

SUMMARY REPORT OF THE 2004-2007 JOINT MUSIC STUDY COMMITTEE OF THE GENERAL BOARD OF DISCIPLESHIP AND THE UNITED METHODIST PUBLISHING HOUSE

The full report of the joint study committee is available online at www.gbod.org/gc2008

Rationale for the Study

The need to expand and update the content and form of official resources that support liturgy, worship, and song is already in evidence with a growing number of official and unofficial resources by several United Methodist organizations and agencies in recent years. This need will increase as worship and music practices and style continue to change. This need is especially critical in the USA with the increasing supplementation of the 1989 *United Methodist Hymnal* (UMH), the continuing loss of young members and clergy, and the growing diversity of worship and music styles within the UMC. Given this reality, the boards of directors of The General Board of Discipleship (GBOD) and The United Methodist Publishing House (UMPH) requested that General Conference approve a four-year study of the worship needs of the UMC, including the needs for resources to support congregational singing, and to make recommendations to the 2008 General Conference to meet those needs in the areas of: A) trends and measurement of congregational singing; B) Psalter, services, ritual, service music; C) texts and tunes, including global and ethnic music; D) implications of digital and emerging technologies for worship and congregational singing; and E) Wesley hymns.

Scope of the Study

A number of factors influenced the focus of the study. The multiagency Africa Collaboration Team (ACT) continues to work in the areas of worship and music. In many other areas of the world, including China, Japan, Southeast Asia, Pacific Islands, the Caribbean, and Haiti, there are no United Methodist churches with provisional conference status, and these areas were excluded. The European Central Conferences and bishops have done well with developing their own resources, sometimes with support from GBOD. GBOD is currently engaged with the Native American constituency to identify their music and worship needs and how best to meet them, and they were

also included in this study. Attempts to contact conferences and bishops' offices in the Philippines were unsuccessful.

Thus, the study was largely limited to the USA and included wide participation from the various groups and ethnic constituencies, including: Black Methodists for Church Renewal (BMCR); Methodists Associated to Represent the Cause of Hispanic Americans (MARCHA); National Federation of Asian American United Methodists; National/Jurisdictional Association of Korean American UMCs; Native American International Caucus; Pacific Islander National Caucus of United Methodists; Southern Asian National Caucus of the UMC; Bishops of The UMC; Research Consultants (clergy and lay leaders in music and worship in the annual conferences as selected by their bishops); academic representatives from the UM seminaries and Asbury Theological Seminary; Fellowship of United Methodists in Music and Worship Arts (FUMMWA); Order of Saint Luke (OSL); United Methodist Musicians Email Listserv; local church pastors, worship, and music persons identified by UMPH; music and worship specialists (experts, leaders, authors, hymn writers, and others known to be able to offer expert opinions on United Methodist worship and music practices) across the connection selected by the study committee.

While there was inevitably some overlap, the committee remained aware of the need not to duplicate the work of a possible future hymnal revision committee and remained focused on identifying needs within the church.

How Was the Data Gathered

The study sought input from across the church using survey instruments (available in the online report). Surveys collected multiple choice responses, short answers, and more substantive answers, all of which are available in the online report, along with many verbatim comments. The study sought responses to specific questions from the group identified as music and worship specialists. Most of these came in the form of longer responses, all of which are in the online report.

Putting the Data in Context

Church membership in the study sample is more evenly distributed than in the UMC as a whole. Large congregations are somewhat overrepresented, while the racial/ethnic sample more closely resembles the actual church membership. Congregations of all non-Caucasian races account for 23% of the sample while they account for 9% of actual UMC congregations.

Summary of Academic Responses

- Emerging worship style is growing and becoming more important in the USA.
- One-half see contemporary worship growing, one-third staying the same.
- 63% believe traditional worship is steady, one-third believe it is declining.
- Use of percussion, praise bands, and praise choruses is increasing.
- Organ use is declining, while strings and brass remain steady.
- Use of projected congregational song lyrics is growing; projected images is stagnant.
- UM churches use the lectionary one-half to three-fourths of the time.
- Hymnals remain the overwhelming source for song with occasional use of songbooks and downloadables.
- Music is seen as an important way the church is changing its worship tradition (75%) while 25% see it as a way the church is preserving its worship tradition.
- Use of praise and worship music is growing while traditional hymns are staying the same or declining.
- While most respondents agree that churches are supplementing the hymnal with other music and are increasingly using projection of lyrics, most churches are not using electronic versions of the hymnal, digital orchestrations, downloads, lead sheets, MIDI files, and other technologically enhanced resources. Churches have been slow or resistant to embracing technology.

- Use of computer and LCD projectors will increase. Use of the Internet and new sound amplification will not.
- Greatest need in worship: better understanding of the meaning of worship and sacraments; appreciation of diversity of worship styles.
- Greatest need in music: better theology in song lyrics, particularly contemporary music; recognition that the style and use of music carries a message in itself.

Summary of Bishops' Responses

- Most see nontraditional worship and music styles growing; some see decline in contemporary and blended worship.
- Approximately one-half say traditional worship is staying the same or declining.
- Use of the organ and piano is decreasing, other instruments growing.
- Use of projected congregational song lyrics is growing; use of projected images is stagnant.
- Three-fourths of UM churches use the lectionary.
- Hymnals and songbooks are most often used; downloadables, copies, and local music are used occasionally.
- Music is seen as an important way the church is changing its worship tradition (82%) while 18% see it as a way the church is preserving its worship tradition.
- Use of traditional hymns is declining; contemporary and praise music is increasing.
- Most churches are supplementing use of the hymnal, and use of projected lyrics is growing; the church has been slow or resistant to embrace technology, but it is also growing.
- Use of computers, Internet, and sound equipment will continue to increase, while overhead projection and MIDI will not.
- Greatest need in worship: openness to change and variety in worship styles; better leadership and preaching, better training of leaders.

- Greatest need in music: use of a variety of musical styles; greater skill among worship leaders and accompanists.

Summary of Racial/Ethnic Groups' Responses

- English is the primary worship language in two-thirds of all racial/ethnic groups sampled.
- 30% more congregations use piano than organ; other than percussion, instruments are seldom used; 69% use praise choruses.
- Regular hymnal/songbook use includes: *UM Hymnal* (72%), *Songs of Zion* (36%), *African American Heritage Hymnal* (25%), *The Faith We Sing* (15%).
- 57% of churches use the lectionary at least 75% of the time; 18% do not use it at all.
- 91% use the hymnal regularly; 30% use songbooks; 60% use photocopies.
- Piano, organ, and choir are the most frequent accompaniment for singing; 17% use a praise band; prerecorded tracks are rarely used.
- 50% sing harmony in addition to melody; 86% commit songs to memory.
- 57% sing from print lyrics; 18% use projection; 17% use both; 8% use neither.
- Music is seen as an important way the church is changing its worship tradition (50%) while 50% also see it as a way the church is preserving its worship tradition.
- A majority of congregations do not sing Wesley hymns.
- Praise and worship music, contemporary hymns, and contemporary Christian music are increasing, while traditional hymns are declining.
- Nearly one-half never sing in a language other than their own; 71% never or rarely do so.
- 60% use the Psalter in some manner, most as a responsive or scripture reading.
- Service music is sung by the congregation in half of the churches, and by the choir in half.
- 84% celebrate Holy Communion monthly; 3% weekly.
- A majority of churches use the *UM Hymnal* for baptism, communion, member reception, confirmation, reaffirmation, marriage, death/resurrection; less than half use daily prayer.

- Use of electronic resources is uncommon; less than one-third use the Internet or projection.
- Biggest change in worship in 10 years: more contemporary and praise music; adding percussion and guitar; blending cultures; use of CDs and recorded tracks.

Summary of Research Consultants' Responses

- Most services are traditional or blended; second and special services offer contemporary.
- A majority of responses indicate growing or stable worship attendance.
- Piano and organ are favored in main services, less in additional services; percussion is more common than strings and brass; praise bands are most often used in 3rd and 4th services.
- 73% use praise choruses.
- 96% use the *UM Hymnal*; 54% use *The Faith We Sing*.
- Two-thirds use the lectionary at least 75% of the time; 17% do not use it.
- 61% use songbooks as supplements; 50% use downloadables or copies.
- 75% use organ and piano to accompany singing; 75% use praise band in services other than the main service.
- 39% sing in harmony; 40% use call and response; 53% commit songs to memory.
- 70% use printed lyrics and 15% use projected lyrics in main service; 51% use printed lyrics and 36% use projected lyrics in secondary services.
- Most churches introduce fewer than two new songs per month.
- Music is seen as an important way the church is changing its worship tradition (45%) while 55% see it as a way the church is preserving its worship tradition.
- 25% sing less than one Wesley hymn each month; 22% sing 1 or 2 Wesley hymns per month.
- Contemporary and praise and worship hymns and songs are increasing in use; traditional hymns are remaining the same.
- 47% never sing in a language other than English; 37% rarely sing in a language other than English.

- 60% use the Psalter; 47% as a responsive reading; 40% as a scripture reading.
- Service music is most often sung by congregation and choir.
- 80% observe monthly communion; 7% weekly.
- 16% use services of daily prayer.
- 75% use CDs in worship; 70% use the Internet; 62% use projection (35% weekly); 44% use accompaniment tapes; 18% use MIDI; 58% report increased technology use.
- 88% never use accompaniment CDs or tapes of the hymnal; 92% never use them of *The Faith We Sing*.
- 32% supplement their use of the hymnal.
- Biggest change in worship in ten years: addition of contemporary service; use of technology.

Summary of FUMMWA Responses

- Most primary and special services are traditional or blended; secondary services are often contemporary.
- A majority of responses indicate growing or stable worship attendance.
- Piano and organ are favored in main services, less in additional services; use of percussion more common than strings and brass; praise bands are most often used in 3rd and 4th services.
- 74% use praise choruses.
- 93% use the *UM Hymnal*; 73% use *The Faith We Sing*.
- Three-quarters use the lectionary at least 75% of the time; 9% do not use it.
- 61% use songbooks as supplements; 44% use downloadables or copies.
- 94% use organ and 64% use piano to accompany singing; 51% use praise band in services other than the main service.
- 43% sing in harmony; 52% use call and response; 52% commit songs to memory.
- 73% use printed lyrics and 2% use projected lyrics in main service; 39% use printed lyrics and 32% use projected lyrics in secondary services.

- Most churches introduce fewer than two new songs per month.
- Music is seen as an important way the church is changing its worship tradition (38%) while 62% see it as a way the church is preserving its worship tradition.
- More than a quarter of congregations sing less than one Wesley hymn each month; around half sing 1 or 2 Wesley hymns per month.
- Use of contemporary hymns is increasing; traditional hymns are remaining the same; respondents are divided on praise and worship and contemporary Christian music.
- 21% never sing in a language other than English; 49% rarely sing, and 24% sing occasionally in a language other than English; 4% do so frequently.
- 67% use the Psalter; 43% as a responsive reading; 54% as a scripture reading.
- Service music is most often sung by congregation and choir.
- 81% observe monthly communion; 13% weekly.
- 24% use services of daily prayer.
- 53% use CDs in worship; 57% use the Internet; 61% use projection (27% weekly); 30% use accompaniment tapes; 24% use MIDI; 53% report increased technology use.
- 95% never use accompaniment CDs or tapes of the hymnal; 97% never use them of *The Faith We Sing*.
- Biggest change in worship in ten years: addition or introduction of contemporary or alternative services, praise bands, praise and contemporary music.

Summary of Order of Saint Luke Responses

- Nearly all services are traditional with few blended or contemporary services.
- Most services are stable in worship attendance, none decreasing.
- Piano and organ are overwhelmingly used in all services; some use of other instruments.
- 61% use praise choruses.
- 89% use the *UM Hymnal*; 61% use *The Faith We Sing*.

- 89% use the lectionary at least 75% of the time.
- 67% use songbooks as supplements; 67% use downloadables.
- 100% use organ and 72% use piano to accompany singing; 22% use praise band.
- 61% sing in harmony; 50% use call and response; 61% commit songs to memory.
- 78% use printed lyrics and 11% use projected lyrics in main service; 33% use printed lyrics and 11% use projected lyrics in secondary services.
- Most churches introduce 1-2 new songs per month.
- Music is seen as an important way the church is changing its worship tradition (33%) while 67% see it as a way the church is preserving its worship tradition.
- Most congregations sing between 11-30 Wesley hymns per year.
- Use of contemporary hymns is increasing; traditional hymns are remaining the same; praise and worship and contemporary Christian music stays the same.
- 47% never sing in a language other than English; 16% rarely sing, and 32% sing occasionally in a language other than English; 5% do so frequently.
- 79% use the Psalter; most often as a responsive reading or a scripture reading.
- Service music is most often sung by congregation (74%) and choir (47%).
- 37% observe monthly communion; 26% weekly.
- 16% use services of daily prayer.
- 37% use CDs in worship; 74% use the Internet; 24% use projection (16% weekly); 31% use accompaniment tapes; 16% use MIDI; 21% report increased technology use.
- 84% never use accompaniment CDs or tapes of the hymnal; 89% never use them of *The Faith We Sing*.
- Biggest change in worship in ten years: addition or introduction of additional services, new styles of worship and music, use of more instruments.

Summary of Music and Worship Specialists' Responses Grouped by the Five Areas of the Study

A.1. Major trends in congregational singing: more use of traditional hymns; variety of styles in the hymnal; growth of praise music; use of ethnic and global diversity; more congregational participation (service music, sung prayer); change in hymnal from historical/Wesleyan content supplemented by a variety of songbooks (pre-1989) to a “two-track” hymnal that includes both (1989 and TFWS); some congregations continue strong singing tradition while others give it up to performers; loss of congregational part singing due to projection and words-only delivery; use of more “heart” music

A.2. Theological, liturgical, missional implications of these trends; we need to move from **literate** theology to doing theology in story, proverb, orality, and integrating it in image, music, rhythm, lighting, movement, dance, and word; GBOD and UMPH should continue working collaboratively to produce additional supplemental volumes (TFWS2, books for ethnic groups, emerging); one-volume hymnal can not contain the breadth the church needs; continue supplemental volumes; UMs are no longer unified theologically by our song; we should re-consider the theology of our song and understand the relationship between liturgy, music, and mission; “tribalization of worship through musical genre” is troubling; songs must have theological integrity, be singable, and have music worthy of the text; there will be fewer musicians raised within the church; we must use greater care in choosing music, considering theology of the text and impact of the melody

A.3. Connections between singing and identity, ministry practice, and cultural impact: making, listening to, dancing, dreaming to music are formative in this culture; music in the church, to be formative, must place God’s story within this formative music; pay attention to the role of rhythm in music and how it keeps people in touch with the music, and hence, God’s story; singing is formative and affirmative. Singing forms us through gesture and ritual; “popular” church music, driven by popular culture, results in quality and style of church music that does not serve the worshipping community and that is not singable by the people; the church must determine for itself what serves its liturgical life and its mission in the world; what we sing speaks both TO us and FOR us – what we sing expresses and forms us; music is a potent component of formation and the connection is vital.

B.1. Significance of congregation singing vs. speaking ritual, liturgy, service music: the big issue: how does this work with congregations that are more oral, or more digital, or electronic; it is important to sing

our prayers, Psalms, and Scripture; sing more – talk less; reading what was intended to be sung is deadly for faith and piety; people are willing to sing if taught; what they sing they will retain and carry with them; we must sing the Psalms; new musical settings are needed.

B.2. Trends of singing ritual, liturgy, service music: at the same time, there are trends of increasing and of decreasing frequency of singing; need variety of musical style and settings for this singing; use of service music rose with the 1989 hymnal, but is now declining.

C.1. Importance of singing songs in multiple languages: use of non-English is important especially when those persons are present in the church or community; it unites us in solidarity with the whole church; reinforces the nature of the global church; it is a witness to the diversity of God’s creation and a sign of hospitality; it draws us out of our cultural captivity.

C.2. Importance of singing songs in multiple styles: we must do so while being sensitive to a congregation’s “soul music”; every hymnal has done this to some extent; what is important is today’s multiplication of styles and how they can be used to facilitate worship and serve the liturgy; all responses claim this as important.

C.3. Importance of inclusive and expansive language for humanity and God: important, but do it artfully and aesthetically, not like “Custer’s Last Stand”; yes – as an expansion of our understanding of who God is; important, but thorny; each generation must reframe God in its own terms; there will be no consensus for our generation’s diversity; must be artistic and not politically correct; contemporary Christian music has set us back, even in denominational publishing; related issue is anti-Jewish lyrics (Twila Paris’ “Lamb of God,” TFWS 2113); important especially for new songs not in the memory bank; take care in rewording heart songs.

C.4. Importance of non-Judeo-Christian texts and tunes: care must be taken not to deny the differences between religions and to maintain the integrity of the Christian faith; be careful especially with Native American songs and practices; requires sensitivity and respect for the other; where broad theological agreement is possible, yes; texts must be in agreement with our Wesleyan and Trinitarian faith and worship; for tunes: only if it serves the text well; we first need to be Christian people expressing our own faith perspective, committed to interfaith dialogue; moderately important but not critical.

C.5. Importance of using non-sacred texts and tunes: the issue is whether they are placed in God's story or in a cultural larger story; the latter is a major theological mistake; non-sacred tunes used since Luther (including tavern tunes); OK to give them Christian words; a non-sacred text may have a positive message that supports the Gospel; texts: NO; tunes: case by case consideration; questions to consider: does the text speak Christian truth/Gospel? does the tune allow for the text to be sung? the resulting connectivity with contemporary culture can be both a value and a danger; there is so much already sacred available; don't worry about the secular.

D.1. Implications of digital and emerging technologies for the church: "print" and "talking head" worship leads to "critical distance" of the people, while immersion of the people in all of the mentioned media in a multi-sensory worship experience leads to "critical immersion" in the Gospel; this is of extreme importance; take care with artistic, theologically sound use of technology; the wide acceptance of *The Faith We Sing* is partly due to its use of technology; we still need a hymnal as this medium does something that none of the other media do; technology is limited when compared to live musicians' abilities to adapt instantly; technology must not replace the gathered community; do not embrace OR dismiss technology as a whole; do not ignore theological and liturgical implications; there will be a rise in technology's use, but it will then decrease, again replaced by live people; technology may make us more "remote" as the body of Christ and as a community; we probably have not lived with technology long enough to assess the importance.

E.1. Importance of Wesley hymns in worship resources for theology and identity: they are important, but must be adapted to more contemporary styles and rhythms; they have become quaint historical artifacts that we sing out of familiarity or fondness; we no longer have a clear UM identity; they are so rich and varied, we can keep mining them for generations.

E.2. How do you use Wesley hymns? We use them in their traditional settings in chapel; often to new tunes by composers here and abroad; in weekly worship, chapel, course instruction, and library exhibits; teaching texts in courses on worship and prayer; personal prayer and devotion; as theological documents in teaching the sacraments; incorporation in classes on hymnody and worship

Observations from Study Data

The study committee identified thirty-three general and specific observations derived from three sources: survey data, music and worship specialists, and as offered by individual members of the study committee. In this and succeeding sections we have tied observations to the five study areas (A-E).

Observations from Survey Data

1. *The United Methodist Hymnal* (UMH) & *The Book of Worship* (BOW) are the de facto authorities and sources for UM worship by virtue of use. UMH is cited as being used by 96% of congregations. (A & B)
2. UMH is increasingly supplemented as resource for UM worship as time passes. (A & B)
3. UM worship practices involve increasing types of technology as time passes. (D)
4. UM worship practice today (other than African American) is 1st Traditional; 2nd Blended, and 3rd Contemporary. (A)
 - 4a. African American congregations often self-designate their worship practice as contemporary or traditional (in nearly equal percentages), and then blended. (A)
5. A majority of UM churches use the lectionary to plan worship.(A)
 - 5a. Planning non-lectionary based worship is not uncommon. (A)
6. Planners gravitate to free or low-cost downloadable resources when these supplemental resources are used. Churches underestimate how much they spend for downloadable resources. (D)
7. Use of Wesley hymns is infrequent. (E)
8. Use of global songs and secondary language is low. (C)
9. Use of ethnic music is moderate. (C)
10. The most frequent use of the Psalter is as responsive readings. (B)
11. Use of rituals of baptism and Holy Communion is high. Use of marriage rituals & death and resurrection rituals is measurably lower. Use of daily prayer is very low. (B)
12. Use of projection/technology is increasing across the church but is noticeably lower in African American congregations. (D)

12a. Of those using projection, most prepare their own presentations. (D)

Observations from Consultant Responses

13. There is increasing use of ethnic, global, praise, and contemporary music. (A)

14. There is increasing diversity in music in worship: a) musical style: hymns, choruses, praise music, Gospel (traditional and contemporary), Spirituals, jazz, folk, traditional, classical, contemplative, chant; b) in the liturgical use of music; c) in instrumentation, including accompaniment of congregational singing in what a congregation identifies as its own “heart-warming” music. (A)

15. Some congregations continue a strong singing tradition while others have or are giving it up to performers. (A)

16. Use of multiple languages in singing is important for: hospitality, expressing solidarity with the whole Church, reinforcing the nature of the global Church, and drawing worshippers out of their cultural captivity. (C)

17. While the hymnal has always served as a source of congregational unity in identity, theology, and practice of worship music, the desire for increasingly diverse styles and sources for worship music has worked against this. (A)

18. While it remains important to sing the Psalms, liturgy, and service music, the congregational practice is declining. (B)

19. The issues of inclusive and expansive language and imagery for God and humanity are important and must be approached artfully and theologically. (C)

20. The general issue of cultural impact on or relationship to worship (and the specific issue of the appropriateness of the use of non-sacred texts and tunes) contain both value and danger. (C)

21. The use of technology in worship is rising. (D)

22. Technology has the potential or ability to both: a) promote and b) inhibit community and corporate worship. (D)

23. In the face of rising and evolving technology, the physical presence of a print hymnal in the pew and in the hands of worshippers is an important source of identity, theology, and practice. (D)
24. Wesley texts are an important theological and historical touchstone for United Methodism. (E)
25. For some, it is important to preserve the traditional music and tunes for Wesley texts. (E)
26. For others, it is important to adapt Wesley texts to contemporary style and rhythm. (E)

Observations from the Study Committee (taking all responses into consideration)

27. The use of MP3 players, podcasting, and videocasting is heading toward at least 50%. (D)
28. There are frequent requests for service music, including: communion, baptism, Psalm settings, and other general service music. Requests are for additional music as well as music in newer, contemporary styles. (B)
29. A number of other denominations have recently published or are now in the process of publishing new hymnals. Our current hymnal is 18 years old, during which time worship and music style has changed measurably. (A)
30. Many churches have expressed a need for help in learning how to sing the diversity of congregational song available today. (A)
31. Many churches have expressed a need for help in knowing about and implementing new technology in worship. (D)
32. There are great differences in musical style, ritual practice, use of technology, inclusive language, body movement, and expressiveness in worship among the many ethnic and cultural constituencies of the church. (C)
33. There are also significant differences in musical style, ritual practice, use of technology, language, and other worship practices that stem from a variety of demographic considerations including: church size, location, class and social make-up, economic factors, age and generation. (A)

Needs Identified from Observations

These stated needs were contributed by individual members of the Study Committee and do not necessarily represent a consensus among all committee members. We have tied these needs to the above observations (the number in concluding parentheses). They are not listed here in any particular order.

These can be prefaced with the statement, “There is a need for/to...”

1. ...new UM worship and music resources (2)
2. ...new resources for use in traditional, blended, and contemporary contexts. (4)
3. ...new resources, both lectionary based and other. (5)
4. ...accessible, affordable, or free resources. (6)
5. ...continuing a core of traditional Wesley text and music, as well as contemporary musical settings. (7, 24-26)
6. ...resources for global songs and multiple languages, along with training in how to use them well. (8)
7. ...providing resources in a variety of ethnic and cultural styles. (9)
8. ...providing appealing and singable music for singing the Psalter. (10, 18, 28)
9. ...new ritual options for Marriage, Holy Communion, and Daily Prayer. (11, 28)
10. ...to provide projection resources for our publications, and helpful suggestions and information for churches needing them. (12, 31)
11. ...new UM resources for ethnic, global, praise, and contemporary music. (2, 8, 9, 13, 16)
12. ...new UM music resources to reflect the increasing diversity of musical form and styles used in worship. (14)
13. ...congregational music in multiple and secondary languages. (16)
14. ...new UM music in a variety of styles that will provide for unity of denominational identity, musical practice, and theology. (14, 17)
15. ...new resources to approach inclusive and expansive language and imagery for God and humanity artfully and theologically. (19)
16. ...new and more resources designed for projection, while recognizing the importance of hand-held print resources as a source for providing denominational and congregational unity, identity, practice, and theology (21-23)

17. ...to develop resources in anticipation of current and future technological trends and developments. (3, 27)
18. ...to provide new hymns and songs for congregational singing that reflect changes in style and practice since the current hymnal was developed, and to provide opportunities and resources for training. (29)
19. ...to provide opportunities and resources for the differences in musical style, ritual practice, use of technology, inclusive language, body movement, expressiveness in worship that stem from the ethnic, cultural, and various demographic considerations (church size, location, class and social make-up, economic factors, age, generation). (30, 32, 33)

Recommendations of the Joint Music Study

The joint study committee members, in consultation with administration of both agencies, worked diligently to interpret the data and were able to agree on the list of observations and needs identified in Section Three of the complete study. The committee members did not reach a final consensus regarding the need for a revised UM hymnal and referred that matter for review and decision-making to their respective chief executives and Boards of Directors. Upon discussion between agency chief executives and the study committee, and with approval of the GBOD and UMPH Boards of Directors, two petitions have been proposed to the 2008 General Conference: 1) a single volume hymn and worship book with provisions for supporting resources in multiple media for adoption as an official hymnal of The United Methodist Church and for congregational use in The United States of America; and 2) a study to determine the need for an official United Methodist hymnal for North American Christians of African descent in the Wesleyan heritage. These petitions are available in the complete online study report at www.gbod.org/gc2008