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| Nota di contenuto | Chapter 1 Contemporary Congregational Songs Genre Formation and Scrutiny -- Chapter 2 Contemporary Congregational Song -- Chapter 3 The Contemporary Congregational Song Industry (Poietic Analysis Pt 1) -- Chapter 4 So the Songwriters Say (Poietic Analysis Pt 2) -- Chapter 5 The Old and New Guard – Ways of Thinking for Contemporary Congregational Songs Writers (Poietic Analysis Pt 3) -- Chapter 6 How Christians Feel About the Songs they Sing – Individually (Esthetic Analysis Pt 1) -- Chapter 7 How Christians Feel About the Songs they Sing – Corporately (Esthetic Analysis Pt 2) -- Chapter 8 Just Another Pop Song? The Music (Trace Analysis Pt 1) -- Chapter 9 Just Another Pop Song? The Lyrics (Trace Analysis Pt 2) -- Chapter 10 Some Individual Examples – Australia (Trace Analysis Pt 3) -- Chapter 11 Some Individual Examples – UK and USA (Trace Analysis Pt 4) -- Chapter 12 The Current and Future Contemporary Congregational Songs Genre. . |
| Sommario/riassunto | This book analyses the most sung contemporary congregational songs (CCS) as a global music genre. Utilising a three-part music semiology, this research engages with producers, musical texts, and audiences/congregations to better understand contemporary worship for the modern church and individual Christians. Christian Copyright Licensing International data plays a key role in identifying the most sung CCS, while YouTube mediations of these songs and their |

associated data provide the primary texts for analysis. Producers and the production milieu are explored through interviews with some of the highest profile worship leaders/songwriters including Ben Fielding, Darlene Zschech, Matt Redman, and Tim Hughes, as well as other music industry veterans. Finally, National Church Life Survey data and a specialized survey provide insight into individual Christians' engagement with CCS. Daniel Thornton shows how these perspectives taken together provide unique insight into the current global CCS genre, and into its possible futures.
