

DIFFERENT VOICES

01 SUBSCRIBE   

WHAT'S YOUR VOICE?

Welcome to Different Voices September 2013 Edition!



Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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Inside this issue we have a wide range of articles to point you towards people, events and musical offerings that will hopefully resource and inspire you.

Mark Cameron is back with another insightful album review; Clarsach player Eildh Munro shares a bit about her fantastic musical gifts and how they might be of use to your church; Robin Hill reports on the Heart and Soul Swing Band; and Russell McLarty explores how to manage conflict whilst making changes in worship. Further into the magazine you can feast your eyes on contributions from Noel O'Regan, Seonaid Knox, and

Irene Bom telling us about the Wode Partbooks, Heart and Soul event and a new musical creation 'Send us a friend'. Last of all Jane Bentley rounds things off with some jaw dropping YouTube videos that simply must not be missed.

Different Voices Magazine is put together by members of the Church of Scotland Music Group who exists to stimulate creative ways of using music in the worship and outreach of the Church. If you would like to comment on any of these articles, ask questions or start a debate, please click the link above 'What's Your Voice' and get in touch. ■

Heart & Soul

Heart and Soul 2013 was host to a wide range of musicians, bands, worship leaders and writers.

In the build-up to the event publicity was released inviting everyone with a musical interest to write worship songs with a Scottish, celtic or folky twist. Around twelve creative, energetic and fresh contributions were received and, as permission comes in from the writers, we'll host them on the Different Voices page here. Anyone interested in this should check there regularly to see the music as it appears. We hope this might provoke or inspire the thought in other writers of folk tunes – 'maybe I could do that...'

The Different Voices Editorial Group are

- Dr Jane Bentley (Community Musician, founder of 'Art Beat' and member of the Holy City Planning Group);
- Mark Cameron (Freelance Musician, Founder of Awaken Worship and Team Member for Fischy Music);
- Iain McLarty (Freelance conductor and Co-ordinator of Music Ministry at St Alban's Anglican Church, Copenhagen);
- Graham Fender-Allison (Worship Development Worker for the Mission and Discipleship Council)

DIFFERENT VOICES

02

SUBSCRIBE



WHAT'S YOUR VOICE?

Eildh Munro – Clarsach Player

Eildh Munro is a 3rd year student of Celtic Studies at Edinburgh University. Eildh played the gathering music at the 2013 Different Voices National Music Event leaving delegates both moved and uplifted. We would encourage any church to consider inviting her to enhance your worship or outreach events, special services or social gatherings. [Read on to find out more.](#)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
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One of the questions I am asked most frequently as a clarsach player, other than ‘what on earth is that thing you’re carrying?!’ is something along the lines of ‘why did you decide to play the Celtic harp?’ The truth of the matter is that it was actually a normal instrument to choose to play at my primary school, along with the chanter and the bagpipes. I was a pupil at the Gaelic Unit of Meadowburn Primary School in Bishopbriggs, where I was immersed in Gaelic language and culture from the age of five. I remember watching one of the older girls play ‘Taladh Chriosta’ (The Christ Child’s Lullaby) on the clarsach during assembly one morning and being amazed at the instrument’s beauty and so when the opportunity to participate in clarsach lessons arose when I was in Primary 4 I immediately said yes. I was taught by the very talented Rachel Hair for many years and before that by a string of excellent harpists: Dominique Dodge; Saida DeLyon; and Judith Peacock. As my love for the clarsach grew over the course of Primary and Secondary school, so too did my repertoire and skill. But whilst I played in music festivals, Mods and concerts all over Scotland, it had never occurred to me to use my clarsach as an instrument of worship in church or otherwise. I had always maintained the attitude that I was praising God through my music in these other situations simply by nurturing the talent He had so graciously given to me and that is definitely

true – I always try and keep my own focus on God whatever the type of event at which I’m performing – whether that be a humanist wedding ceremony or an orchestral concert – so that I seek His glory and not my own. But this is of course very challenging in modern culture, where the focus is solely about ‘me’, and what ‘I’m’ good at, as opposed to the gifts with which God has blessed us.

I was asked to play on several occasions at the Easter and Christmas services at my home church, Kenmure Church of Scotland in Bishopbriggs and it was through this that I discovered how beautiful hymns and worship music could sound on the clarsach as well as the traditional and classical music I was so used to playing. When I moved through to Edinburgh two years ago for university I brought my clarsach, cello, bagpipes and keyboard with me as I was determined to continue developing my musical gifts; although this did make for a rather squished room in student accommodation!

Shortly after moving through to Edinburgh, I began a Saturday job teaching clarsach at the Edinburgh Feis, run by Feisean nan Gaidheal, a group which organises and funds workshops in traditional Scottish music and other aspects of Gaelic culture across Scotland. Teaching clarsach and Gaelic singing at the Edinburgh Feis over the last two years has allowed me to develop as a teacher as well as a performer

DIFFERENT VOICES

03

SUBSCRIBE



WHAT'S YOUR VOICE?

Eildh Munro – Clarsach Player (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
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and has led to many other teaching opportunities at feises all over Scotland, such as the ones that take place annually in Oban, Islay, Arran and Lochgoilhead. I also have several private pupils in both Glasgow and Edinburgh and am hoping to expand my network of pupils even more in the near future. There's something very fulfilling about seeing a young player work hard and improve over the course of weeks and months and guiding and encouraging them along the way. Since moving to Edinburgh, another exciting endeavour with my clarsach playing was in December 2012 when I was asked to be a part of a small tour of Ayr and Arran with New Scottish Arts. I was part of a dynamic praise band whose aim was to create a fusion

of worship, Christmas and folk music to accompany a group of actors who were presenting a play exploring our true mind-set and motives behind our actions and

“I was part of a dynamic praise band whose aim was to create a fusion of worship, Christmas and folk music...”

traditions at Christmas-time and how pure these really are. I had a great time both performing with, and getting to know, the actors and other musicians on the

tour and have since collaborated again with some of the same musicians on an album project.

As well as through the New Scottish Arts, I have also had the chance to meet other Christian musicians through my church in Edinburgh. I have been a part of Central: Jesus at the Heart (formerly Morningside Baptist Church) for just under two years now and for the past academic year I was a member of 'Selah', one of the student missional communities. The group's aim was to explore the true nature of worship through Bible study, prayer, the creative arts and of course through music. I led worship with my clarsach during several of the sessions throughout the year, which I absolutely loved and it felt like a good way

DIFFERENT VOICES

04 SUBSCRIBE ← ↑ →

WHAT'S YOUR VOICE?

Eildh Hay – Clarsach Player (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
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to break out of the box of what defines ‘worship’; to be leading on an instrument other than guitar or piano, gathered in a student flat as opposed to a church building. But using the harp is not a new form of worship by any means; just have a read of Psalm 33:2, Psalm 71:22, Psalm 92:3, Psalm 147:7, Psalm 150:3, 1 Chronicles 25:3, 1 Samuel 16:15-16. The list goes on... The harp is also used as a motif throughout the book of Revelation (15:12 and 5:8). One of my dreams for the next few years is to make time to start

composing worship songs on the clarsach as well as playing them.

One of my favourite things about playing the clarsach is its wealth of potential for composition. It is such a versatile instrument, both stylistically and technically. Composition on the clarsach is not limited by genre, with jazz, folk, classical, worship and contemporary music (amongst others) all fitting seamlessly with its sound, and its techniques of harmonics, lever slides, bisbigliando (tremolando

[rapidly repeated notes, not in time] on a whole chord) and glissandos are all able to be fully exploited by composers to create diverse sounds and effects.

I am extremely passionate about using my musical gifts as much as I can: through teaching, composing, playing at weddings, providing background music at various events and especially exploring leading worship with the harp and am keen to make more time to do all of these things. I am extremely grateful to God for blessing me with music and want to glorify Him as much as I can through playing my clarsach.

Eilidh Munro, aged 20, 3rd year student of Celtic Studies at Edinburgh University.

Photo credits: David Munro, Ada Grace Francis, William Thornton, William Flynn, Sophie Stevenson, Eilidh Steel, Christine MacIntyre, Eilidh Steel, Tom Baldwin. ■

DIFFERENT VOICES

05

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WHAT'S YOUR VOICE?

Swing a new song to the Lord!

Saxophone in hand, **Robin Hill** reports on the Heart & Soul Swing Band: musicians who are on a mission to jazz up our Sundays.



My cousin Martin had inspired me. As a professional trumpeter in Perth, Western Australia, he had got together with a bunch of brass and reed pals to come up with 'The One for All Big Band'. The group's great achievement was to take tired, old, out-of-copyright gospel songs, spirituals and hymns and do something remarkable with them.

Thanks to band members' professional credentials and qualities, the Big Band came up with a sound of the highest calibre. More than this, though, they could swing. Boy, how they could swing!

Listening to Martin's CD, I was struck by a thought that refused to go away. If some guys from Down

Under could offer an exciting new way of making music in church, might it be possible for us to do something similar on the other side of the world?

Taking advantage of the Church of Scotland's study leave scheme for ministers, in the autumn of 2012 I took a month off work to concentrate on one of my musical loves: jazz. My aim was to write, arrange and deliver something a little different for the Church of Scotland's 'Heart & Soul' event in Edinburgh, set for Sunday 19th May 2013. The date was etched into my mind, as I realised how quickly the months were bound to fly past. Still, it was a fun challenge to take on board, so I fired up my Sibelius music notation software in readiness and went to put the kettle on.

With the invaluable teaching of professional pianist and jazz demystifier extraordinaire, Richard Michael, I worked away at various arrangements of hymns, plus some pieces of my own, running them past friends who were kind enough to take an interest in my far-fetched scheme. Enthusiasm was in the air and everything was beginning to get a bit exciting.

Early in 2013, it was time to put my writing to the test. A group of congregational musicians from across Scotland's central belt dusted off their instruments and tried out the arrangements. Our verdict: it was all a bit rough around the edges, but this music had a certain something-or-other and that word might just be 'potential'.

As the weeks rolled by, our circle of friends grew and so did the fun. The dozen or so of us loved getting together for our Saturday morning rehearsals, with each musician warming to a new way of playing.

We had the players; we had the singers; we had the music. All we needed was a name. Too small to be a 'big' band, we settled on something that came close to speaking of who we were. And so, the 'Heart & Soul Swing Band' was born.

When, one spring Saturday morning, we were joined by Richard Michael, we quickly came to see that we were in the company of a true jazz master. With humour and firmness in equal measure, Richard guided us towards the all-important groove and showed us how to swing – lessons which would serve us well.

As predicted, Sunday 19th May came around soon enough and with it the opportunity to hear for ourselves what we sounded like when we all came together in performance: trumpet, saxes, flutes, trombone, piano, vibes, guitar, drums and bass, along with two very talented singers who could schmooze it gently or else blast it out at will.

Thankfully, as our 4pm kick-off approached, the weather in central Edinburgh turned unpleasantly autumnal, with many revellers in Princes Street Gardens more than happy to seek the warmth of St Cuthbert's Parish Church. This was to be our rather

Contents

01 – INTRODUCTION

02 – EILDH MUNRO - CLARSACH PLAYER

03 – SWING A NEW SONG TO THE LORD

04 – CHANGE CAN CAUSE SERIOUS CONFLICT

05 – HEART AND SOUL 2013

06 – MUSIC FROM THE WODE PARTBOOKS

07 – "CAMPFIRE"- REND COLLECTIVE

08 – IRENE BOM - SEND US A FRIEND

09 – LISTEN IN YOUR LOSS

10 – ALWAYS END ON A HIGH NOTE

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DIFFERENT VOICES

06

SUBSCRIBE



WHAT'S YOUR VOICE?

Swing a new song to the Lord! (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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huge and intimidating concert venue with an acoustic not unlike 16 squash courts. But, as a performance space, it certainly served our big, brassy sound very sympathetically indeed.

There must have been 300 folk there to hear us –

maybe more – and as we got under way it became apparent that these good people were out to have a good time. Smiling, clapping and singing along, the audience gave a passable impression of having a ball. If they noticed our many mistakes, they were

kind enough not to let on. (And with our show being totally free, at least they all got their money's worth.)

By the end of the afternoon, each member of the Heart & Soul Swing Band was thinking the same thought: this grand day out had been a beginning, not an end. It is fair to say that in time to come we will not be stretching our diaries with pages of band engagements, although we would certainly like to do our bit in bringing jazz to our congregations.

Why? Partly to find fresh expressions of worship. Partly to entertain our audiences with foot-tapping, soulful songs performed from the heart. And partly – as had happened to me courtesy of cousin Martin – to inspire others to try something similar themselves, whether on a Saturday night or (even better) on a Sunday morning. The possibilities for our congregations are as diverse as that great art form, jazz, itself.

The Heart & Soul Swing Band: good friends, good grooves, good times which just keep on rolling. In the words of Gershwin: 'Who could ask for anything more? Who could ask for anything more?' ■

To find out more about the Heart & Soul Swing Band, visit their website at www.heartandsoulswingband.org.uk.

Photograph credits: Willie Ewan <http://www.previewmyhome.co.uk/>

DIFFERENT VOICES

07

SUBSCRIBE



WHAT'S YOUR VOICE?

Change can cause serious conflict

Russell McLarty from Place for Hope reports back on his workshop at Different Voices 'Changing tunes without setting off the war drums'.



There is absolutely no doubt that changes in worship can cause serious conflict in congregational life. I can just hear a talented organist sounding off to a friend on a Sunday afternoon, "That was another terrible new hymn the minister tried out today..." and I can see a

flurry of e-mails flying around choir members when the choir was asked to stand in a different place or to try a different type of music. It is easy to understand why conflict can arise in the church, as we know how important worship is to our lives. Changes to worship may be prompted by factors such as generational differences or deeply held theological understanding, and this can unsettle, frustrate and undermine in countless ways. What is worrying is how people can very quickly stir things up to be both very personal and hugely damaging.

In understanding conflict it is often helpful to understand what happens when the 'heat is turned up' like the gas hob control on a cooker. What is so surprising is how quickly the temperature can be raised!

LEVEL 1 People can share different points of view in a constructive way.

LEVEL 2 Disagreement gets a bit more personal. It is a win or lose scenario.

LEVEL 3 Small problems take on huge proportions and the language is that of exaggeration. Personal attacks are endemic, emotional appeals and conspiracy theories abound and people behave like children. This is a contest!

LEVEL 4 The situation has grown to be intractable where cold, unforgiving self-righteousness is the order of the day. There is a sense that God has taken sides! Vindictiveness and revenge are the operative words.

LEVEL 5 World War has broken out.

It is very important to say that difference is not, in itself, a bad thing; in fact, it is vital in any creative community. If, however, a situation reaches Levels 2 or 3, people's experience of church will become quite negative and once things reach Levels 4 and 5 they are, more often than not, impossible to deal with. What is important is that we handle our differences in the most appropriate way. We may each have our own ways of dealing with awkward issues or people or situations and these might be summarised thus:

AVOIDANCE

This might be the best way:

- when the cost of working through the problem is greater than the outcome;
- when people need time and space;
- when issues are trivial;
- when you are powerless.

The downside is that some people may need to live with continued annoyance and even growing depression about a situation.

COMPULSION

In an emergency situation this might be necessary; however:

- it will produce low morale if used often;
- others may resort to sabotage.

PERSUASION

Rational arguments might be used to show the other(s) that you are right and this might be appropriate where:

- the other person is unclear what they want;
- you are trusted;
- you are competent in their eyes;
- both of you have compatible goals;
- the other person sees themselves as respected by you;
- at the end of the day, you are prepared to change.

Contents

01 – INTRODUCTION

02 – EILDH MUNRO - CLARSACH PLAYER

03 – SWING A NEW SONG TO THE LORD

04 – CHANGE CAN CAUSE SERIOUS CONFLICT

05 – HEART AND SOUL 2013

06 – MUSIC FROM THE WODE PARTBOOKS

07 – "CAMPFIRE"- REND COLLECTIVE

08 – IRENE BOM - SEND US A FRIEND

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DIFFERENT VOICES

08

SUBSCRIBE



WHAT'S YOUR VOICE?

Change can cause serious conflict (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
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COMPROMISE

The spirit here is ‘win some, lose some’ or a ‘sorta win, sorta lose’ situation and might be the best way:

- when the problem is open to negotiation;
- when the appeal to compromise is not seen as immoral;
- when compelling is inappropriate and collaboration is not possible (or has failed);
- not when there is a power disparity or when there is fear.

COLLABORATION

This might be seen as an ideal, however:

- both parties need to agree there is a problem and to share all information;
- all must be willing to attend sessions with equal motivation to solve the problem;
- you recognise that this will only work when you have time!;
- the cost of not co-operating exceeds the cost of confrontation;
- you can see that mutually satisfying solutions can be found.

The benefits are often very worthwhile with:

- high commitment to decisions;
- high sense of satisfaction – ‘We did it!’.

THE VALUE OF SOMEONE FROM OUTSIDE HELPING WITH AN EXPLORATION OF IDEAS

It is often very useful to invite someone from outside to come to help mediate discussions if you want to pursue a more collaborative approach. Even

before any serious issues arise, it might be helpful to have open discussions and exploration of ideas about worship with a small group, at a Kirk Session conference, or even at an event open to everyone in the congregation’s life and worship.

The Place for Hope team of mediators is delighted to be involved in these processes rather than being called in when a situation deteriorates!

It is a really exciting thing to be involved in open and creative exchange of ideas and particularly powerful if the people on the margins can be given a voice. One very effective method is to hold ‘a listening circle’. The circle may have 8 people or 88 or 188 in concentric circles and it is possible either to pass around a ‘speaking stick’ or to have (say) four

“The really important factor here is the transparency and respect offered to all participants...”

‘speaking seats’ on which people are encouraged to sit and share their experience or suggestion depending on the questions asked. If this is led in a careful way, it can allow contradictory points of view to be heard and held by the group with respect. Surprising and bold suggestions have come from such open-spirited sessions and it is usually possible to map out options

for further consideration. The really important factor here is the transparency and respect offered to all participants and brave leaders are able to sit back and listen before contributing in a considered way rather than needing to lead the process.

Rather than mediating conflicts that may arise, it seems much more worthwhile to be involved in processes that help mediate change. In this way, the church shows the Gospel to be a life-style that models respectful, loving relationships. This is both a positive experience for church folk and a witness to people out-with our congregations.

SOME EXPERIENCES AND IDEAS FROM PARTICIPANTS AT THE SESSION

- Recognising that a dominant voice may not speak for everyone.
- Sometimes there are opportunities presented that allow new things to be tried out and people accept these in the spirit offered.
- One person leading both contemporary and traditional can help prevent divisions.
- Hospitality with tea and coffee after a service can create a better mood for acceptance of change.
- Starting up Messy Church has been a good experience where it is seen as another service, not as an alternative service.
- Something it can take a number of years before it is the ‘right time’ for acceptance of a change and it may be setting up the right occasion for open discussion.
- Often it is HOW the change is brought about, rather

DIFFERENT VOICES

09

SUBSCRIBE



WHAT'S YOUR VOICE?

Change can cause serious conflict (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
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than the change itself

- Changes on how music ministry is run in a church followed a one-to-one consultation where the music director held a 10 minute interview with those involved in the music. Instead of being told from the top, all had opportunity to express opinion and this process worked well.
- We introduced an afternoon service through the week for those who couldn't attend on Sunday. There was already teas and home baking on Wednesday afternoon and it was possible to draw different groups together for Communion, including the frail and the elderly, in a change that met needs.
- Sometimes it is about doing it and giving folk the experience. Some may find new worship difficult and some delight in it. Feedback can be shared.
- It is often good to try a thing for 4-5 weeks as a trial period, where this allows people to get used to a new experience, before discussing whether to adapt or adopt the idea.

Russell McLarty has been a Parish Minister, Interim Minister and now works for Priority Areas as co-ordinator of *The Chance to Thrive Project*.

One brilliant experience of a small congregation with huge variety in worship included:

- a rota of seven pianists/organists coming to play in more traditional ways;
- occasional input from the church's own 4-5 piece praise band with miked-up singers;



- occasional input from an ad-hoc choir, who would practice for a few weeks;
- kids' songs, unaccompanied and with Fischy Music CDs;
- Taizé and reflective songs;
- arts and crafts activities;
- four African refugee families who provided 'chill out' singing and drumming.

What was important was that people appreciated the variety and the way we looked to offer something to meet different needs.

Russell is one of the mediators on the Place for Hope Project <http://www.placeforhope.org.uk/>. Place for Hope offers support to any congregation where it might be useful to have someone from 'the outside' to help to have more creative and consensual conversations about difficult questions. ■

DIFFERENT VOICES

10

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WHAT'S YOUR VOICE?

Heart & Soul 2013 Review

National Youth Assembly Delegate, **Seonaid Knox** reports on the music highly successful Heart and Soul 2013 event.



Earlier this year, on Sunday 19 May, the Church of Scotland sponsored 'Heart & Soul' for the third year running, originally named 'Roll Away The Stone' in 2011 when it was first piloted. The event was

held in Edinburgh's Princes Street Gardens and despite having been a rather cloudy afternoon, I was excited to see some familiar (and some unfamiliar) faces and was nonetheless met by an enthusiastic and friendly crowd. According to Rev John P. Chalmers (Principal Clerk), Heart & Soul is 'an occasion for celebrating our unity in Christ' and I couldn't have summed it up better if I tried. The day was filled with music and worship and numerous white tents to explore that were pitched around the Gardens displaying the work

of Church organisations, congregations, presbyteries, charities and both Youth and Children's Marquees to allow younger people to meet and interact. The date of Heart & Soul this year was particularly significant as it fell on Pentecost Sunday (when Christians celebrate the gift of the Holy Spirit, as well as being regarded as the birthday of the Church). In addition, in remembrance of the missionary journey taken by Columba, who landed on Iona 1450 years ago and established the Island's first monastery in 536 AD, a Celtic theme ran throughout the programme.

Heart & Soul featured predominantly musical acts, but did include speakers and playing such an important role within the life of the Church, nobody

other than The Guild seemed more fit to start the day off. The opening session was held at Stage A – The Ross Bandstand and through words, images and music, people were able to reflect on the inspiring work the organisation carries out. Since it was The Guild's 125th birthday in 2012, some of their recent projects centred on the number '125', and one lady spoke of how Guild members had sent 125 letters to prisoners. Although it wasn't as up-tempo as other parts of the afternoon, it was a perfect way to kick off the event by looking at the amazing work the Church is involved in, before participating in worship and giving thanks for the array of wonderful organisations such as The Guild.

At Stage C – The Ross Fountain, the focus was on the Mission & Discipleship Council and I was lucky enough to catch the COSY (Church of Scotland Youth) Choir in action. The COSY Choir had been discussed for months within the young church and with Iain McLarty conducting, it was great to see it finally coming together and making an appearance – even if they did only have their first rehearsal that very morning! The COSY Choir had everyone singing and clapping along (even the less tuneful among us) and I look forward to seeing more of them in the future.

Next to take to Stage A was one of my personal favourites and highlight of the day: Fischy Music. With upbeat, catchy tunes about God, feelings and everyday life, the programme suggested 'bring your family'

Contents

01 – INTRODUCTION

02 – EILDH MUNRO - CLARSACH PLAYER

03 – SWING A NEW SONG TO THE LORD

04 – CHANGE CAN CAUSE SERIOUS CONFLICT

05 – HEART AND SOUL 2013

06 – MUSIC FROM THE WODE PARTBOOKS

07 – "CAMPFIRE" - REND COLLECTIVE

08 – IRENE BOM - SEND US A FRIEND

09 – LISTEN IN YOUR LOSS

10 – ALWAYS END ON A HIGH NOTE

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The Church of Scotland

DIFFERENT VOICES

11

SUBSCRIBE



WHAT'S YOUR VOICE?

Heart & Soul 2013 Review (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE



and there were just as many adults dancing as kids. I dragged a few young people from my Church along and it was safe to say that they were rather mortified that I still knew most of the words and actions to the songs. Mark Cameron was on main vocals for Fischy Music and is also the front man for Scottish Christian band, 'Awaken', but in the spirit of things, he appeared to have ditched his gigging stage persona for a more childish one, as his dance moves could definitely be described as 'something else'; although I'm sure Mark had the last laugh at us in the audience attempting to copy the actions, which aren't the easiest I will admit. Either that, or I was just surrounded by adults with seriously impaired co-ordination (let's hope my Mother and fellow youth leaders don't read this now).

The Youth Marquee was next on my agenda, and

I was able to grab a hot chocolate in the tent just before the winners of Youth for Christ's (YFC) 'Youth Challenge' performed their own original songs about journeying with God. The teenagers were of secondary school age, and included: a 4-piece band who had written a song together whilst at a Christian camp; a young girl named Megan whose song was about a premature baby in her Church and her struggle for life; and last but not least, Euan, who although he was part of the band chose to go solo too. All of the acts were fantastic, and being part of a praise band myself it was inspiring to see such young talented individuals getting involved and it's clear they have plenty to offer within the Church. Megan was later on announced as the winner of the competition, and consequently had the opportunity to perform her song at Stage C by the Ross Fountain shortly after.

Moving away from the Celtic theme, I was keen to hear about World Mission and delve into a more exotic culture (especially when standing in a rather bleak Edinburgh). Following speakers from the Church in South Sudan and Mary Mikhael from the Synod of Syria and Lebanon, the Church of Scotland's Trinidad steel-pan band, funnily enough all the way from Trinidad to be with us that week, offered a Caribbean flavour to the day and had us wishing those warm cups of tea in our hands were cocktails with the little umbrellas. The energetic group performed at the General Assembly the following evening (in fact, someone has uploaded to YouTube a video of them playing at the event) and it was simultaneously refreshing and fun to hear

traditional hymns played on the steel-pans as they put their own spin on some of the Church's favourite songs and gave them that new, fresh feel.

Karen Matheson was one of the 'must-see' acts of the day, being described by Sean Connery as having 'a throat surely touched by the hand of God' and I certainly wasn't going to argue with him. My name being Gaelic, I find the language fascinating but have never met someone who can speak (or sing) in Gaelic, which really brought home the Celtic theme that we were all celebrating. Matheson is also renowned for her involvement in Celtic super-group Capercaillie and was awarded 'Best Gaelic Singer' at the inaugural Scottish Folk Awards in 2006. Being put on such a tall pedestal, I had high expectations, but she more than lived up to them as she drew in a huge crowd to listen to her set. Matheson was accompanied by her band and played the guitar as well as being on vocals and sang a mixture of original songs in both English and Gaelic, as well as a few Scottish hymns. Her music and angelic voice stood out from the rest of the musicians that day and effectively incorporated our unique Celtic story with our Scottish faith, making it a special and unique performance.

St Cuthbert's Church is located at the back of the Gardens and being away from the hustle and bustle, offered more intimate sessions with God throughout the day. The programme addressed healing ministry, labyrinth, pilgrimages, a creative worship service called 'Soul Space', a short concert called 'Celtic songs for Harp and Voice' hosted by soprano singer Isolde

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The Church of Scotland

DIFFERENT VOICES

12

SUBSCRIBE



WHAT'S YOUR VOICE?

Heart & Soul 2013 Review (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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James-Griffiths and harpist Jilly Matthews and ‘Tricks n Laughs’ presented by 2006 Funny Bones competition winner Tony Vino, who has also entertained at charity events for Christian Aid and the Fairtrade Foundation. Unfortunately I was unable to see any of these acts, but I made sure I caught The Heart & Soul Swing Band in the Church’s Sanctuary. They were joined by special guests the Soul Choir and towards the end of the show, they performed a beautiful a cappella version of ‘Walk with me Though the journey is long’ and proceeded to break into dancing, clapping and shaking maracas, encouraging many of us to get up and dance too. From what I could count, the swing band had a total of 13 members, with the conductor on occasion playing the flute and among the array of instruments on the stage were a glockenspiel, saxophone and a trumpet to mention a few. Alec Shuttleworth and Jo Hood were at the forefront of the piece on vocals, and also took part in singing at the beginning of the day during The Guild’s talk, as well as having to dash over to sing alongside the IONA band for the finale at the main stage. The pair’s voices came together in gorgeous harmony and the band’s rendition of Amazing Grace to end their soulful performance was heightened by the Soul Choir halfway through standing up to join the band in song. Everyone in the Church (both downstairs in the pews and upstairs in the gallery, as the place was packed out) were singing along with the unique accompaniment.

I missed the first half of The Heart & Soul Swing Band’s concert due to watching the IONA band at the

main stage, who were also involved in leading the closing worship. The IONA band have been going strong for over 20 years and take their name from the well-loved Scottish island off the west coast. Their piece was fitting with the theme as their music is inspired by many great figures of the Celtic age, such as Columba and gracefully mixes rock, folk, progressive, ethnic and ambient elements to produce mesmerising songs for all occasions. Joanne Hogg’s crystalline vocals are at the heart of the performance, also leading on keyboard and her passion and enjoyment really shows, making the whole experience far more moving.

The band were given a short break after their slot to prepare for the closing worship and to allow time for the BB Pipe Band (who looked fantastic in their kilts) to lead the Presbytery flag procession. During the day, the flags were positioned around the Ross Fountain and during the closing act were carried by an individual chosen by the presbytery. With all the flags together it was a spectacular sight that had members of the public jammed against the park fences to watch and there was not a single seat to be had, forcing many to sit on the steps at the top of the hill.

The service was conducted by Rev Martin Fair and our first hymn was ‘Let us Build a House’ by Marty Haugen. The chorus was more than appropriate, singing ‘All are welcome in this place’ because throughout the day people had wandered in due to curiosity, which was exactly what the event was about and opening up to those who aren’t as involved in

the Church as they’d maybe like to be. Our newly appointed Moderator of the General Assembly, Rt Rev Lorna Hood, had made various appearances all through the day and offered a keynote message at the service, which was great for those of us unable to attend the General Assembly. The service also included a short filmed contribution from the Iona Community looking at its history as well as appreciating the work currently carried out on the island, which was poignant considering the theme. During one of the prayers, the crowd were encouraged to sing the response ‘How Great Is Our God’ and at the same time on stage four doves were released (one for each response) as a symbol of hope and love. Two of my favourite hymns were also included in the service: ‘When I Survey The Wondrous Cross’ by Isaac Watts and to bring the afternoon to a close, what’s more appropriate than ‘Be Thou my Vision’? It’s a song that fills many people with great passion and doesn’t sound right when sung half-heartedly, so this rousing rendition made it really stand out for me.

Overall Heart & Soul was an event to remember, one that I hope to attend for years to come. It was probably one of the few events within the Church calendar where there were no concerns about the generation gap, because everyone was welcoming and no one was left standing alone. People of all ages were in discussion, mingling and sharing worship together, and represented the Church for what it really is: a loving and compassionate group of people. ■

DIFFERENT VOICES

13

SUBSCRIBE



WHAT'S YOUR VOICE?

Music from the Wode Partbooks

Now available to ALL!



The Wode Partbooks are named after the man who copied them, Thomas Wode (pronounced 'Wood'). Wode had been a monk in Lindores Abbey in Fife before the Reformation (where he would have trained as a copyist). He later became a reader and vicar in the reformed church at Holy Trinity in St. Andrews. Wode came from an influential Fife family which had connections to the court of James V. When the new Scottish Metrical Psalter was produced for the Reformed Kirk in 1564, with 104 separate tunes

to which the psalms were to be sung, the Scottish composer David Peebles was commissioned by Lord James Stewart, Earl of Moray and half-brother to Mary, Queen of Scots, to provide harmonisations for soprano, alto and bass voices around the tenor psalm tunes. At the same time Wode was either commissioned, or took it on himself, to copy out these harmonisations and to chivy Peebles along until he completed them. Wode copied the melodies and harmonies into four small partbooks, one each for soprano, alto, tenor and

bass. For this reason the books are also collectively referred to as the St. Andrews Psalter.

The project expanded, first to include settings of canticles, hymns, prayers and other items pertaining to the new liturgy or going alongside it and then to incorporate more complex settings of four psalms for five voices, in the manner of the English anthem of the day. These additional pieces were written by Scottish composers John Angus, Andrew Blackhall, John Buchan and Andrew Kemp, all well-known musical figures of the day who continued to use their musical skill in Fife and the Lothians after the Reformation. The five-voice pieces necessitated a fifth or quintus partbook. At some later stage Wode made a second copy of the harmonised psalter and the canticles and some other items, leading to ten partbooks in all, of which eight still survive.

As Scottish monarchs and regents (including Lord James Stewart) came and went, the books seem to have remained with Wode, though they were certainly borrowed and their music copied by others. The psalm harmonisations entered the general repertory of song schools and church congregations. Wode began to use the remaining pages to compile a collection of music which came into his hands, music from both before and after the Reformation, both sacred and secular. So there are Latin motets by Peebles 'Si quis diligit me' from the 1530s presented to James V and

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – "CAMPFIRE"- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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The Church of Scotland

DIFFERENT VOICES

14

SUBSCRIBE



WHAT'S YOUR VOICE?

Music from the Wode Partbooks (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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Quam multi, Domine from the 1570s (commissioned by Robert Stewart, bishop of Caithness) and Latin psalm settings by Robert Johnson who fled to England in the 1530s ‘Deus misereatur’ and ‘Domine in virtute’, as well as a beautiful anonymous setting of the Song of Songs text ‘Descendi in Hortum’ from before the Reformation. There is music by John Fethy, Thomas Tallis, Orlandus Lassus, Jean Maillard, Philip van Wilder, Jacques Arcadelt, Jacob Clemens and Sebastiano Festa as well as instrumental music by Tallis and others. These were major European composers of the day and the presence of their music in Scotland is a testament to its flourishing musical culture, particularly in the years before the Reformation. Music from mainland Europe would have come via musicians employed by James V, Mary of Guise and Mary, Queen of Scots. These included the Hudson family of viol players who came up from England to work for Mary, Queen of Scots, on her marriage to Henry Lord Darnley in 1565 and remained in Scotland.

Later again, after Wode’s death in 1592, the partbooks continued to be filled with secular music by both Scottish and English composers. This included part-songs intended for lute accompaniment and rounds. The books’ subsequent fate is unknown but they probably spent some time in Aberdeen where further psalm-harmonisations were added, now of the Common Tunes which were by then becoming more popular. Some of the books crossed over to Ireland where one remains in the library of Trinity College, Dublin. One is currently in the library of Georgetown



University in Washington DC, while another is in the British Library in London. Five of the books have ended up in the library of Edinburgh University and two can no longer be traced. Despite this and some torn pages, the vast bulk of the music can be transcribed and performed.

The partbooks are not just a musical record, however. Wode used his skill as an illuminator to decorate capital letters and to illustrate some of the psalms and other items. For instance, Psalm 137 dealing with

the Babylonian captivity of the Jews, is illustrated by several people lining the banks of a river, with one hanging up his harp in a willow tree, as described in the psalm. Castles and thistles abound. Wode also added something of a running commentary which throws light on the political and religious scene of the time. Among his comments is one decrying the decline of music in his day, while others praise particular composers, or provide casual information about important figures such as James V, John Knox

DIFFERENT VOICES

15

SUBSCRIBE



WHAT'S YOUR VOICE?

Music from the Wode Partbooks (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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The Church of Scotland

and Christopher Goodman. Each of the four original partbooks had a full-page illustration of a musician at the start. Sadly, only two survive but these give us fine contemporary portraits of a courtly choirboy and a cornet-playing adult.

In 2011, with the assistance of the Arts and Humanities Research Council, a highly successful exhibition was mounted in Edinburgh University Library which reunited the eight surviving partbooks and displayed them in an interdisciplinary and contextual way. Led by Prof. Jane Dawson of the University's School of Divinity and with the collaboration of Dr. John Scally of its Library's Special Collections department and Dr. Noel O'Regan of the Reid School of Music, a multi-disciplinary team brought together books and manuscripts, musical instruments, examples of decoration, maps and other historical documents to place Wode's achievement in its time and place. Now a follow-on project, also funded by the Arts and Humanities Research Council, has allowed transcriptions and editions to be made of all of the sacred and instrumental music from the Wode partbooks. Based at Edinburgh University's Reid School of Music, Dr. Tim Duguid, a specialist in Scottish and English psalm settings in the Reformation and its aftermath, has prepared the editions which follow the versions copied by Wode, in some cases transposed so as to make them easier for modern choirs to sing. They can be freely downloaded from the website of the Church Service Society and, it is hoped, will be a resource from

which choirs of all sorts and instrumental groups, in Scotland and beyond, can perform and be in touch with the music sung and played in early modern Scotland.

What is available is:

- Four-part harmonisations of the 104 tunes from the 1564 Scottish Metrical Psalter. Here the original psalm tune is in the tenor but it can be doubled by some of the sopranos in what was a common method of performance in the sixteenth century. These harmonisations are almost all by David Peebles (two are by John Buchan) and cover a wide range of psalms and tunes. The tunes come from various sources, most of them French or German, and Peebles fulfilled his brief from Lord James Stewart to 'leave aside the curiositie of musike and sae to make plane and dulce', i.e. not to include any complex polyphony but to harmonise the melodies in block chords. This makes them easy to sing, while Peebles' harmonic twists and their rhythmic subtleties make them rewarding to perform;
- A set of canticles and hymns including the 'Magnificat', 'Nunc Dimittis', 'Benedictus', 'Benedicite', 'Te Deum', 'Veni Creator' etc. all in metrical English versions and set for four parts with the tenor again using tunes from the psalter. The settings of the canticles by John Angus are particularly fine;
- Four more complex settings of Psalms 43, 51, 101 and 128 in anthem fashion by Andrew Blackhall and Andrew Kemp;

- Anthems and motets by English and Scottish composers in four and five parts. These include the motets by Peebles and Johnson mentioned earlier, as well as the anonymous 'Deus Misereatur Nostri', Thomas Tallis's 'When shall my sorrowful sight slack' in the version from the Wode partbooks and Jean Maillard's Marian motet 'Omnes Gentes';
- A few rounds for three and four voices which are adaptations of popular secular rounds of the time to devotional words;
- Some instrumental settings and dances which reflect the music of the sixteenth-century Scottish court.

Later in the year it is planned to add recordings of some of these settings to the website. A previous recording by the Dunedin Consort, made in connection with the exhibition, is available from this author or for download from Linn Records.

We hope that, by making these editions available for free download and performance, we will encourage choirs of all sorts, including church choirs, to sing the music of the Scottish Renaissance and Reformation. Music had a key role to play during the Reformation, in Scotland as elsewhere, and these settings played an important part in keeping people in touch with their faith through the ups and downs of those times. They are a living part of our heritage, one which can easily be recreated through these editions. ■

Dr. Noel O'Regan, The University of Edinburgh

DIFFERENT VOICES

16

SUBSCRIBE



WHAT'S YOUR VOICE?

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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“Campfire”- Rend Collective

Our very own **Mark Cameron** reviews the new album

“Is any pleasure on earth as great as a circle of Christian friends and a good fire?”

C.S Lewis



This statement opens the resource pack that Rend Collective released with their third album, *Campfire*. The Irish group has blown open the doors to contemporary worship music for a new generation. Their first two albums, ‘Organic Family Hymnal’ and ‘Homemade Worship by Handmade People’ were a welcome entry to a genre saturated in homogenous pop/rock. Their folk leanings, inventive lyrics and honest pursuit of God have allowed the boundaries of ‘worship music’ to be expanded. Too often, people sit on the sidelines criticising music, lyrics and platform approaches without crafting anything that builds a new picture of a community in worship. Rend got round the

fire, pulled out the banjos, mandolins, friends, tunes and ‘The Stick’. It appears that the world has been waiting for something a little different, the album went to no.1 in the UK Christian/Gospel chart on iTunes.

Campfire is a blend of songs from the first two albums crafted for a new setting. Piling on to a beach with friends, flames and instruments, the album is captured live and then crafted into a well-produced encounter. There is something endearing about the sound of the crackling fire that seems to introduce most of the songs.

Musically, the songs are treated to a nu-folk makeover. It’s too easy these days to draw

DIFFERENT VOICES

17

SUBSCRIBE



WHAT'S YOUR VOICE?

Campfire Rend Collective (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
- 10 – ALWAYS END ON A HIGH NOTE

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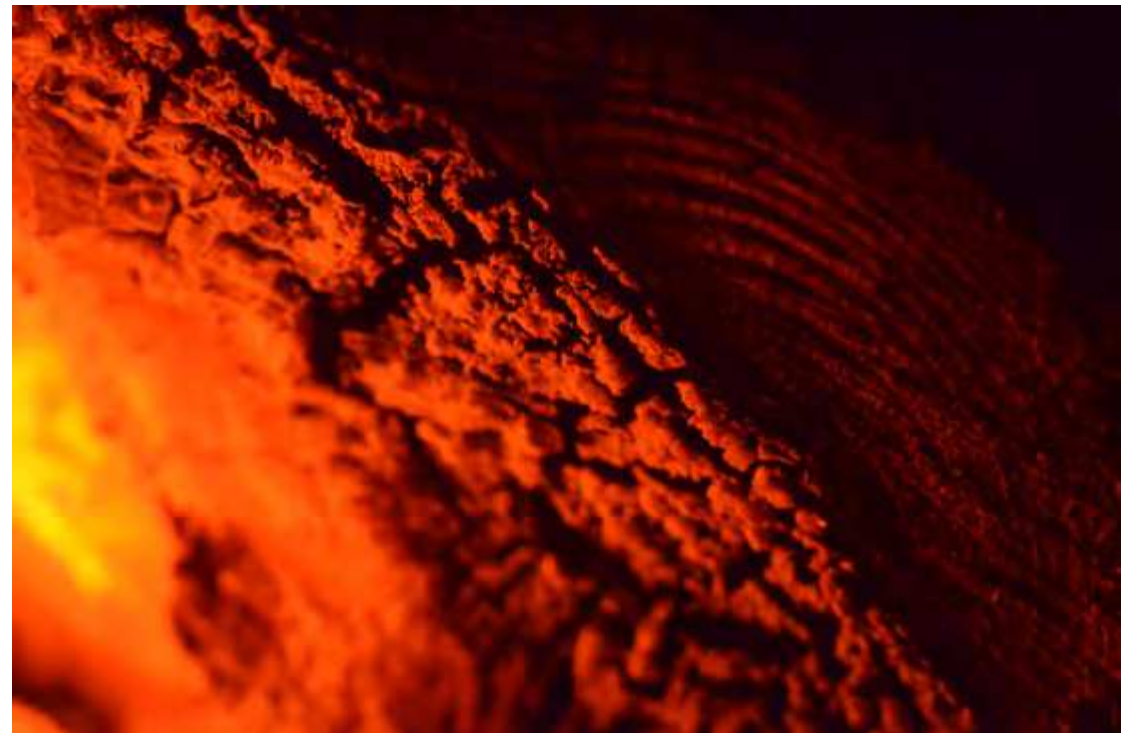


The Church of Scotland

comparisons with Mumford and Sons when folk music is released. But you can sense the love for heritage and traditional music in the tones and lines played. Whilst this is not a major shift for some of the songs, tracks such as ‘Praise Like Fireworks’ and ‘Second Chance’ come to life in this new arrangement. Yet growing classic ‘Build Your Kingdom’ still manages to exude both energy and truth. You get a sense that this is what it sounded like when they were writing the songs, when they dreamed up the lyrics with the burning passion to ‘see the captive hearts released’.

A highlight of the album has to be their version of ‘10,000 Reasons’. Whilst the Matt Redman original benefitted greatly from the 12 string and mandolin, the Campfire version leans even more into the acoustic style, giving the track great vulnerability and strength.

So often, ‘acoustic’ versions of songs offer little in the way of creative arrangements and end up slightly novel or overly simplified for the sake of musicians too scared to develop. When Rend choose to do an ‘acoustic’ album, you get the impression there is equal measure of creative effort and serving the purpose of worship. The accompanying brochure allows us to consider our own campfire environments. It all bodes the question, why has no one done this before? It makes sense, it focusses on community, God and simple yet well arranged songs. The opening nod to ‘Kum-ba-yah’ is like an homage to nights spent trying this model. But instead of just singing ‘My God is so Big’, we find a new way of arranging modern songs, with lyrics that connect to this generation. All of this is



done without arrogance, without superiority, just with a pile of burning sticks and voices.

As a whole experience, Campfire works well. Production has gone into making the songs sit well on a record, which at times does make us wonder where the live beach time ends and the overdubs begin. I think this benefits the record as a whole. It

is a refreshing model of worship that doesn’t seek to knock down the lights and stages but to expand our mindsets of worship music. By the end of this album, you may be switching off your amps, getting your flip flops on and heading to the Campfire. Have a look in your area and you’ll probably find a group of people trying it out... Just remember your marshmallows. ■

DIFFERENT VOICES

18

SUBSCRIBE



WHAT'S YOUR VOICE?

IRENE BOM - SEND US A FRIEND

CD *'Send us a friend'* performed by friends & neighbours



The album, 'Send us a friend', was released on 15 June 2013 during a live concert held at the Scots International Church Rotterdam. This project is an initiative of singer-songwriter Irene Bom (an Ordained Local Minister in the Church of Scotland). The aim is to raise funds for the Ethio-Berhan Foundation (www.ethioberhan.nl), so more underprivileged children from the slums of Addis Abeba can get an education.

With the help of friends and neighbours from the

(1 Kings 17). A number of songs are inspired by the psalms, including the lament, 'My eyes are so swollen from crying', sung by the children's choir and featuring Margriet van Overbeeke on melodica.

Happily, besides the two choirs and solo voices, Irene had a range of instruments to choose from to give each song its own sound: guitar, bass guitar, saxophone, clarinet, violin, glockenspiel, soprano recorder, melodica and percussion.

Hank Meldrum, one of the men in the adult choir, writes, 'Irene's songs are very uplifting and a joy to sing. Listen to the songs and let your soul dance. In no time you might be singing along too!'

CDs (in a jewel case, with a 12-page booklet) are EUR 10 a piece (plus postage). To order, email sendusafriend@xs4all.nl.

For more information about the project (including photographs), see <http://www.facebook.com/sendusafriend>.

To listen to the songs, and/or purchase them as a digital download, see <http://sendusafriend.bandcamp.com>.

Note: EUR 5 of each CD sold goes directly to support the charity.

Also see (www.irenebom.com).

Contents

01 - INTRODUCTION

02 - EILDH MUNRO - CLARSACH PLAYER

03 - SWING A NEW SONG TO THE LORD

04 - CHANGE CAN CAUSE SERIOUS CONFLICT

05 - HEART AND SOUL 2013

06 - MUSIC FROM THE WODE PARTBOOKS

07 - "CAMPFIRE"- REND COLLECTIVE

08 - IRENE BOM - SEND US A FRIEND

09 - LISTEN IN YOUR LOSS

10 - ALWAYS END ON A HIGH NOTE

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DIFFERENT VOICES

19

SUBSCRIBE



WHAT'S YOUR VOICE?

Listen in your Loss

Craig Durning explores the healing and holding power of music in times of grief



What does it mean to approach Christmas with a sense of fear? Fear that your grief, your depression, your lack of ability to sense and share in the ecstasy of others, is excluding you from an enriching and fundamentally profound experience?

In the face of tragedy and loss, any celebration can feel inelegant, out of place, as can the music we inherit at that time of the year. For those at the

centre of such anguish, looking at the pageantry and relative euphoria of the advent season can be an overwhelmingly stark reminder of the things we feel are lacking. The absence of loved ones we wish were closer by; the absence of joy and peace; the absence of a real and powerful connection to the One whom the season is all about.

So where does that leave us? Do we have a musical

outlet allowing us to gradually and safely engage with our more debilitating emotions?

I think perhaps, we do. At least I think there are creative means by which we can examine our own life experiences through the music we listen to and write. One example I have to illustrate this is a music project of my own named *Shadows That Look Like People*.

The structure of this project was inspired by several strands of research into the musical inclinations people show in times of grief. Reading the work of Elizabeth Kubler Ross gave a framework for a group of songs written in response to Ross's five stages of grief. Reading and hearing the work of John Bell and Graham Maule in *When Grief is Raw* highlighted for me the need for musical and lyrical simplicity.

The content of the songs was however generated by factors much closer to home when in May 2012, my friend and fellow musician Anthony died in a tragic accident.

As I approached Christmas, I decided to write some songs detailing my own grief experience in the wake of the loss. In creating a musical record of my memories of Anthony and facing up to how much I missed him I allowed myself, as well as others close to him, to articulate grief and give voice to deep seated turmoil.

However, in preparing for this task, I set myself an exercise which I feel was a crucial part of my

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – "CAMPFIRE"- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
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The Church of Scotland

DIFFERENT VOICES

01

SUBSCRIBE



WHAT'S YOUR VOICE?

Listen in your Loss (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
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own healing, a task which those who appreciate the therapeutic qualities of music could engage with. Using the five stages of loss as stimuli, I began making playlists consisting of songs from my own music collection which, in my own mind, were related to these specific emotional states. In listening to these small collections of music, I found great comfort.

They paved a way for me to reach some kind of understanding of my own state of mind and soul. They also defined certain musical aspects of the final project, establishing a foundation of style and instrumentation from which each of my own songs could be constructed. It was, however, this exercise which enabled me to begin the grieving process at

a time of year when my brothers and sisters in faith were talking of rejoicing. Hearing the music of others for whom real suffering had been a reality allowed me to weep and relax and mourn and miss my friend.

In those moments of musical contemplation I was reminded that, even in the solitude of the streets of Glasgow, the university library and the bus home, I was no longer alone. I was healing and surviving and looking to Jesus from my place of pain.

So to those suffering in the approach to Christmas, to seasons of joy and celebration, I would say this. The music of your life's experience, the songs to which you have been clinging all your days, might be a source of peace at a time when peace is rare. They can allow for a conversation within your own self about the loss and grief you have known. And they can help you back from the places of pain, fear or doubt that all people will visit in their times of tragedy. Perhaps in our music we can hold our grief long enough to find the way forward.

So peace, brothers and sisters. Create and pray and listen in your loss. Sing out your tears when grief is raw. For in these moments of expression we tell God how we feel and discover how we need him. And so our healing begins. ■

Craig Durning is a Worship Leader in the Church of Scotland and is currently preparing to begin a PgD/MA in Songwriting and Performance.

DIFFERENT VOICES

21

SUBSCRIBE



WHAT'S YOUR VOICE?

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
- 09 – LISTEN IN YOUR LOSS
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Always end on a high note

Dr Jane Bentley puts her hard earned PhD to fantastic use by scrounging round YouTube to find the best music videos on the web.

Having launched our 'video special' in the last issue – here's another selection of treasures for you! This month's theme is 'the Power of Music' – and looks at how music is a fundamental part of being human and how it has the power to change lives both individually and nationally.

First three videos which point towards our instinctive musicality.

Bobby Mc Ferrin came to fame through his 80s hit 'Don't Worry Be Happy', but has since forged a career turning his vocal range to classical, jazz and religious music. In this now legendary video, he enables an audience spontaneously to reinvent the pentatonic scale, in front of some very impressed neurologists...

Heading more towards the origins of music now, with a video which claims 'There is no movement without rhythm' – following the activities and culture of the Malinke people in West Africa, where rhythm pervades the most everyday tasks, and is inseparable from daily life – it's slightly longer at nearly 11 minutes, but every one of them a fascinating window on to another way of life...

Just to prove that you're never too young, or old, to be affected by music – here's a couple of entries covering both ends of the spectrum – first, three-year-old Jonathon conducts the 4th movement of Beethoven's 5th Symphony displaying real musical understanding – and a powerful argument for why we really shouldn't sit still in classical concerts...

DIFFERENT VOICES

20

SUBSCRIBE



WHAT'S YOUR VOICE?

Always end on a high note (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
- 08 – IRENE BOM - SEND US A FRIEND
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At the other end of the spectrum, here's a very moving clip about the effects of music on someone near the end of life. Gladys Wilson seems unreachable at the start, but returns to life through the song 'Jesus Loves Me' – hankies at the ready...

If you're interested, and have the time – here's another music project having a similar effect for residents in a nursing home, this time involving listening to an iPod...

Finally, a trio of videos looking at music on a bigger scale – firstly, a short introduction to the work of 'Harmony, Hope, and Healing' – an exemplary music project working with the homeless in Chicago, which has grown out of the work of a catholic church musician...

DIFFERENT VOICES

21

SUBSCRIBE



WHAT'S YOUR VOICE?

Always end on a high note. (continued)

Contents

- 01 – INTRODUCTION
- 02 – EILDH MUNRO - CLARSACH PLAYER
- 03 – SWING A NEW SONG TO THE LORD
- 04 – CHANGE CAN CAUSE SERIOUS CONFLICT
- 05 – HEART AND SOUL 2013
- 06 – MUSIC FROM THE WODE PARTBOOKS
- 07 – “CAMPFIRE”- REND COLLECTIVE
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Next, a short story of hope from a wartime trumpeter...

And finally – a whole nation! ‘The Singing Revolution’ documents how the people of Estonia demonstrated peacefully against Soviet occupation through the medium of song – finally achieving non-violent revolution...

Hope you're inspired... if you have any favourites of your own to share, don't forget to send us your suggestions!