Attendance.

the youth oriented music that is not appealing to them. Young people love music. Yet unlike music in a youth worship service, music in a combined service should be structured to be hospitable to all the different groups with the motive to encourage participation and worship experience. Something that Wesley had always voiced in his concern for congregational singing.<sup>118</sup>

### ***Misunderstanding of Emotional Music***

There was a division between respondents who thought their worship music is emotional and those that thought it is not emotional. That is because their perception of emotional music varies according to their musical preferences. In spite of that, other findings project the probability that the worship music of the PNG Nazarene churches are emotional or if not judged by the mood of the worshippers. PNG Nazarene worshippers have the stereotype bias that Pentecostal worship music is too emotional. On one hand, they perceive that the fast beats are too emotional. Therefore, many prefer a softer and slower style of music. On the other hand, the survey findings also indicated that the Nazarene worship music is expected to be emotional enough to make people experience the presence of the Holy Spirit. When worshippers respond to the music in tears, is it the presence of God that is touching people through the anointing of music or is it the emotional response of the worshippers towards the tune and style of music that is played? That is a question that the PNG Nazarene churches will have to consider.

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<sup>118</sup> Nicholas Temperley and Stephen Banfield, ed. *Music and the Wesleys* (Illinois: University of Illinois Press, 2010), 6.

## **Recommendations**

The Church of the Nazarene in Papua New Guinea is growing rapidly. And with its expansion comes a lot of matters to deal with. One aspect of it is the attitude of the worshippers towards worship music in their local churches. The greater the size of the church, the greater the influence of the widely held varying attitudes towards worship music. There are several methods that can be recommended to address the issue discussed in this research. However, I would like to suggest only five of them which I believe are some of the key strategic steps that should be considered in the initial process of addressing the concerns raised in this research.

### **Recommendation 1. Improvement in Leadership**

The issues pertaining to worship music addressed in this study are interconnected within a web of other unresolved internal church issues not addressed well because of the need of contemporary pastoral leadership. In that, I am not referring to positions of leadership but to the level of theological competency in pastoral leadership at this dawning stages of a rapid changing culture in Papua New Guinea. As commonly expressed by many, “Everything rises and falls on leadership.” The PNG Nazarene Church leaders at all levels must be commended for their efforts, time and sacrifices put into the ministry over the years to bring the Church to where it is now. However, there is a need for adequately trained church leaders who will be able to address the current issues faced by the worshippers in the changing culture. The current leadership of the Church may be seen as strong and stable, but the time has come for evaluations and changes to happen for the good of the Church.

## Recommendation 2. Establishment of a Masters Education Program

Many of the issues discovered in this research are products of differences in theological viewpoints and could have been solved (and will be solved) if appropriate culturally relevant theological education is provided to address them. Thus it poses a need for the Church to seriously look into the theological education provided at the Melanesia Nazarene Bible College. Since 2010, the Bible College has been in need of lecturers. Over the years it has struggled to have enough teachers available to teach. In its struggle to continue training pastors, other pastors in the field have been pulled in to assist in teaching duties. In doing that it has affected the local churches and districts that the pastors served in. When pastors take up the new role, they leave behind a vacuum that takes time for another pastor to fill. With that need, the Church needs to be strategic in its educational plan and process to train more pastors at the seminary level who will in turn assist in teaching duties and lead other ministry entities of the Church. Adding to that, many pastors who are asked to teach often do not have teaching skills or are not equipped to become Bible College teachers. Thus, many teachers end up preaching to their students in class instead of teaching them. Since some are not well equipped to teach, they end up giving the same old information that may have been passed on to them by their former Bible College teachers several years ago.<sup>119</sup> At the time of this research, the Bible College is still short of teachers with Bachelors and Masters level degrees to sustain the teaching staff at the Bible College.

The shortage of teaching staff at the Bible College, creates a need for a continuity in training more pastors at a higher academic level to fill in the roles. Attempts over the years to send pastors to the seminary in APNTS is very expensive

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<sup>119</sup> A couple times I was asked to teach a few classes during that period. In 2012 while teaching a class of diploma students I interviewed students and teachers and found out the needs that I mentioned above.

and only a handful of students were able to attend. A trial attempt to train masters students by an extension program with APNTS proved successful from 2010-2011. Unfortunately the program ended when there was no one with a doctoral degree to coordinate the program. With the increasing need for more pastors with Masters Degrees, the national Church must no longer wait on the International Church to send volunteer missionary teachers but be proactive in taking an initiative to restart the Masters Extension program to produce its own human resources. Pastors and other Christian leaders who have an exposure to a better and broader knowledge of theological training will be most likely to have a likeminded view in many areas and can work together to bring change to their worshippers' attitudes.

### ***Revise the Bible College Curriculum***

The Bible College can consider reviewing its Curriculum to evaluate how the program is impacting its students. It can begin with a survey conducted with the Bible college students. Student must be able to state whether the classes they are taking at the Bible college are meeting their needs or not. Surveys can also be conducted among local church members around the country regarding the performance of their pastors. The Bible College needs to be informed if the pastors they graduate are competent to minister to the different levels of their congregations or not. Other professional people who may contribute useful information can also be consulted.

After getting feedbacks, the Bible College staff can review and revise the curriculum to accommodate courses that will equip pastors to address theological issues in different local churches in the different regions of the country. The current

curriculum was developed by early missionaries many years ago.<sup>120</sup> In expressing the need, Urri stressed that “the Bible College is the heart of the PNG Church. Other ministry entities of the Church exist, but they are not the heart of the Church; they are the branches. If you want to empower the Church, you must first empower the Bible College.”<sup>121</sup> Local churches are the products of what the pastors feed them with. And the pastors are the products of what the Bible College feeds them with. Good training will produce better pastors and Christian leaders. Pastors who are equipped with theological awareness that relates to the issues of their cultural contexts can begin to develop their perspective of culturally sensitive ministry and be able to provide good Christian leadership in their local churches and other ministry entities.

### Recommendation 3. Implementation of Refresher courses

The Church of the Nazarene values the continuous education of pastors as an important tool in equipping its ministers for better Christian leadership. In Papua New Guinea, the Church has an existing Bible College that trains pastors for ministry. However, it does not have an established program to offer continued theological education to refresh the knowledge and skills of seasoned pastors in the field.

There are hundreds of pastors scattered all over the country ministering in different local churches. Many of them graduated many years ago and have never been able to attend good theological seminars, conferences or any theological training to update their skills and knowledge to do ministry. Once in a while class presentations in pastors’ conferences are provided but not communicated in terms that

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<sup>120</sup> Few changes were later made by Dr. Geneva Silvernail between 2010 and 2011. However, much is yet to be done in incorporating courses that will help pastors deal with not only the differing attitudes held towards worship music but the worldview of the people and the changing culture.

<sup>121</sup> Discussion with Jacob, Urri, (Principal of Melanesia Nazarene Bible College) by researcher at APNTS, Manila, February 9, 2016.



address the real issues in their ministry. Given the context of their ministry in remote geographical areas with poor financial support, it is hard for many to further their education. Not only that, many pastors are certificate graduates who studied through the Extension program (EBS) of the Bible College. Many have not completed primary school or high school. With their average educational ability, they cannot enrol in diploma classes to further their training. In addition, with the increase of new church plants and a shortage of pastors, there are also lay-pastors taking care of churches in some remote areas of the country. Many of these lay-pastors do not have any formal theological training. For that reason, it is hard to adapt to new changes and make adjustment to their old perception of what they had learned and embraced. Providing refresher course to pastors in each district will help them update their knowledge and refresh their intellectual ability. Thus, their traditional worldviews can be challenged and enlightened to allow them to adjust to change. When pastors are refreshed, they will be able to preach, teach and guide their congregations well to overcome the issues discovered from this research.

The Melanesia Nazarene Bible College under its extension education program (EBS) can develop a program to implement refresher courses in each districts and submit to the National Board and other responsible leadership heads for approval. With the approval, the Bible College in collaboration with the District Advisory Board (DAB) can make arrangements to accommodate the trainings. All pastors, the ordained elders, licenced ministers and lay-ministers are required to attend the sessions. Pastors who miss out the opportunity to attend in their districts will need to look for other alternative ways to attend these sessions in a nearby district to catch up. In implementing such a strong methodical approach to re-educate pastors, the DAB

must coordinate with each circuit pastor in the District to inform every pastor of their duty to attend the trainings.

#### Recommendation 4. Sessions at District and National Conferences.

Another recommendation is to be methodically driven in planning the topics of classes and sermons offered at any national events of the Church like the Nazarene Youth Congress, Women's Conference, Pastors Conference, Mission Conference and other leadership Conferences. The organizing committees of such events can meet and assess the main issues affecting their specific groups. Topics affecting all age groups in the church should also be pointed out and scheduled to be addressed during the conferences. The committees should then find capable people with adequate experience and knowledge with good spiritual standing to provide seminars or classes during the events. The concept is not a new idea and has always been implemented. However, often topics of discussions that are not related to the need of the local churches are highlighted and discussed while those that need to be addressed are sidelined to avoid conflicts.

Secondly, from time to time it is good to invite international speakers to teach a class. Yet, there are certain areas that an international speaker may not be able to really point out to address the real needs of the indigenous Church. In the context of worship music, an international speaker may not understand the PNG traditional cultural context and the attitudes of Nazarene worshippers in PNG. Thus someone from within the culture or someone (like a church growth missionary) who had lived among the people and has a fair knowledge of their basic worldview patterns can be a good person to use.

The district and national events should not be staged only for the purpose of bringing a huge number of people to promote one's denominational identity and

stimulate temporary emotional spirituality through charismatic preaching. Rather, it must also be taken as opportunities to educate the worshippers about the issues affecting their faith and how they can respond to these challenges in the changing culture.

#### Recommendation 5: Minimizing Worship Wars in Local Churches

It is clear that the worship battles waged among the worshippers are the result of a misunderstanding of worship music between two generations – the young and the old. Commenting on worship wars, Zacharias, wisely suggests that consideration be given to both the younger and older generation alike since both generations are products of their own culture.<sup>122</sup>

To minimize worship wars and the misunderstanding of worship music, I recommend the PNG Nazarene Church to put an emphasis into implementing worship music trainings for worship leaders and teachings on worship to the pastors and the entire congregation. That should not only be done during national and district conferences but at the circuit and local church levels as well.

#### ***Worship Music Training for Musicians***

The purpose of music can be abused if musicians do not understand its role in the context of worship. Hence a recommendation for a training on worship is needed to help the pastors and musicians understand how to design good worship services. There are many resources on worship music available that can be used. However, my emphasis is on designing culturally relevant, Trinitarian centred and participatory

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<sup>122</sup> Zacharias, *Are Different Styles of Music Acceptable in Church?*

worship services. Three of the many text book sources I recommend to be used for a good worship music training are the following:

1). *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Authored by Constance M. Cherry, the book takes the student through five phases that will inform the pastors and *musicians* how to design the content and structure of a worship service that is Trinitarian centred, relevant to a particular event and relevant to the cultural context of the worshippers.<sup>123</sup>

2). *The Wonder of Worship: Why We Worship the Way We Do*. Written by Keith Drury, The book answers the key question, “Why we worship?” Drury informs the musicians about the elements of worship, the use of time in worship, objects and aids to worship, special occasions and also other additional study resources that the musicians and worship leaders may need.<sup>124</sup>

3). *Contemporary Worship for the 21<sup>st</sup> Century: Worship or Evangelism*. Adding to the two resources above, this practical resource book by Daniel T. Benedict and Craig Kennet Miller open with an introduction of worship and evangelism for the twenty-first century and takes church musicians through different marks and models of contemporary worship, worship culture, evangelism, spiritual leadership in a contemporary worship and many others; ending with varieties of worship options such as blended worship and seeker sensitive worship.<sup>125</sup> The above listed resources do not very much describe or criticize in direct detail the style of worship music to be used. However, they help provide information which will result in an indirect way to

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<sup>123</sup> Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, (Grand Rapids, Michigan: Baker Academy, 2010).

<sup>124</sup> Keith Drury, *The Wonder of Worship: Why We Worship the Way We Do*.

<sup>125</sup> Daniel T. Benedict and Craig Kennet Miller, *Contemporary Worship for the Twenty-First Century: Worship or Evangelism?* (Nashville, TN: Discipleship Resources: 2000).

change many preconceived biased opinions about worship and music. By providing adequate relevant information about worship, music easily finds its role. The learner will then apply the concept by developing good worship service structures that easily gains controls of the style and content of worship music used.

### ***Worship Training for Worshippers***

Training church musicians is one aspect and educating the worshippers is another complementary aspect that will improve the worshippers' perspective of music in worship. With a clear understanding of worship, worshippers will not place too much expectation on music to be the main vehicle of God's grace in uniting them with God. Instead they will focus on what God requires of them as worshippers. I recommend that pastors be given appropriate theological and culturally relevant training on worship and be encouraged to pass the information to worshippers in their own local churches through methods such as preaching, teaching or Bible studies.

### **Final Remarks**

The research has shed light into one of the important needs of the Church of the Nazarene in Papua New Guinea. The PNG Church is in dire need of church leaders with adequate theological knowledge, good ministerial experience and strong spiritual foundation to lead the next generation of worshippers. Without it, worshippers will be led astray into finding a sense of false security in counterfeit spirituality in a Church that promotes itself rather than the true Gospel of Christ. With good leadership, the worship music of the PNG Church can point worshippers towards Christ, overcome denominational biases, embrace the spirit of Catholicity and be proactive in adapting itself to the changing culture while embracing both the old and young generation together in unity. To the clergy and musicians, there is a task to accomplish, a battle to

fight and a dream to be realized. “The present is exciting and the future is bright. The day should soon come when sacred music will again be at least equal to secular music in quality and quantity. Beauty and holiness will exist in proper perspective and the holiness of beauty will be a reality.”<sup>126</sup>

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<sup>126</sup> Rice, 115.

## APPENDIXES

### Copy of Music Survey Questionnaires

**Dear friend,**

(In case you who do not know me). My name is August Berita, a seminary student at Asia Pacific Nazarene Theological Seminary (APNTS) in Manila. I am currently working on a thesis research project as part of my final course requirement for a Master of Science in Theology degree (MST). My thesis project is titled “The Analysis of the Attitudes towards Worship Music in PNG Nazarene Churches.”

I am grateful for your willingness to help me. Please answer the following questions below as part of your support to help me complete this research project. The outcome of the research will be used to assist Nazarene pastors, worship leaders and their congregations to have a better view of music in worship and use it appropriately to encourage the worship life of their local churches. Your opinions are very much needed to help me complete this project.

**Kindly read the instructions given on each questions and answer them as best as you can.**

**Part 1: Demographics**

**1. Age: How old are you?** Circle the answer in the box that represents your age group.

|                          |                         |                          |                          |                          |                       |
|--------------------------|-------------------------|--------------------------|--------------------------|--------------------------|-----------------------|
| Between<br>15 – 19 years | Between<br>20 -29 years | Between<br>30 – 39 years | Between<br>40 – 49 years | Between<br>50 – 59 years | 60 years<br>and above |
|--------------------------|-------------------------|--------------------------|--------------------------|--------------------------|-----------------------|

**2. Gender:** Male \_\_\_\_\_ / Female \_\_\_\_\_

**3. Marital status:** Single \_\_\_\_\_ / Married \_\_\_\_\_

**4. Level of Education:** Circle only one letter (alphabet) that represent the highest level of formal education that you have completed.

|    |   |
|----|---|
| A. | No formal education   |
| B. | Only elementary or village literacy school ( <i>kisim Save Skul</i> ) |
| C. | Between Grades 3 & 6  |
| D. | Between Grades 7 & 8  |
| E. | Between Grades 9 & 10   |
| F. | Between Grades 11 & 12  |
| G. | Technical vocational school (TVET)                                    |
| H. | College or university diploma   |
| I. | Undergraduate or post graduate degree                                 |
| J. | Graduate certificate, diploma or masters’ degree                      |
| K. | PhD studies   |

**5. What province in PNG are you originally from?** \_\_\_\_\_

6. Check the regions you have lived the longest and how long you lived.

| How many years have you lived in that region? | What region of the country have you lived for a longer period of time? |               |               |                |
|---|--|---------------|---------------|----------------|
|   | Highlands Region   | Momase Region | Papuan Region | Islands Region |
| A. Below 5 years                              |  |               |               |                |
| B. Between 6 - 8 years                        |  |               |               |                |
| C. Between 9 -11 years                        |  |               |               |                |
| D. Between 12-14 years                        |  |               |               |                |
| E. Between 15 – 17 years                      |  |               |               |                |
| F. Between 18 -20 years                       |  |               |               |                |
| G. Between 21 – 25 years                      |  |               |               |                |
| H. Between 26 – 30 years                      |  |               |               |                |
| I. Between 30 – 35 years                      |  |               |               |                |
| J. Between 36 – 40 years                      |  |               |               |                |
| K. More than 40 years                         |  |               |               |                |

7. What denominational background (affiliation) did you grow up in?

\_\_\_\_\_

8. How long were you a member of that denomination?

\_\_\_\_\_

|                          |                          |
|--------------------------|--------------------------|
| A. Less than 5 years     | F. Between 22 – 25 years |
| B. Between 6 – 9 years   | G. Between 26 – 29 years |
| C. Between 10 – 13 years | H. Between 30 – 34 years |
| D. Between 14 – 17 years | K. Between 35 – 40 years |
| E. Between 18 – 21 years | L. More than 40 years    |

9. What denomination are you currently a member of?

\_\_\_\_\_

10. How long have you been a member of this current denomination?

|                          |                          |
|--------------------------|--------------------------|
| A. Less than 5 years     | F. Between 22 – 25 years |
| B. Between 6 – 9 years   | G. Between 26 – 29 years |
| C. Between 10 – 13 years | H. Between 30 – 34 years |
| D. Between 14 – 17 years | I. Between 35 – 40 years |
| E. Between 18 – 21 years | J. More than 40 years    |

**Part 2: Likert scale statements for worshippers**

11. Circle the number that best represents your thoughts about the following statements related to worship music in your local church.

| Statements about worship music                          | Strongly disagree | Disagree | I don't know | Agree | Strongly agree |
|---|-------------------|----------|--------------|-------|----------------|
| A. Music is an important part of worship                | 1                 | 2        | 3            | 4     | 5              |
| B. Our local traditional culture influences our worship | 1                 | 2        | 3            | 4     | 5              |
| C. I enjoy our worship music                            | 1                 | 2        | 3            | 4     | 5              |
| D. I attend this local church because of the music      | 1                 | 2        | 3            | 4     | 5              |



|  |   |   |   |   |   |
|--|---|---|---|---|---|
| E. I attend this church because of the programs  | 1 | 2 | 3 | 4 | 5 |
| F. I attend this church because of the fellowship  | 1 | 2 | 3 | 4 | 5 |
| G. I attend this church in spite of the music  | 1 | 2 | 3 | 4 | 5 |
| H. I am forced to attend because of a requirement  | 1 | 2 | 3 | 4 | 5 |
| I. I listen to traditional music from my culture   | 1 | 2 | 3 | 4 | 5 |
| J. I prefer hymns over worship choruses  | 1 | 2 | 3 | 4 | 5 |
| K. I prefer today's worship choruses over hymns  | 1 | 2 | 3 | 4 | 5 |
| L. I prefer choruses sung in pidgin  | 1 | 2 | 3 | 4 | 5 |
| M. I prefer choruses sung in English   | 1 | 2 | 3 | 4 | 5 |
| N. I prefer the use of traditional musical instruments in our worship over western musical instruments | 1 | 2 | 3 | 4 | 5 |
| O. I prefer the use of western musical instruments in our worship over traditional musical instruments | 1 | 2 | 3 | 4 | 5 |

**12. Describes the relationship between music and attendance at your worship services.**

| The music in my local church attracts   | Never | Once in a while | I don't know | Most times | Always |
|---|-------|-----------------|--------------|------------|--------|
| A. Young people                         | 1     | 2               | 3            | 4          | 5      |
| B. Working professionals                | 1     | 2               | 3            | 4          | 5      |
| C. Children                             | 1     | 2               | 3            | 4          | 5      |
| D. Older people to church               | 1     | 2               | 3            | 4          | 5      |
| E. Only the church members              | 1     | 2               | 3            | 4          | 5      |
| F. Worshippers from other denominations | 1     | 2               | 3            | 4          | 5      |
| G. Non-believers                        | 1     | 2               | 3            | 4          | 5      |

**13. Describes the relationship between music and the spiritual growth of your church.**

| The music/song in my local church                  | Never | Once in a while | I don't know | Most times | Always |
|--|-------|-----------------|--------------|------------|--------|
| A. Complements the sermons                         | 1     | 2               | 3            | 4          | 5      |
| B. Complements the worship program                 | 1     | 2               | 3            | 4          | 5      |
| C. Causes people to desire after God               | 1     | 2               | 3            | 4          | 5      |
| D. Informs & equips worshippers with good theology | 1     | 2               | 3            | 4          | 5      |
| E. Challenge the worshippers to grow spiritually   | 1     | 2               | 3            | 4          | 5      |
| F. Encourages unity in worship                     | 1     | 2               | 3            | 4          | 5      |
| G. Challenges people to ministry                   | 1     | 2               | 3            | 4          | 5      |
| H. Is too emotional                                | 1     | 2               | 3            | 4          | 5      |

**14. Describe how your worship leader (or if you are one) select your worship songs.**

| My worship leader (or I as the worship leader) select songs    | Never | Few times | Most times | Always |
|--|-------|-----------|------------|--------|
| A. From common old songs that are familiar to the congregation | 1     | 2         | 3          | 4      |

|   |   |   |   |   |
|---|---|---|---|---|
| B. From my own tokples ( <i>language</i> )  | 1 | 2 | 3 | 4 |
| C. In Tokpisin  | 1 | 2 | 3 | 4 |
| D. In English   | 1 | 2 | 3 | 4 |
| E. That are recently sung in camp meetings, revival services or by other local churches.    | 1 | 2 | 3 | 4 |
| F. From CD's, cassettes, YouTube videos and other audio media sources.                      | 1 | 2 | 3 | 4 |
| G. From my favorite tunes.  | 1 | 2 | 3 | 4 |
| H. From my favorite musical genre/ style of music   | 1 | 2 | 3 | 4 |
| I. From songs that have words (lyrics) relate to the preacher's sermon                      | 1 | 2 | 3 | 4 |
| J. From the theology and meaning of the songs   | 1 | 2 | 3 | 4 |
| K. I don't even think about any of the above. I just select any songs that come to my mind. | 1 | 2 | 3 | 4 |

**15. Where do the songs you sing in your local church worship come from? Circle the number that represents your best possible response to the statements given in the table below.**

| The worship songs/choruses sung in my local church comes from   | None of them | Only a few | I don't know | Some of them | Most of them | All of them |
|---|--------------|------------|--------------|--------------|--------------|-------------|
| A. The western or foreign tunes                                 | 1            | 2          | 3            | 4            | 5            | 6           |
| B. The local traditional cultural musical tunes                 | 1            | 2          | 3            | 4            | 5            | 6           |
| C. The influence of our pioneer missionaries and church leaders | 1            | 2          | 3            | 4            | 5            | 6           |
| D. The Influences of our church tradition of worship            | 1            | 2          | 3            | 4            | 5            | 6           |
| E. The influence of our present-day PNG musical styles          | 1            | 2          | 3            | 4            | 5            | 6           |
| F. Our own church musicians and song writers                    | 1            | 2          | 3            | 4            | 5            | 6           |
| G. Other local PNG song writers                                 | 1            | 2          | 3            | 4            | 5            | 6           |
| H. Camp meetings and revival services                           | 1            | 2          | 3            | 4            | 5            | 6           |
| I. Tunes of secular songs                                       | 1            | 2          | 3            | 4            | 5            | 6           |

**Part 3: Open Ended Questions**

**16. Identify any local traditional cultural beliefs and practices (tingting na pasin blo ples o tumbuna) observed in your local church music.**

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**17. Please explain how local traditional culture (tingting na pasin blo ples o tumbuna) affects your local church music.**

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**18. Please describe the style of music that is accepted by worshippers as appropriate for worship in your local church.**

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**19. What kind of music attracts people to your church?**

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**20. Apart from what others think, describe the style of worship music you personally prefer in your worship services.**

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**21. What are some other musical styles (or genres) you like (playing if you are a musician or) listening to at your free time outside of your church worship service.**

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**22. What are the expectations of the worshippers towards the performance of musicians in your local church?**

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**23. If you are a worship leader or a musician, what are the expectations you have towards the worshippers in your local church?**

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**24. Share anything you would like to say about music and worship in your local church.**

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## Figures and Images



Figure 13. Photo images of pocket size Green and Red Song Books.

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AN ANALYSIS OF THE ATTITUDES TOWARDS CONTEMPORARY WORSHIP MUSIC IN THE PAPUA NEW GUINEA CHURCHES OF THE NAZARENE

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| Asia Pacific Nazarene Theological Seminary | Master of Science in Theology | June 2014 – May 2017          |
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| Christian Leaders Training College         | Degree in Theology            | January 2008 – November, 2009 |
| Melanesia Nazarene Bible College           | Diploma in Ministry           | February 2002 – December 2004 |

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| Dynamic Church Planting International          | Certified Trainer Certificate             | November 2015                 |
| Dynamic Church Planting International          | Certificate in Church Planting Essentials | November 2015                 |
| Masterclass Management.com                     | Certificate in Business Management        | January - May 2013            |
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