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UNIVERSITY OF CALGARY

# Contemporary Christian Music and Post-Secondary Choral Education: Culture, Canon, and Curriculum

By

Donald E. Quantz

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Contemporary Christian Music and Post-Secondary Choral Education: Canon, Culture, and Curriculum" submitted by Donald Quantz in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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## ABSTRACT

Through the use of hermeneutic phenomenology, this study examines meanings and understandings surrounding Contemporary Christian Music (CCM) and its implications for the choral program and repertory choice of a post-secondary, Christian choral education. When he first entered university, the researcher sensed a tension between the gospel song tradition that was used in his Evangelical church experience and the Western art music that was used in post-secondary music programs. More recently, the researcher has noticed that CCM has replaced gospel songs in many Evangelical churches, a trend that highlights the distance between Evangelical church music and post-secondary, Christian music education. The use of CCM has also created tension in many churches as it replaces gospel songs and hymns.

The areas of culture, canon, and curriculum were selected in an attempt to clarify and open up understandings surrounding Evangelical music and choral education. These understandings included the meaning and values of music, reasons for and the implications of canonicity, and what possibilities they offer for choral educators.

Twenty four people, including six college choral directors, six church music directors, six church members, and six college students, were interviewed to form a discourse around the study's topics. These interviews were transcribed and, along with related literature, spoke to the issues in question.

The research offered some understandings and possibilities including: 1)

choral music must take into account cultural realities and what meanings music has for its performers and audiences; 2) freedom from canonical control may offer both freedom and responsibility for musicians to make their own music authentically; 3) musicians should attempt to understand different canons and what meanings they have for people; 4) musicians should be open to other ways and practices of music making; 5) musicians should maintain a balance between the aesthetic, functional, and preferential qualities of music; 6) musicians should be aware of their individual musical centre, both to foster it and also to become free to open up to other music.

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# DEDICATION

This paper is dedicated to the memory of Krista Joy Quantz, 1978-1998:
my student, friend, and daughter.

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# CHAPTER ONE: FRAMING MY STANCE

## The Past

As early as I can remember, I was taken to church. The culture of people, place, and practice is indelibly etched in my mind. People, social gatherings, concerts, and regular and special services associated with congregational life have had a profound impact on my life. So, too, has the music. My church experience in the Church of the Nazarene has its own particular emphases and traditions. This tradition is closely connected to the Revivalism movement in the United States during the middle to late 1800s and as well as theological characteristics, this tradition has had a unique, characteristic, and almost singular form of music: the gospel song.

Having been raised in this tradition and having taken little Western art music training until my college years, I was only vaguely aware of the distance between my tradition and the Western art music world. When I entered a university program, I had to confront new music as well as strong ideas about musical value and excellence. Once I moved back into the church music world upon graduation, I became even more aware of the chasm between these two musics. While I made some attempts to bridge the gap, hegemony, tradition, and personal tastes are difficult to change. Practical issues such as repertory selection and skill levels of musicians were not the only considerations. There were also issues of dominance and control, including ugly ideas of elitism and

condescension that I had to work through within the larger framework of Christian purpose and my theological understanding.

My introduction to Western art music wasn't the only change that was happening. Although gospel songs had comprised nearly all of my early church repertory and have managed to keep a significant following, at least until the 1980s, other music became popular and gained its own group of adherents. This new music included the youth folksong movement in the 1960s and 1970s, scripture in song in the 1970s, the music of popular gospel groups (much of whose music was based on personal faith expressions), and church musicals, which became popular in the 1950s and are still used today.

## Framing My Stance: the Present

Currently, as a choral director in a Christian, liberal arts college, issues of musical choice have surfaced again. While these issues focus on different musics, the situation also involves the existence of two disparate musical practices and the realities of music making within that situation. What was a clash between the gospel song tradition and the Western art music tradition in my early church music career is now one between Contemporary Christian Music (hereafter referred to as CCM) and the Western art music tradition in my college experience. These clashes represent issues that reflect significant trends, both in their philosophical implications and by the sheer numbers of people and churches that are involved. The philosophical implications include issues of church growth,

evangelism, cultural "connectedness", theology, musical excellence, and education. Considering the number of churches involved, the impact of CCM has been seen in the fact that most Nazarene or any other Evangelical church often has at least part of their music program based in this music. I have noticed that hymns are nearly extinct in some Nazarene churches and gospel songs are often passé. Many church organs sit idle, if they have not been removed altogether. Choirs are becoming fewer in number. Worship teams are the fare of most churches. Further, the impact of CCM has not been limited to corporate worship services. Contemporary Christian worship music is actually an offshoot of CCM's main thrust: music recording. This part of CCM has grown into big business. Record (CD) sales are skyrocketing and printed music sales are a multi-million dollar business. A number of magazines focus on CCM music and its industry. There are even books being written about its personalities. The collective impact is staggering!

Because of my Western art music training, I am keenly aware of the other side to this story. For the most part, Nazarene churches have not included Western art music in their worship and life. Rather, there has been a concern for other issues such as functionality, user friendliness, and cultural connectedness. One of the results of this is that Nazarene musicians have not made attempts to maintain musical traditions. This, for example, has been seen in the demise of the hymn tradition and, more recently, the gospel song tradition. One of the main reasons for this is the emphasis of Evangelicals on evangelism. The gospel

thrust has been central to their identity and purpose and this has resulted in attempts to communicate the gospel through different means, including music. Musical style has been subordinate to a greater purpose and, therefore, changing musical style to reach the unchurched has not been seen as a problem. There have been problems, however. While the church has sought to be relevant and appealing to secular society, it has struggled with issues of separateness that its faith implies. CCM reflects that struggle. As Romanowski (1992) writes, "the [gospel] message went largely unheard in the three-ring circus of the entertainment industry. Instead CCM attracted considerable attention as a seemingly strange and often confusing synthesis of sacred and secular ideals and sensibilities in American culture" (p. 86).

Each of these musics has their own history, but it is the status of the Western art music canon that is particularly pertinent to my situation and story. Since I teach at a Christian, liberal arts college where my duties include the conducting of choral ensembles, I am aware of the tension between the use of popular styles, including CCM, and the use of the Western art music canon. Not only am I aware of these tensions, I am the locus of them.

I have sensed a number of demands on my choral ensembles—educational, musical, cultural, constituency needs, and peer influence. I have also felt a dichotomy between my education in the Western art music tradition and the music used by many Nazarene and Evangelical churches. The result has been a sense of schizophrenia that ensued from living in two worlds creating

pushes and pulls that force their way onto choices that must be made as part of a choral program. What responsibilities do I have to our sponsoring denomination and how is that realized in our music program? Should I maintain connection to my church tradition or lean to the musical practice which many churches currently endorse? Should I opt for repertory choices that reflect my own post-secondary, Western art music training? What issues are raised because of the apparent distance between these two musics?

Further, there is a sense of responsibility to myself as a musician and educator, to my students by offering them a quality education, to the musical community that includes other post-secondary music programs, and to the college where I teach. Is there a need for reconciliation of these musics? Indeed, is there a possibility of reconciliation? Or, is there a possibility of living with some form of tension, what Estelle Jorgenson (1997) calls a "dialectical relationship" (p. 72)?

## Questions

Within the framework of my experience and the locus of these issues, there are a number of questions that have formed in my thinking. The questions are not in the least incidental. They are, rather, of great import, questioning and challenging my beliefs, values, and philosophies. I don't believe I am alone in this struggle. It appears to me that others have struggled with the same tensions and questions and perhaps I am asking these questions for them as well. In

approaching these questions, I have decided to consider three aspects: culture (the social values and constructs of a group of people), canon (the musical material which has been gathered by that culture), and curriculum (the teaching of music within that culture).

### *Culture*

All musical practices exist within a culture. They are constructed, developed, and given meaning by the members of that culture and are integrally involved with cultural realities. This research will inquire into cultural aspects of Evangelical Christians, society in general, and contemporary Christian music. There are many cultural characteristics that are unique to Evangelical Christians. I will seek to uncover how they are manifested in the actions of church musicians. Many of these are reflected in questions of mission, theology, practice, and values. What is important to Evangelicals? What do they value? What are the missional goals of Evangelical churches? What theological concepts frame their viewpoints of God and relationship to Him and how have these viewpoints impacted their culture? What cultural practices have influenced the music of these churches? While such a large group will undoubtedly represent many cultural aspects, the research will seek to isolate common beliefs and understandings. These general understandings will, in turn, assist us in understanding specific musical practices.

This inquiry will also seek to open up understandings about Western culture in broader terms. These will include high culture, low or popular culture, the impact of technology on music, and the effects of mass culture and commodification on music in society in general. What changes have been observed and felt because of these cultural forces? Have these impacted Evangelical music? If it has impacted them, then how has it?

Within society and the Evangelical church, CCM has developed into a significant phenomenon. CCM has not been created in a vacuum but represents ideas, meanings, values, and understandings that are part of Evangelical Christianity. There are reasons why many churches and church attendees have become advocates of CCM. Some understanding about the development of CCM will assist my understanding of the issues presented here by establishing a background for other questions. How did CCM come to be and develop? What is its history? What values did its development reflect? What impact did this type of music have on Evangelical musical practice? Since its initial inception, what changes have occurred in CCM?

With a deeper understanding about the origins, development, impact, and future of CCM, coupled with gained understandings about the culture of the Evangelical church and music in society, I will be able to inquire into its impact on current Evangelical musical practice and thinking and the implications for Christian choral education.

## *Canon*

The word "canon" suggests a body of established, representative, and authoritative literature or material. Working against the foregoing cultural backdrop, this part of the inquiry will investigate the canon of my Nazarene tradition as representative of the Evangelical church, the canon of CCM, and the canon of Western art music. Each of these musics speak with its own authority. It is delving into ideas of how these canons speak and what they say that may open up new understanding.

What musical canon have I experienced in the Church of the Nazarene? By what authority was it established? What changes has this canon undergone? Does it continue to have authority? If not, what has happened to it and what might happen to it in the future? CCM has recently vied for authority and "canonicity" within the Evangelical church and my own experience. This new canon has developed within specific, yet complex, cultural events. It has offered a specifically Christian type of music recordings, a large repertory for Nazarene/Evangelical worship, and a growing choral repertory. It has nearly choked out all other types (canons) of church music in many churches. What makes it so appealing to many Evangelicals? While its influence in recent Evangelical life and worship is obvious, this canon represents meanings that may not be so obvious and a number of questions arise from the existence of this canon. What musical implications does this have for Evangelicals? What

theological understandings are inherent in its use? How has this impacted Christian ritual and meaning? What are its weaknesses and its strengths?

The canonicity of Western art music has had a much longer history. Within the post-secondary educational tradition of the twentieth-century, it has had supreme status. While Western art music has had a profound effect on conservatories and university/college music programs, many musicians are concerned about its place as a cultural canon. What is the current status of Western art music in society? Has it lost significance? While there are concerns about the impact on society by Western art music, from my viewpoint, the impact on the Evangelical church seems to have been minimal. Do other Evangelicals think the same? And if they do, then why? Has the place of Western art music been limited in the Evangelical church? If so, what authority does it lack?

### *Curriculum*

Although culture and canon affect repertory choice, it is also directly impacted by beliefs about what it means to be an educator and what it means to educate students. One of the primary reasons a post-secondary institution exists is to educate. Questions about teaching methods, philosophical beliefs, purpose, and intended outcomes need to be at the heart of its practice. Since choral programs are set within the philosophical and educational perspectives of the institution and its programs, my study will investigate ideas and perspectives about the nature of post-secondary music education. My inquiry into questions

surrounding curriculum will begin with a search for general notions about what characteristics and principles are part of that education since these notions reflect what is valuable in choral education as well. Are there objectives that are appropriate to the intended outcomes? Are we providing training, mentorship, guidance, skills, ways to think, future workers for jobs, or all of the above? What are my responsibilities with respect to maintaining a relevance to society and culture? If so, which culture? Pedagogical justification for the use of a particular musical practice must come from its ability to enhance my educational purposes and practices.

In the lived text of the educators that are involved in my study, what principles guide their ideas about curriculum? What objectives and outcomes drive their decisions about choral music and repertory? How do they balance the tensions between the musical, educational, cultural, and canonic demands? Parallel to issues of content are issues of instruction and the demands that different practices have on teachers. What demands are placed on the instructor by repertory choice? It is in our lived experience as choral directors that these questions and understandings are worked out. Choral educators must blend notions of quality and the realities of Evangelicalism, society, students, and educational pursuits within their daily practice.

As I begin to understand our views on education, I will also attempt to uncover those factors that have influenced our educational choices. More

specifically, what has influenced choices for choral repertory? I suspect that these influences may be more diverse and even disparate than we think.

There are factors of society and Evangelical culture that are present in our stances. What issues of faith have influenced our choral programs? Have our theological beliefs had a bearing on our programs? Have the demands of constituency or institution impacted our music? What other cultural forces guide our beliefs and knowings about educational pursuits? Reflecting issues of canon, has any change in status of Western art music been reflected in choral education? Has the influence of popular music or CCM been apparent in repertory choices? Should it be? How is a quality education to be guarded as a high priority while addressing changes in what is the Evangelical church's musical canon?

It is safe to assume that things will change. What perspectives can be offered for the future of post-secondary Christian choral education? While today's educators cannot predict the future with certainty, they can reflect on trends and realities that are occurring today and will likely affect the future. In a sense as well, looking into the future has influence on what our choices of today will be.

### *Summary*

This research will seek to uncover knowings and understandings from written and lived text. My search will open up ideas and beliefs that are held about Evangelical music and culture, CCM, Western art music, and education.

While I am not searching for definite answers—a stance that is much too positivist--I hope to have gained understanding and, metaphorically, a higher platform from which to view and hear my world and the issues about choral repertory that present themselves to me through lived experience. In sum, cultural, canonic, and educational understandings will become a basis for seeking answers to questions concerning choral programs and repertory choice.

## Definitions

A number of terms are defined here for the purposes of this inquiry. First, what is *Contemporary Christian Music*? Defining CCM is not easy according to Howard and Streck (1999): "Historically, three distinct entities have routinely been offered and accepted as the unifying element of the CCM genre: artist, lyric, and organization" (p. 9). Howard and Streck suggest that these elements are inadequate, however. Although many see the faith of the artist as a defining characteristic of CCM, this is open to "debates over the difference between so called 'artists who are Christians' and 'Christian artists' and a morass of competing doctrines, religious views, and religious prejudices" (p. 9). While CCM has also been defined as music that has lyrics that explicitly address religious themes, "to define contemporary Christian music as necessarily addressing religious themes (if not doctrine) is to open a Pandora's box of follow-up questions concerning who God is, what it means to follow Him, and what qualifies as biblical and/or Christian" (Howard and Streck, 1999, p. 10). As an

organization, too, there are many connections between Christian music companies and secular. As a result, Howard and Streck (1999) suggest that "the boundaries of contemporary Christian music are less than clear" (p. 12). They believe, however, that it can be defined as a community: certain groups of people who share certain values, and interact in certain ways (p. 14). These values are lived out in a musical, spiritual, cultural, and economic world.

However, in an effort to frame this unclear canon for this research, some general characteristics are gathered into a working, albeit loose, definition: *Christian Contemporary Music* is a movement that

a) actively reflects current popular styles in secular music that are familiar to the participants and listeners;

b) has Christian themes and text;

c) uses popular instrumentation;

d) is performer based since the music is very dependant on expressive elements of the individual performer (this is *very true* in the performing and recording industry, *somewhat true* in the corporate worship music, and *not as true* in choral music);

e) is often personally expressive;

f) is popular (in terms of amount of music sold);

g) is closely connected to the recording and publication industries, and

h) is primarily vocal.

A brief discography of CCM is given in APPENDIX FIVE.

Historically, CCM has existed as a performer-based phenomenon featuring solo or group recording artists but two other forms of CCM are to be noted. First, CCM has developed a new aspect of the industry: praise and worship. Its music is commonly referred to as "praise and worship" music. This movement has focused on music that is expressly written for congregational worship. Theologically, this movement shifted the themes of Evangelical music from a focus on the personal testimony of the believer (the gospel song) to an emphasis on worshipping God. This coincides with a major shift in Evangelical thought during the last thirty years. Second, CCM has had a powerful impact on the music that is published and marketed for use by Evangelical church choirs. This choral music has been influenced by performance and praise and worship CCM in many ways. The following list articulates some of the characteristics that can usually be found in CCM choral music:

1. Much of the music has a rock beat.
2. The music is based on contemporary stylistic associations.
3. Solo sections reflect contemporary vocal styles.
4. Instead of using a piano and organ accompaniment, the demonstration ("demo") tape often features contemporary popular instrumentation: electric guitar, electric bass, synthesizer, and drums.
5. CCM choral music often has an accompaniment tape that is available for purchase. These usually reflect CCM's popular stylistic tastes of the rock

ballad, light jazz, or other CCM musical styles and will often feature the same soundtrack that the original artist and demo tape used.

6. Often promoted in association with the original artist who will often be featured on the demo tape.

7. CCM choral music is often published, promoted, and distributed by the same companies that produce and sell CCM records.

8. Many choral pieces are arrangements of existing CCM songs.

9. CCM choral music is promoted with choral clubs. They promote the latest and most up-to-date music.

10. Particularly in the Praise and worship movement, this music is influenced by the original, performance CCM CD.

11. Orchestrations are available for most.

According to the Hymn Society of America, "a Christian *hymn* is a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshipper's attitude toward God or God's purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it" (Price, 1937, p. 8. Quoted in Eskew and McElrath, 1980, p. 7. Italics mine). I would describe *hymns* as music which is intended for group (congregation) singing and is characterized by skill in literary language; a wide variety of themes that tend to focus on God and His attributes; a relatively fast harmonic rhythm; strophic lyrics;

a predominance of quarter notes, with some eighth note movement; and a close connection to scriptural references. The hymn writers/composers include Watts, Wesley, and representatives of the Oxford movement like James Mason Neale.

As it is understood for this inquiry, the *gospel song* is a Christian, congregational song that expresses the personal testimony of the believer and the evangelical nature of God's grace. Musically, gospel songs are often characterized by a variety of meters with particular emphasis on the compound meters; slow harmonic rhythms; a verse/chorus structure; dotted rhythms; and catchy, singable melodies. Although Biblical symbols and metaphors are common, gospel songs have also been influenced by non-Biblical themes such as nautical or warfare themes.

*Musical practice* is a multidimensional human phenomenon involving two interlocking forms of intentional human activity: music making and music listening. This activity is organized toward some practical end that pivots on shared ways of thinking and shared traditions and standards of effort. There are, then, many musical practices worldwide. Musical practice is the 'doing', a doing that reflects a common understanding about that activity by those who are involved in its practice (Elliot, 1995, pp. 42-44).

*Musical style* is a term that is used to describe either a certain body of music or the manner in which music is performed. In this study I will limit the definition to one where style "is a body of musical products that share certain auditory features in common" which includes a certain set of beliefs,

understandings, characteristics and preferences (Elliot, 1995, p. 44). While jazz has a number of characteristics by which it could be identified, there are also a number of sub-styles that display their own distinctive characteristics: bebop, hard bop, cool jazz, swing, etc. CCM, therefore, does not represent a different *style* of music since it does not have distinguishing features from other popular music forms but, rather, has used popular forms that are identical to the original. In CCM, a sacred text is substituted for the secular. As Romanowski (1992) points out, "contemporary Christian music, however, was not a new musical hybrid but merely a co-optation of existing rock music for evangelistic purposes" (p. 82).

# CHAPTER TWO – HERMENEUTIC PHENOMENOLOGY: A QUEST FOR UNDERSTANDING

This chapter will discuss the theoretical approach to the questions that have been presented in the previous chapter and that are given voice in the following study. It will open up ideas of how to inquire into the questions that are found in my situation and perhaps those of others. It will continue with a philosophical and theoretical basis for my inquiry through the principles of phenomenology, hermeneutics, and hermeneutic phenomenology. I was drawn to hermeneutic phenomenology as a research approach since it offered a way of inquiry that opened up my experience, others experiences, and, most important, the issues, interpretations, and understandings that surround them. This chapter will sketch out the aspects of phenomenology and hermeneutics that are involved in this study and describe how hermeneutic phenomenology was used as a research approach to gain meanings from the interpretation of lived and written text.

## Aspects of Phenomenology – Lived Text

As I have outlined in the opening chapter, it has been because of my personal experiences that I have come to inquire about the roles of culture and canon and their impact on curriculum. My experiences as a musician and educator are not isolated and meaningless acts but have meaning, significance, 'place', and influence, and it is in lived experiences themselves that

phenomenology seeks meaning. Van Manen (1990) writes that phenomenology is both "the description of the lived-through quality of lived experience and the description of meaning of the expressions of lived experience" (p .25). Phenomenology attempts to isolate experience/s and seeks an "an incantative, evocative speaking, a primal telling, wherein we aim to involve the voice in an original singing of the world" (van Manen, 1990, p. 13). It surrounds the pre-analyzed, pre-conceptualized experience that is created from immediate action and event. In this study, these experiences include my own and those of others, as well. They have meanings that are reflected and represented in the experience since, as Abrams (1996) explains, phenomenology concerns itself with "our spontaneous experience of the world, charged with subjective, emotional, and intuitive content, remains the vital and dark ground of all our objectivity" (p. 34).

My life as a musician has been filled with experiences. Through some of them, I have felt the tension that often exists between music and cultures. Many of these tensions are almost impossible to explain. Phenomenology seeks to understand what it is like to live through those experiences, come to some understanding of what those experiences mean and return with understanding to those experiences. As van Manen (1990) points out, "a good phenomenological description is collected by lived experience and recollects lived experience; is validated by lived experience and it validates lived experience" (p .27). My experience, though, is not the end point, but, instead, it is the starting point. In

addition to my voice, I must listen to other voices. Ricoeur (1981) discusses the need for both my voice and others:

> On one hand, the reduction of all meaning to the intentional life of the concrete *ego* implies that the other is constituted 'in me' and 'from me'; on the other hand, phenomenology must account for the originality of the other's experience, precisely insofar as it is the experience of someone other than me. (p. 125)

Maybe all of our experiences are part of a larger, grand narrative? What does it feel like to be a classical musician and to interact with pop musicians? What does it feel like to explain pop music values to a classical musician? What do I experience that others have experienced? How has popular music influenced those church musicians who feel that it is syncretic with Christian theology and practice? My inquiry will, then, seek to interpret the experiences and reactions of other musicians to these questions. What can I learn from them?

Aspects of phenomenology have been included in this inquiry because I recognize the importance of lived experience. It has been in lived experience that attitude, feelings, and beliefs have been represented. In addition, aspects of hermeneutics have also been employed. These seek deep understandings concerning culture, canon, and curriculum in both lived and written text.

## Aspects of Hermeneutics – the Quest for Meanings

Hermeneutics is a research approach that offers the researcher an opportunity to search for deeper meanings in a particular text. Ricoeur (1991)

notes, "the primary sense of the word *hermeneutics* concerns the rules required for the interpretation of the written documents of our culture" (p. 144). It looks for truth that is hidden and concealed within the language of written and spoken texts. As Alvesson and Sköldberg (2000) point out, hermeneutic's basic idea is the revelation of something hidden (pp. 57-58) rather than being limited to obvious interpretations that are based on preconceptions. It is not sufficient to simply give a description of how things are.

As well, hermeneutics seeks understandings that are situated, negotiated, and partial. Hence, hermeneutics has come to reject the positivist approach of the Enlightenment and the natural sciences in favor of one that is relative, uncertain, and open. Hermeneutics recognizes that truth is not absolute, certain, or transcendent but, rather, it is dialogical, messy, and contextual, with an openness and interpretativeness to meaning. The idea that meanings are often messy has certainly fit with my experiences of trying to come to some understanding about the tensions that exist between the different musics in Western culture. Hermeneutics frees me from the obligation to create a clear, ordered understanding in my own thinking and yet one that aids understanding and transcends these issues and questions. It has reminded me during this inquiry that absolute answers are not the goal, nor even possible. I have accepted a quest for meaning surrounding various musics and their place in culture and curriculum but I also accept the possibility or probability that there will

not be final answers or conclusions. Instead, I am drawn into a dialogue where the focus shifts from "results" to journey and quest.

Hermeneutics also suggests that understanding is not only about *my* experience but draws from a wide view of the world by seeking understanding from others experiences and their expression of that understanding in language. Madison (1990) writes:

> Reflective inquiry which is concerned with, in the words of Gadamer, 'our entire understanding of the world and thus...all the various forms in which this understanding manifests itself.' (p. 45. Quote from Gadamer, 1976, p.18)

The search for understanding from my experience and the experiences of others reflects two general ideas that have become two of the central aspects in hermeneutic thinking and will, therefore, impact this inquiry. These are the relation of whole to part and the balance of preunderstandings and understandings. The requirement that interpretation be consistent with both the whole and the part is one of the early principles of hermeneutics and has its roots in the interpretation and study of Biblical texts. In the Biblical context, for example, this meant that the interpretation and understanding of one part of Biblical text must be understood within the context of the entire book or scriptural canon. Gadamer (1982) describes this process:

> Thus the movement of understanding is constantly from the whole to the part and back to the whole. Our task is to extend in concentric circles the unity of the understood meaning. The harmony of all the details with the whole is the criterion of correct understanding. The failure to achieve this harmony means that understanding has failed. (p. 259)

The second general aspect in hermeneutics values the balance of preunderstandings and understandings. Briefly stated, those understandings that are the researcher's *before* entering the hermeneutic inquiry are preunderstandings. These are based on the researcher's past and present knowledge and understandings. New understandings represent *new* awareness and meaning which is available through the hermeneutic experience. There is an expectation of growth and gained understanding and insight in this process.

> The pattern is elaborated in a dialogue with the text, starting from the interpreter's preconceptions, which will be transformed during the process. The pattern should yield a deeper understanding of the text, beyond what is immediately bestowed by reading. (Alvesson and Sköldberg, 2000, p. 61)

## Meaning in Action – The Application of Hermeneutics to Phenomenology

As van Manen (1990) explains, phenomenology is a description of lived experience and hermeneutics is an interpretation of experience via some "text" or symbolic form (p. 25). This research project draws these two together and centers on the application of hermeneutics to phenomenology. At the heart of this idea is the premise that lived experiences are meaningful actions and that inquiry into these experiences will help me find meaning, both hidden and obvious. My discussion of the theoretical basis of hermeneutic phenomenology will involve four areas. First, I will discuss the idea that a lived experience can be a "text" which can be "read" and that from these lived texts come the understandings that are gained from "reading" and interpretation. These

readings can result in new or transformed understandings. Second, I will consider how lived texts can include both my experience and the experience of others. In this case, I try to understand my experiences as a musician and educator, and those of other musicians and educators. This, coupled with written texts that represent lived experience, may give a greater understanding about issues and questions that surround Western musics and the lives of musicians. Third, I will isolate some guidelines or considerations that direct hermeneutic phenomenological thinking and inquiry. What will this understanding look like? What will it say to me? Central to these thoughts is the premise that hermeneutic phenomenology creates meaning rather than just reporting on it. There should be "newness" to it. But this meaning is not definitive or absolute. It is, rather, a process of opening up to truth. It is circling around, finding ways to dig deeper, always questioning and questioning the questioning. It is not an approach that provides answers or at least answers that are definitive. It is an approach that searches. It attempts to move from lived experience to the meanings surrounding it and then learns from those meanings. As Smith (1991) comments, it purposes "to make proposals about the world we share with the aim of deepening our collective understanding of it" (p. 201). As well, these proposals do not reflect a static truth but one that is continuously emerging and developing. They must be renegotiated and approached again and again.

Finally, we will consider how hermeneutic phenomenology speaks to the past and the future as well as today. It tries to help us answer the questions,

"What has brought us to this place?" What has made it possible? How do we proceed from here? What meanings have been created that will better us? What surprises have I encountered? What transformations have taken place in my understandings?

I have sensed a great diversity in the beliefs and individual experiences of the musicians with whom I have dialogued. Many of these beliefs are very entrenched and I admit that mine are, too. This inquiry will attempt to dig deeply into the questions surrounding musics in culture, canon, and curriculum that may offer some new understandings for me and for other musicians. It will inquire into what music means to us, for Christian educational institutions, and for music education in general. The whole process should offer the music educator an opportunity to be free to re-evaluate their role in education. Van Manen (1990) gives a sense of hermeneutic phenomenology's emancipatory role:

> Phenomenological research is a being-given-over to some quest, a true task, a deep questioning of something that restores an original sense of what it means to be a thinker, a researcher, a theorist. (van Manen, 1990, p. 31)

## *Lived Text*

Hermeneutic phenomenology is an inquiry approach that seeks to interpret and find meaning in the actions and experiences of people. It is about how people narrate the world (Madison, 1990, p. 46). Hermeneutic phenomenology gives voice to their values and beliefs through their actions and our efforts to gain greater understanding through these actions. Its goal is to get in touch with

directly felt and lived experience (Abrams, 1996, p. 43) in an attempt to uncover meanings that are represented in it. Hermeneutic phenomenology views experiences as events that reflect the cause of the expression as well as its impact (Gadamer, 1982, p. 300). As such, they are "texts" which hold hidden meaning, meanings that are sought through inquiry and reflection.

In a discussion on hermeneutics, Paul Ricoeur (1991) compares the actions of individuals to written text. Both, he believes, are distanced from the original meanings. Actions are distanced from the individual's intentions and written text from language (p.150). The *process* aside, Ricoeur (1991) reinforces the idea that actions represent meanings and that "reading" these actions as a text allows the reader an opportunity for increased understanding.

> My claim is that action itself, action as meaningful, may become an object of science, without losing its character of meaningfulness, through a kind of objectification similar to the fixation that occurs in writing. But this objectification, action is no longer a transaction to which the discourse of action would still belong. It constitutes a delineated pattern that has to be interpreted according to its inner connections. (p. 151)

Action (lived texts) leaves a "trace" or "mark" and becomes a document of human action that is open to hermeneutic interpretation (Ricoeur, 1991, p. 153). The goal of phenomenology is not to live or re-live these experiences, but to interpret lived experience in order to signify it (Ricoeur, 1981, p. 116). It is the inquiry into these "traces" that establishes our research into CCM and Western art music and the experiences of the musicians and educators involved in this study.

## *Identifying the Voices that Speak to Me*

### *My Place in a Hermeneutic Phenomenological Inquiry*

The present inquiry found its genesis and continues to revolve around a topic that was created from the experiences of *my* life. It has been my experience as a musician, both in the church and university, that has caused me to feel the tensions of various musics and the feelings, attitudes, and values that have surrounded them. This topic comes out of my experience and while it is much larger than my experience alone, it is here that I find my initial connection and understandings. I must, therefore, proceed to identify meanings and understandings from my experience and maintain an awareness of them throughout the hermeneutic process. Early phenomenologists (such as Edmund Husserl) suggested that identification and subsequent bracketing of one's own preunderstandings was necessary. Rather than set them aside from the search for meanings in lived text, later phenomenologists (including Gadamer) forwarded the idea that these cannot and should not be withdrawn from the process. My own preunderstandings, including beliefs, attitudes, and values, must be scrutinized for authenticity and validity. These must be reflected upon in relation to the lived text itself while allowing the text to "speak" for itself. Grondin (1995) notes that Gadamer, like Heidegger, suggests

> that the very first task of interpretation consists in self-critique: working out one's own fore-projections so that the subject matter to be understood can affirm its own validity in regard to them. Since the understanding can often be misled by erroneous fore-conceptions, and since this danger can never

> be wholly avoided, interpreters must endeavor to develop appropriate interpretive initiatives from within their own situation. (pp. 111-112)

Gadamer (1982) refers to these preunderstandings as prejudices that are recognized as partial understandings and are examined and judged for their validity (pp. 239-246). From a platform of self-awareness and the examination of my preunderstandings and prejudices, I examine the text with increased openness. I open myself up to new understandings by listening to the text and in doing so become willing to surrender my old understandings. Gadamer (1982) explains:

> This constant process of new projection is the movement of understanding and interpretation. A person who is trying to understand is exposed to distraction from fore-meanings that are not borne out by the things themselves. The working-out of appropriate projects, anticipatory in nature, to be confirmed 'by the things' themselves, is the constant task of understanding. The only 'objectivity' here is the confirmation of a fore meaning in its being worked out. The only thing that characterizes the arbitrariness of inappropriate fore-meanings is that they come to nothing in the working out. But understanding achieves its full potentiality only when the fore-meanings that it uses are not arbitrary. Thus it is quite right for the interpreter not to approach the text directly, relying solely on the fore meaning at once available to him, but rather to examine explicitly the legitimacy, i.e. the origin and validity, of the fore-meanings present within him. (p. 237)

I must, therefore, involve myself in two significant aspects of hermeneutic inquiry: preunderstandings and understanding. These have been commonly conceptualized as two aspects of the hermeneutic circle, a visualization of the hermeneutic process that portrays the dialogical nature of its inquiry. This offers a cycle of moving from those understandings that I already have, to those that

are new, and then back again. This cycle continues throughout the inquiry. As well as listening to my voice, I will listen to voices other than my own.

*The Voices of the "Other"*

In their article, "'Authority' Revisited: The 'Other' in Anthropology and Popular Music Studies'", Grenier and Guilbault (1990) suggest that the traditional view of the Other has referred to nations. They, however, offer the idea that the Other might be better seen as those other than myself since "it is, however, no longer a synonym for exoticism, nor the exclusive property of foreign individuals or groups" (p. 388). This more closely reflects the understanding of this research study. More in keeping with hermeneutic tradition, the Other are those experiences and interpretations of individuals who speak to the issues that I address in the inquiry and who have encountered like questions and concerns. Through the interview and reading process, I must be open to their voice and seek deeper meanings in their experiences and, even possibly, the interpretations and meanings that they have assigned them. This presupposes careful attention to these meanings and the author's intention. It can even involve a *care-full* attention in which my care for individuals and their experiences that helps me, to the best of my ability, "re-live" those experiences, too. Interpretation of understanding has become increasingly linked to *empathy* – living in the situation, putting oneself in the place of...(Alvesson and Sköldberg, 2000, p. 54). As Gadamer (1982) writes:

> When we try to understand a text, we do not try to recapture the author's attitude of mind but, if this is the terminology we are to use, we try to recapture the perspective within which he has formed his views. (p. 259)

The understandings that are gained, along with my preunderstandings, contribute to an even greater understanding. This creates an intersubjectivity – a collective. As Abrams (1996) notes:

> Reality... engages us before being analyzed by our theories and our science....It is not a private, but a collective dimension—the common field of our lives and the other lives with which ours are entwined—and yet it is profoundly ambiguous and indeterminate, since our experience of this field is always relative to our situation within it. (p. 40)

My job is to listen to "the other", the different, and then create a new stance or subjectivity from the new understanding. I must recognize that new meaning is not 'mine' but shared. This recognizes the fact that we have a shared, connected understanding of experiences and the fact that our understandings are part of a "web" of meaning. Smith (1991) explains that "the hermeneutic way points to how meaning is always "webbed", challenging us to speak about our life together in a way that is both ecological and ecumenical" (p. 202). From this shared understanding there is a process of building *new understanding* as we open up *new* truth. This theoretical base guided me in my interviews with my participants and I sought to understand their viewpoints and interpretations both from my position and from theirs. I sought to learn about their experiences and what those experiences meant to them. The Other would become a rich and occasionally surprising resource.

One aspect of the inquiry, though, was particularly puzzling to me. What responsibility do I have to give the interviewees voice? Must I allow them to share their story? I was guided by Dr. Jim Field to give *the topic* voice rather than attempt to give each interviewee voice. The inquiry should not try to represent each person's views or individual understandings but seek to gain deeper understandings surrounding the questions I have raised. My quest was for meaning concerning competing musics and their implications for a Christian college curriculum. This relates to what Ricoeur (1991) says has been a crucial challenge to hermeneutics. It is the suggestion that my understanding and the understanding of others is the apprehension of a "foreign psychological life behind a text" (p.131). He writes:

> What is to be understood in a narrative is not first of all the one who is speaking behind the text, but what is being talked about, the *thing of the text*, namely, the kind of world that work unfolds, as it were, before the text. (p. 131)

Or, as he wrote a number of years earlier,

> Insofar as the meaning of a text is rendered autonomous with respect to the subjective intention of its author, the essential question is not to recover, behind the text, the lost intention, but to unfold, in front of the text, the 'world' which it opens up and discloses. (Ricoeur, 1981, p. 111)

My responsibility was to uncover understandings and not to represent each person's realities. It was to the topic and the phenomenon as it lives in people's experiences that I had to give voice.

*New Meanings and Understanding – A Journey to Understanding*

There were a number of guidelines or insights that I discovered in my readings on phenomenology, hermeneutics, and hermeneutic phenomenology. These have guided my research and writing and reflect a number of important aspects of hermeneutic phenomenological writing.

*Whole and Part*

In their chapter on hermeneutics, Alvesson and Sköldberg (2000) describe the hermeneutic circle and its four primary components of whole, part, preunderstanding, and understanding. First, the importance of balancing pre-understanding and understanding must be maintained throughout the inquiry process. Similarly, the harmony of whole and part must be maintained. As I have discussed, this idea has deep roots in hermeneutical thinking, tracing back to its very beginnings in Biblical text analysis. Briefly put, this idea suggests that the meaning of the part can only be understood in relation to the whole and the meaning of the whole must reflect the meaning of the parts. As Gadamer (1982) writes:

> We remember here the hermeneutical rule that we must understand the whole in terms of the detail and the detail in terms of the whole. (p. 258)

Alvesson and Sköldberg (2000) even describe this process as a spiral that suggests growth and development as we move from whole to part and back again (p. 53). They describe just how wide its scope has become:

> Thus, from seeking to understand single textual passages from the whole of the Bible (and vice versa), the domain of hermeneutics has been successively widened to include the understanding of acts whose ultimate context is the whole of world history. (Alvesson and Sköldberg, 2000, p. 54)

With either the spiral or circle model, the crucial question hinges on a dialogue and balance between part and whole: individual voices with many voices, single experiences and lifelong experiences. This dialogue of part and whole will guide my inquiry and help me to avoid understandings that are too narrowly focused or those based in generalities. I need to give voice to both and this thesis must grow out of the dialogue between them.

*Learning*

One of the goals of this research is to learn something, although, from the beginning of the inquiry, I acknowledged that I was not seeking a final, conclusive answer. In fact, a positivist answer wouldn't be possible considering the complexity of the questions and infinite nuances and experiences of the lives of musicians and society. But, while final answers may not be the goal, new understandings can be. As I open up to new text while acknowledging whole and part and preunderstandings and new understandings, I become open to new understandings. As Gadamer says, the text must speak for itself and assert its own truth (Grondin, 1995, p. 112). In his own words, Gadamer (1982) characterizes this process by a "questioning" that draws the inquirer into a position of hearing the text and opening up to its newness.

> All that is asked is that we remain open to the meaning of the other person or of the text. But this openness always includes our placing the other meaning in a relation with the whole of our own meanings or ourselves in a relation to it. Now it is the case that meanings represent a fluid variety of possibilities (when compared with the argument presented by a language and a vocabulary), but it is still not the case that within this variety of what can be thought, i.e. of what a reader can find meaningful and to hear what the other person is really saying, he will not be able to place correctly what he has misunderstood within the range of his own various expectations of meaning. Thus there is a criterion here also. The hermeneutical task becomes automatically a questioning of things and is always in part determined by this. This places hermeneutical work on a firm basis. If a person is trying to understand something, he will not be able to rely from the start on his own chance previous ideas, missing as logically and possible the actual meaning of the text until the latter becomes so persistently audible that it breaks through the imagined understanding of it. Rather, a person trying to understand a text is prepared for it to tell him something. That is why a hermeneutically trained mind must be, from the start, sensitive to the text's quality of newness. (p. 238)

This created a challenge for me that was similar, no doubt, to other hermeneutic inquiry since I must be willing to be open to new text and understandings. It seemed that Gadamer's "prophecy" was true in my case. Indeed, as I continued questioning, through interviews and reading, I offered myself the opportunity to "break through the imagined understanding of it". New understandings could not be forced, but allowing myself the opportunity of new understanding was the most difficult and yet most rewarding aspect of the hermeneutic process. I must become a *student* and be willing and open to learn.

*Hidden Meanings*

Hermeneutic phenomenology also presupposes the idea that meanings are likely hidden. It includes a basic idea that we are involved in the revelation of

something hidden rather than the correspondence between subjective thinking and objective reality (Alvesson and Sköldberg, 2000, pp. 57-58). The results are an "understanding of underlying meaning, not the explanation of causal connections" (Alvesson and Sköldberg, 2000, p. 52). This guides inquiry to look deeper than surface interpretation. While casual observation of everyday experience may provide a veneer of understanding and awareness, deep insights and meanings are revealed by deep questioning. Our commitment is to gained understanding that comes through penetrating a surface awareness in an attempt to find deeper understanding of phenomena. This penetration occurs partly through employing hermeneutic imagination:

> Constantly engaged in the practice of interpretation, the hermeneutic imagination is not limited in its conceptual resources to the texts of the hermeneutic tradition itself but is liberated by them to bring to bear any conceptualities that can assist in deepening our understanding of what it is we are investigating. (Smith, 1991, p. 201)

Similarly, Ricoeur (1991) uses hermeneutical "guessing" in balance with validation, as an approach to explanation and understanding. With either imagination or guessing, the possibilities of interpretation and understanding present themselves as we look beyond specific, temporal events to entertain ideas about what they mean.

*Grand Themes*

Hermeneutic phenomenology is also drawn to grand themes. There is a way in which it looks for understandings which are broader and deeper than the

specificities of single ideas and understandings. The researcher must remain open to a "commonness" of understanding that resonates with larger issues and experience. It is a discovery of a "type of being-in-the-world unfolded in and through the text" (Madison, 1990, p. 49). Smith (1991) writes:

> Far more important is its overall *interest* which is in the question of human meaning and of how we might make sense of our lives in such a way that life can go on. As such, the hermeneutic imagination works to rescue the specificities of our lives from the burden of their everydayness to show how they reverberate within grander schemes of things. (p. 200)

*Not Absolute Truth*

As many writers of hermeneutic phenomenology theory have argued, although broad understandings are sought, hermeneutic phenomenology does not seek absolute truth. Madison (1990), for example, notes that hermeneutics does not seek an overriding "correctness" or representation (p. 50). The search for "Truth" is replaced with a search for increased truth, truth that is negotiable and developing. Final "answers" are replaced with new meanings that further the dialogue and that relate to the complex of personal experience. As Madison (1990) points out:

> To "explain" the human or the personal is to give an account of it in terms that are neither human nor personal....The curious fact about seeking understanding solely by means of explanation is that such an attempt makes it absolutely impossible to achieve any kind of genuine self-understanding, since the self is precisely that which eludes all explanation. (p. 48)

Or, as Alvesson and Sköldberg (2000) remind us:

> Our conclusion is that both the correspondence value and the meaning value of sources ought to be taken into consideration: and this, too, is what

> most practicing historians do. It is important to note that in using the word 'correspondence' we do not refer to any Ultimate Truth, but only to the most plausible interpretation of what has happened, given the information available at any particular time. This interpretation is always provisional and can be changed at any moment, if further, relevant information appears. (p. 78)

*Multiple Interpretations*

As well as seeking negotiated truth, hermeneutic phenomenology allows for multiple interpretations. Rather than insisting on one correct interpretation, it recognizes that different interpretations have validity. "Interpretations can be said to alternate between certain aspects, each of which contains types of *arguments* for or against the interpretation" (Alvesson and Sköldberg, 2000, p. 60). Or, to put it another way, while it is possible to "maintain that one interpretation is in certain aspects *better* than another (Alvesson and Sköldberg, 2000, p. 104), each interpretation contributes to understandings. The researcher remains open to each voice and the possibility of new understandings being uncovered. Alvesson and Sköldberg (2000) discuss ideas concerning interpretation that provides

> supportive or critical arguments for or against an interpretation, arguments to which either the interpreter or external commentators/critics can refer during the process (the interpreter can, of course anticipate the critics). This obviously implies an openness to multiple interpretations. Even if, for example, the scales are tipped in favour of a certain interpretation, there is nothing to stop new arguments from appearing the very next day, radically altering the picture. A 'polyphonous' account of different interpretations, or at least of possibilities for interpretations, is, moreover, a form of honesty towards the reader. (p. 66)

The research must maintain an openness to multiple interpretations since varied interpretations offer varied viewpoints—not unlike the varied perspectives

that people standing around a physical object, offer unique, valuable interpretations of it. Each contributes to a fuller, more complete understanding.

*Historicity*

A number of writers of hermeneutic theory suggest that understanding is set historically. This implies two concepts that influence this study. First, all knowledge and understandings are set within the context of a certain history. They are "placed" in a certain set of experiences, culture and influence. In *Truth and Method*, Gadamer attempted to move away from a view of historicism that favored an objective stance. Grondin (1995) comments on *Truth and Method*:

> The first section considers the history of hermeneutics during the nineteenth century in order to review the aporias of historicism. The most basic among them consists in the fact that historicism while recognizing the universal historicity of all human knowledge, nevertheless aims at something like absolute knowledge. (pp. 110-111)

Gadamer felt that historicism tried to displace our prejudices with methods in order to make something like certainty and objectivity possible in the human sciences (Grondin, 1995, p. 111). Instead of seeking certainty through objectivist methodology, hermeneutic phenomenology embraces the historicity of knowing and experience as an important avenue to greater understanding. We consider cultural, contextual, historical "placedness"

> through the mediation of traditions, *historicity,* too, as we have already mentioned, becomes central. Every interpretation is historical, relative, in the sense that it always presupposes historically transmitted preconceptions, and also in the second sense that in order to be relevant, it is applied in the present time by the interpreter. (Alvesson and Sköldberg, 2000, p. 85)

This "places" my inquiry, then, within a particular history or, more accurately, particular histories that encompass the Western art music world, the development of twentieth-century consumerism, the Evangelical church, Western music education, and so on. These histories cannot be ignored but must become an integral part of the web of meaning surrounding my questions. The Evangelical church has, for example, had a unique history and a fuller understanding of CCM today hinges on its music, worship practices, theology, and mission throughout its history. Understanding this history is important because it determines many of the values and beliefs that influence present day Evangelical musicians and attenders. This provides "the background of our values, cognitions, and even our critical judgements" (Grondin, 1995, p. 114).

Historicity, as well, speaks to the placement of meaning within a certain temporal construct where meaning is closely associated with the researcher's placement in time. Gadamer felt that temporal distance allowed the researcher to evaluate the interpretive approaches and the validity of understanding they offered. He identified the productivity of temporal distance in identifying *true* prejudices, by which we *understand*, from the *false* ones, by which we *misunderstand* (Grondin, 1995. Italics mine). Gadamer believed that "often temporal distance can solve the question of genuine critique in hermeneutics" (Grondin, 1995, p. 113). The other side, as Grondin (1995) points out, is that distance may be a hindrance to understanding and "temporal distance offers virtually no help when it comes to overcoming the provincial temporality of the

present" (p. 113). This is to say that some meanings are only fully understood in the time and place in which they occurred and temporal distance cannot fully uncover them.

An awareness of the historicity of experience can help the inquirer find greater understanding. This awareness should also include the realization of the "temporal-ness" of meaning since present understandings may be different from those in the past and those in the future. We are reminded that truth and meaning may be temporary rather than absolute or universal; understanding may be "transmutable". As Grondin (1995) suggests, understanding a text from the past means to translate it into our situations, to hear in it an answer to the questions of our time (p. 116). But understanding continues to unfold. Hermeneutic phenomenology reminds us that we are part of an ongoing conversation that has already begun. We confess, "we belong to history, more than it belongs to us" (Grondin, 1995, p. 116).

*Contextual Understanding – Situated Meaning*

The idea of temporal situatedness is mirrored in spatial/contextual understanding. We must think "contextually". As Smith (1991) explains:

> As human beings we are surrounded by the "expressions of life" (Lebensausserung) in texts, artifacts, gestures, voices, and so forth and we understand them to the degree to which we can show how they emerge from "lived experience." (p.191)

He reflects Husserl's idea of *Lebenswelt* (life-world). "Through his theory of *intentionality*, Husserl showed that we never think or interpret 'in general' as a

rhetorical activity that bears no necessary connection to the world at large. Rather, thinking and interpreting are always and everywhere precisely about the world" (Smith, 1991, p. 191).

Likewise, Ricoeur (1981) discusses the "use of natural language and their polysemic value of words....[Their] use must be sifted and determined by the context" (p. 107). This lingual basis for interpretation must connect to certain times, places and situations. He continues:

> It is with this selective function of context that interpretation, in the most primitive sense of the word, is connected. Interpretation is the process by which, in the interplay of question and answer, the interlocutors collectively determine the contextual values that structure their conversation. (p. 107)

The idea of contextual understanding guided my interview process. I needed to allow for the situatedness of the interviewee to direct my questions and, to some degree, the direction of the interview. Each interviewee had *their experiences* from *their situation*. Some had grown up in an Evangelical church where they were raised on gospel songs while others had only recently joined the church and knew nothing else but CCM. Still others had spent their entire lives within Western art music. I must allow the meaning of their unique life-world to be heard.

*A Dialogue of Meaning*

Hermeneutic phenomenology demands that openness must be maintained; I must be ready for new understanding. My preunderstandings and my new understandings create a "mix" or dialogue that is one of the most active

aspects of hermeneutic phenomenology. There are a number of ideas surrounding this. First, I begin my dialogue by talking to the "text" of people's experience. Alvesson and Sköldberg (2000) write:

> The pattern is elaborated in a dialogue with the text, starting from the interpreter's preconceptions, which will be transformed during the process. The pattern should yield a deeper understanding of the text, beyond what is immediately bestowed by reading. (p. 61)

In this process, the researcher will begin a dialogue with the text, asking questions of it, and listening to it. "The questions originally emanate from preunderstandings and will be developed or transformed during the process" (Alvesson and Sköldberg, 2000, p. 62). We are motivated to dialogue when we become aware that the "full truth of things can never be not the conscious property of any *one* person or group...the hermeneutic way points to how meaning is always 'webbed,' challenging us to speak about our life together in a way that is both ecological and ecumenical" (Smith, 1991, p. 202). We are open to the text *and* to other's interpretations of the text. Similarly, dialogue occurs between the voices of history and the present. Each is allowed to speak. Grondin (1995) says we should understand historical and present reality as a relationship and, more, exactly, as dialogue (p. 117).

The understandings gained from this dialogue are also characterized by a close attentiveness to language; it is in the words that we speak that we reveal our interpretations of the events and experiences of our lives. We must understand language as it "'pours into the universe' (according to an expression of Gustave Guillaume's) those signs which the symbolic function, at its birth,

divorced from things. All discourse is, to some extent, thereby reconnected to the world" (Ricoeur, 1991, p. 108). Text serves a referential role, compensating for language's separation of signs from things (Ricoeur, 1991, p. 108). The hermeneutic phenomenologist must be keenly aware of the nuances of conversation and language, knowing that hidden, deep meanings will become more apparent with this kind of attentiveness.

Further, the idea of dialogue implies a focus on the process and not entirely on the end result. It is the journey, and not the final answer, that is the reward (Alvesson and Sköldberg, 2000, p. 86). As I converse with interviewees and read discourse (written text), I *give* myself to the process of dialogue where both parties are considered equals. What is created transcends each singular voice and in this ongoing conversation, the sum becomes greater than the parts. As Madison (1990) remarks:

> The supreme task of hermeneutics as a critical, emancipatory endeavor is precisely that of maintaining this openness of human discourse. (pp. 51-52)

My focus is not on results, but on greater understanding that the continuing dialogue offers. I do not seek the objectivist ideal that stresses answers and final "results". This process features persons in conversation—an on-going conversation—and fills a need to sustain and further the conversation of mankind (Madison, 1990, pp. 51-52). It creates

> the hermeneutic experience, the basic relation of understanding that the original hermeneutics explored. Only achieved by undertaking a *dialogue* with the text, not as master or under it, but on an equal footing...sensitivity, the keen ear, is of the essence: to listen carefully to the text, as it were

> putting your ear close to it, in order to share the answer as it emerges. (Alvesson and Sköldberg, 2000, p. 86)

By being prepared for dialogue, the researcher enters a place where both his own and other voices are heard. "In the place of monologue it seeks always and everywhere to institute dialogue, which is precisely that which liberates us from the authoritarian claims of those-who-are-in-the-know, who believe that they have somehow transcended the merely human 'realm of opinion'" (Madison, 1990, p. 52).

*Believable*

The hermeneutic phenomenology process creates a written text that attempts to "re-present" shared and gained understanding. These understandings are not singular because they have meaning to the writer only, but they present reality that is both believable and has the "ring of truth". The researcher/writer becomes a sort of guide who takes the reader on a journey that, while opening them up to shared understanding, never degenerates into fantasy and solipsism. The writer must offer a text that is believable and credible while occasionally surprising. It must reflect the timbre of both the specific discipline and lived experiences.

## *How Do We Proceed?*

The hermeneutic phenomenological search for understanding must not be limited to the activity itself but should have implications for the life of the

researcher and his/her readers. Hermeneutic phenomenology offers transformation to the life of the researcher and his/her self-understanding.

> What matters, is for individuals to *understand* the world in which they live....Hermeneutics becomes something that permeates the whole of existence. Every understanding, of the simplest everyday thing, is at the same time a contribution to better *self*-understanding. (Alvesson and Sköldberg, 2000, p. 84)

This type of research opens up to application. My involvement in the questions that I have posed and also in the experiences and their meanings in the lives of other musicians is not limited to the past. It must have meaning for both now and for the future. These self-transformations should be part of the hermeneutic process. Smith (1991) notes that:

> The conversational quality of hermeneutic truth points to the requirement that any study carried on in the name of hermeneutics should provide a report of the researcher's own transformations undergone in the process of the inquiry; a showing of the dialogical journey. (p. 198)

Self-transformation should also be the *result* of the hermeneutic process and encourages the researcher to remain open to transformation for the future. It allows application of understanding into transformed, lived experience since to the extent that I surrender to the dialogue, I will be open to self-transformation. New understanding opens me up to new possibilities:

> But as we're able to gain in this manner a deeper sense of the meanings embedded in some isolated aspect of practice, we are also being prepared to become more discerning of the meaning of new life experiences. And thus reflectively writing about the practice of living makes it possible for the person to be engaged in a more reflective praxis. By praxis we mean thoughtful action: action full of thought and thought full of action. (van Manen, 1990, p. 128)

This brings us in line with the fact that hermeneutics is based in lived experiences and meanings, and understandings ultimately flow into the researcher's and readers' life experiences. The dialogue with lived experience once again highlights the distance between the natural sciences and human sciences.

> One of the concerns of hermeneutics in its emancipatory function is in fact to bring to consciousness those possibilities of being that the scientific-technological project, by reason of its necessary methodological abstraction from lived experience, necessarily conceals and closes off. (Madison, 1990, p. 45)

The reader, as well, becomes "a knowing player in the game of refiguration of the world that is occurring in the text" (Madison, 1990, p. 49). As a knowing player, the hermeneutic phenomenological researcher must answer the "So what?" question. He/she does so by addressing the "Where might we go from here?" and "How ought we to proceed?" questions. The understandings of both researcher and reader can make a difference as we willingly open to them. "Hermeneutic phenomenological reflection deepens thought and therefore radicalizes thinking and the acting that flows from it" (van Manen, 1990, p. 154) and this should terminate in self-understanding (Ricoeur, 1981, p. 113). From hermeneutic inquiry into the lived experiences of myself and others, I hope to be transformed and better suited to answer questions that impact our day-to-day lives as musicians and educators.

As I approached the process of interviews, text analysis, and writing, I had to keep the balance of whole and part, preunderstanding and new understanding,

and my voice and the Other. These and other aspects of hermeneutic phenomenological research established an inquiry that offered a firm base in human science methodology and theory by maintaining a connection to the plurivocity of human experience and meaning. Firmly grounded, this provided the base from which to inquire into CCM and post-secondary, Christian music education.

# CHAPTER THREE – THE JOURNEY TO UNDERSTANDING: OUTLINING AN INQUIRY

This study sought to uncover meanings and understandings surrounding CCM and its implications on Christian college choral programs and choral repertory. I proposed to interview twenty four people, six people from each of four groups: 1) Christian college choral directors who are in similar educational settings. I anticipated that this group would be able to speak to the questions because of personal, educational, and professional experience and because they make similar choices in similar circumstances; 2) directors of church music programs or church choral directors (designated "Ministers of Music" in some churches) who may be exposed to these issues and the implications for church music; 3) Christian college students who have experienced a Christian college education and who are aware of contemporary Christian and Western art music canons, and 4) members of the college/church constituency (church members) involved with music. My advisory committee suggested that I also interview two or three members of the Nazarene hymnal advisory committee to uncover views on the acceptance of the last hymnal, the impact of CCM on the Nazarene canon, and the expectations for future hymnals and music.

The names of some of the interviewees were selected from known colleges, churches, and personal contacts. To represent the hymnal committee for the most recent hymnal of the Church of the Nazarene, three people who provided significant leadership were contacted and one agreed to be interviewed.

Personal referrals for college and church members made up the rest of those asked to be interviewed.

Application was made to the University of Calgary Ethics Review Committee and permission to proceed with the interviews was granted. The committee did require me to seek permission from an official representative of the institution where research interviews were conducted. This was given verbally in most cases and in writing by one church and one college. When the choral educator was a full time faculty member, they were able to give permission themselves.

I sent introductory letters (APPENDIX ONE) outlining the general direction and purpose of my inquiry to nine college choral conductors, seven church music directors, four college students, and three church members. Two college students and three church members were contacted in person. Each of these was asked to participate in the study by being interviewed up to three times. A consent form (APPENDIX TWO) was included with the introductory letter. Of the college professors, six agreed to participate, one declined, one did not respond, and one agreed although we were not able to arrange a meeting. All seven of the church music directors, all six of the college students, and all six of the church members agreed to participate. I chose the first six church music directors for my interviews.

For those members who were contacted by letter, most required a follow up call or email. Once the participants of my interview group were established, I

arranged a mutually convenient time for the first interview. Because of convenience, most college choral directors preferred to give the interviews in their own institutions although one asked to be interviewed in her home. This was also the case with the church choral directors and the church members who preferred to be interviewed in their own church. Four of the college students, one of the church members, and one of the college choral directors were interviewed in my office. The Hymnal Committee member was interviewed over the telephone and this interview was recorded with his permission. The interview questions are given in APPENDIX THREE.

At each interview I referred to the introductory letter and gave a short, verbal description of my study, my questions, and the anticipated involvement of each interviewee. Each was then asked to read and sign their letter of permission (some had already done this) outlining their involvement and my responsibilities to them. This was done in accordance with the University of Calgary Ethic Review Committee.

As the interviews began, each of the interviewees seemed to have a strong interest in the topic area. This was apparent because of their willingness to participate and the general response during the interviews. The interview questions revealed personal stories, and experiences of each of the participants. The questions, for the most part, seemed to be understandable and the interviewees had little difficulty in 'connecting' to the topics at hand. Out of the entire group, only a few of the church members and college students were

uncertain about answering some of the questions. When there seemed to be any uncertainty about the meaning and direction of the question, the question was repeated and/or restated in different words. If the interviewees were still uncertain I moved on to the next question. On a very few occasions, the interviewees gave a simple "I don't know". As I conducted the first few interviews, I discovered two things. First, I realized that the questions that I had gathered could be answered in appropriate depth within one interview. Second, I also discovered reluctance for a second interview from most of the interviewees. Instead, they preferred "pushing through" to the completion of the questions. This may have been because I began with church musicians and college choral directors, both of whom have full schedules. With these two discoveries in mind, I conducted one interview per person. The interviews ranged from thirty to over ninety minutes in length. Most were sixty to seventy minutes in duration.

The interviews were recorded and subsequently transcribed. The transcriptions included all pertinent comments but did not include 1) extended examples that did not contribute any substantive material; 2) statements which merely repeated those already given; 3) comments which were begun but were interrupted by another; and 4) tangential discussions. If these comments were somewhat extended, a short note was placed in the transcript about the content of the discussion. If only a few words were used, these comments were represented in the transcript by three dots (...). Pseudonyms were assigned to each interviewee and are used in this study. An understanding of the stance from which each of

those voices speaks may be helpful to the reader. Hence, a list of the roles of each of these is given in APPENDIX FOUR.

Following complete transcription of the interviewees, the transcripts were returned to each interviewee for their comments and/or approval. Most accepted the text, with two making minor changes in their answers. I began a textual analysis by locating individual ideas, idea clusters, and themes that were represented in the interviews. Some of the ideas, clusters, and themes reflected my own understandings (preunderstandings) and some contributed new ideas (understandings). The most challenging part of this process was the fact that, although the interviews concerned the same topic, a number of occurrences made each unique. These were:

1. Rephrasing questions often led in new directions.
2. The specificity of each interviewee's situation led to ancillary questions that were unscripted. This led to new areas of dialogue.
3. The interviewees chose to answer questions in different ways.
4. Scripted or alternate questions were modified to address the specificity of the interview.
5. Growth (transformation) throughout the interview process caused me to approach the questions, inquiry, and interviews differently.

After a process of reading the transcripts, remembering the sense of the interview, and trying to imagine what the ideas all meant, I began writing these understandings as text. The process seemed to take me from a feeling of

perplexity and ambiguity to insights and moments of enlightenment. My inquiring reflected the hermeneutic development and transformation of my own preunderstandings as they were impacted by new understandings. As well, the multiple interpretations of the individuals that were being interviewed reflected their different experiences and understandings. These created a web of meaning that, while hermeneutically grounded, was complex and diverse. Having lived in both the worlds of Western art music and popular music (CCM), I felt a connection to many of the viewpoints and ideas that were being expressed. On many occasions the interviewees opened up understandings that were new to me, creating fresh and unique ways of seeing and understanding culture, canon, and curriculum. It is these that moved me around the hermeneutic circle, from preunderstandings to understandings and back and from whole to part and back.

Personally, I felt a bit overwhelmed at the task of transcription, both in terms of the *amount* of work and the challenge to understand the lived text of each interviewee. The interview process, none-the-less, was interesting and rewarding. It wasn't about statistics or facts but pulsed with real lived experiences of real living musicians and educators. It reinforced the validity of hermeneutic phenomenology and the appropriateness of it for this inquiry. Once the inquiry is completed, each participant will be sent a short summary of the work.

# CHAPTER FOUR – INTERPRETING EXPERIENCE: CULTURE

Chapters Four, Five, and Six reflect some of the interpretations and understandings that were revealed in this inquiry. Although these understandings do not fit neatly into sections I have retained the three topic areas of culture, canon, and curriculum for clarity and manageability. This reflects the realities of lived experience of both myself and the interviewees which, likewise, cannot be neatly categorized.

The journey to the 'Other' will likely open up even more questions, speak reflexively to my own understandings, allow an opportunity to listen to other voices, both written and spoken, and seek new ways of understanding the impact culture, canon and curriculum have made on the choral music repertory of a Christian college. I am reminded that my inquiry is not attempting to represent the views of individual musicians or their viewpoints. What I am doing is involving myself in a quest for meaning within a web of ideas and beliefs that represent various cultures, canons, and curriculum with a hope that I will come to a greater understanding and truth. As hermeneutic phenomenology purposes, I will not find answers or "Truth," but I do hope to find deeper understandings.

## The Idea of Culture

From the beginning of this inquiry, I have had a sense of which areas of study the research should take from my involvement in both the world of music

education and the Evangelical church. There were various cultures that influenced the music of my world, including the Evangelical church culture and North American culture. The Christian college music program situates itself within these cultures and, hence, questions regarding its purpose and values must be addressed by first looking at the larger cultural context.

### *'Culture' Outlined*

In his book, *The Idea of Culture*, Terry Eagleton (2000) discusses the concepts and explanations surrounding 'culture'. He admits that, next to 'nature', culture is likely the next most difficult word in the English language to define. Its Latin root, *colere*, can mean anything from cultivating and inhabiting to worshipping and protecting (p. 2). He suggests that there are many dualisms inherent in the idea of culture including the ideas that culture reflects both the individual and society and that culture is what *is* made and what *is being* made (p. 5). As well, culture is both what is in us and what is around us (Eagleton, 2000, p. 5). Admittedly he feels that a clear understanding of culture is difficult because "we are trapped at the moment between disablingly wide and discomfortingly rigid notions of culture, and that our urgent need in the area is to move beyond both" (p. 32). While the term "culture" has sometimes been understood only as high culture or "Culture" (and its universal ideals), since the 1960s it has come to refer to specific, conflicting identities (p. 38). This usage persists, though, and I have only recently heard people speak about culture in

reference to one who is "cultured", meaning they exhibit aspects of high culture. Eagleton (2000) does offer some direction for our current research, however. For the purposes of this paper, culture is "loosely summarized as the complex of values, customs, beliefs and practices which constitute the way of life of a specific group" (p. 34). We also draw on three ideas about culture from Eagleton: how groups are defined as a culture, how culture is imparted, and what we do in signifying activities as culture.

### *Culture as Identity*

Although Eagleton (2000) is concerned about this narrow approach to cultural thinking, there is an aspect of this specificity of individual cultural identities that guides this current research. The specificity of Evangelical church culture, pop culture, and the 'culture' surrounding Western art music are recognized. Each, in some sense, is a culture of its own. Countering this, there is also a sense of breadth and commonality in the term culture, one that encompasses entire groups of people which, in my case, is Western society. I approach these questions then, with the understanding that the specificity, or uniqueness, and the commonality, or "sameness" of cultural groups is reflected in the questions that this inquiry uncovers, including beliefs and values that bind peoples together or pulls them apart. For practical purposes and to bring focus to the identity of each area, this inquiry will refer to smaller cultural groups, including

Evangelicals, as cultures. This is not attempting to make a case for or against that idea but to help gain an understanding of the uniquenesses of each group.

### *My Culture*

Eagleton (2000) speaks to what it is that we *do* that represents culture. It is the activities and the associated meanings of groups of people that create culture. That is not to say that everyone must act exactly the same. While activities of the members of a particular culture exhibit variety, there is still a sense of commonness. "Common culture does not mean a *uniform* one but involves a 'common participatory form' that is not only compatible with a plurality of cultural experience, but logically entails it" (Eagleton, 2000, p. 121). Although certain activities and meanings may be distinctive, what is distinctive may be common to others, but what is peculiar is unique. Unique activities have what Eagleton (2000) calls signification. He explains that

> all social systems involve signification, but there is a difference between literature and, say, coinage, where the signifying factor is 'dissolved' into the functional one, or between television and the telephone. Housing is a matter of need, but only becomes a signifying system when social distinctions begin to loom large within it....All social systems, then, involve signification, but not all of them are signifying or 'cultural' systems. (p. 34)

The role of certain activities changes from culture to culture because of the meanings that each culture attaches to them. It is in the meaning to the individual, as part of a cultural group, that the activity, for example, becomes a cultural meaning.

These ideas focus the direction of this research on how a group id identified as a culture, some of the ways in which culture is imparted to, or impressed on, the next generation, and what it is that we do that is cultural. The existence of cultures and the tensions between them is the very place in which I find myself.

From the interviews, I have sought to reveal understandings surrounding what it means to be an Evangelical. These understandings from the 'Other', including individuals whose experiences and understandings are unique to them, have contributed to, and mingled with, mine. Hermeneutic phenomenology urges me to draw myself close to their experience and try to interpret their experiences and responses. I move from my preunderstandings and dialogue with the Other. It is there that I will be able to hear their experiences speak and gain new understandings and knowings.

## Evangelical Church Culture

The preunderstandings that I entered this inquiry with have been greatly influenced and formed from my locus within the Church of the Nazarene. While this denomination is unique in some ways, it is part of the Evangelical movement and, to a great extent, exhibits similar characteristics to other Evangelical denominations. Nevertheless, the Church of the Nazarene is *my* place, *my* story, and it has made a strong impact on my values and beliefs.

The Church of the Nazarene was formed in 1907 by the merging of a number of religious groups that broadly believed in Evangelical Protestant doctrine and, more specifically, the doctrine of holiness. The Church of the Nazarene has historical roots in Methodism, beginning with John and Charles Wesley. The term "Evangelical" refers to a broader group of denominations, churches and individuals who hold that Christ mandated His followers to spread the Gospel to people everywhere. Howard and Streck (1999) briefly describe Evangelical as "a comprehensive term that refers to that group of Christians who accept the absolute authority of the Bible, have been converted to Christ..., and who share their faith with others" (p. 19). Similarly, Hustad (1981, p. 15) gives a number of distinctives that describe Evangelicals:

1. Evangelicals accept the scriptures as authority, rather than tradition or ecclesiastical institutions.
2. Evangelicals believe that salvation is achieved through faith, rather than through the sacraments.
3. Evangelicals emphasize a personal experience of conversion: in this regard they may be called modern pietists.
4. Evangelicals are zealous in outreach, in which (2) and (3) are emphasized, often in the context of evangelistic services.
5. Evangelicals tend to worship in a non-liturgical, "free" tradition.

These values and characteristics are true of the Church of the Nazarene. While each Evangelical denomination has its distinctiveness, it is aspects of their commonness that creates the culture for CCM.

## *Values and Beliefs*

As Eagleton (2000) has explained, a culture is a "complex of values, customs, beliefs and practices which constitute the way of life of a specific group" (p. 34). To assist in understanding the role of CCM within contemporary Evangelical culture, I sought to uncover what the interviewees felt were the important values and beliefs of Evangelicals. What is the Evangelical heartbeat? What complex of values and practices resulted in a way of life that included CCM? Do these values and practices help us to understand Evangelical culture? Do these impact musical activity? If so, what impact is made? This part of the inquiry was particularly influenced by the hermeneutic idea of historicity. I recognized the impact that my church and education has had on me. I also remain aware of the "placedness" of the experiences of the interviewees and that their understandings have been influenced by their historicity. Any new understanding must recognize and involve itself in it. We find ourselves, hermeneutically speaking, always in the middle of stories, and good hermeneutical research shows an ability to read those stories from inside out and outside in (Smith, 1991, p. 201).

The interviews revealed three main emphases or themes that represent central beliefs and values of Evangelicals. These were 1) A personal relationship with Jesus Christ; 2) The importance of reaching out (Evangelism); 3) And the authority of the Word of God. By understanding these, we may better understand their culture.

*The Interviewees Expressed the Importance of a Personal Faith in Jesus Christ and God*

Phrases such as "personal relationship", "strong faith", "commitment to Jesus Christ", and "personal faith" were reflected by most of the participants. Jerry, a college student, described the importance of that relationship:

> that Jesus Christ is our Lord and Saviour and we can have a personal relationship with Him. And that's really the foundation for all that we do in our church, whether it be singing, praying or preaching, just doing what we do on a normal basis, using our talents and gifts, that we're doing it for the glory of God because we have a personal relationship with Christ. We can communicate with Him. We're always talking to Him and have that relationship...it reflects everything that we do in the church.

*There was a Strong Indication of the Importance of Reaching Out*

The importance of reaching out was expressed by phrases such as "sharing the gospel message", "taking the gospel to all nations", "reaching out", "reach unbelievers", and "personal involvement in evangelism". One interviewee remarked about the changes that churches have made to 'reach out':

> What I see, at least lately, is a big focus on being in church for the unbelievers....They want to be a welcoming church. They want to have people come for the first time and not be totally turned off of church. They don't want all these old traditional things that have blocked people from church, they want to get rid of those and move to a much more casual, more relaxed stance in worship and in preaching and everything. I think that's the biggest focus that they're going after right now. (William)

The "Great Commission" finds its clearest directive in Matthew 28.16-20. Evangelicals, as evidenced by their very name, are mandated to share the gospel

of Jesus Christ to all the world's peoples. While this general mandate has been accepted, it is the manner in which this has taken form or practice that has changed throughout the church's history. This has taken the form of camp meetings, church-centered revival services, mass evangelism, radio and TV evangelism, small pamphlets that have a short gospel message (known as "tracts"), relational evangelism, and so on.

*The Authority of the Word is Valued*

This seems to encompass three areas: the Holy Bible as the inspired Word of God (the Scriptures), the Word of God as revealed in God incarnate (Jesus Christ), and the spoken Word (sermons). As Todd commented:

> the number one value that we should uphold would be the Bible, Scripture, its infallibility, its central place to everything. And certainly what spins out from that: the cross, and salvation, and those kind of theological parameters, that really are all; if you don't have that you certainly couldn't call yourself Evangelical.

*Musical Implications – How Have These Values Influenced Musical Practice*

In the interviews, I sought to uncover the impact that this culture has had on the musical practice of Evangelicals. The fundamentals of faith have not been surrendered. They have, however, taken a different form.

> The CCM industry evolved as more than just a commercial enterprise; artists, executives, and fans alike considered it a "ministry," the music being the medium for evangelization. Evangelicals adopted rock music for religious worship and evangelism, not principally for entertainment or enjoyment. (Romanowski, 1992, p. 81)

The musical implications of these values are significant. Most influential was the emphasis on a personal relationship with Jesus Christ. What spoke loudest to me from the interviews was a strong desire to use music as an expressive quality that nurtured the relationship with Christ and express their relationship to Him. As Dawn, a church member, said:

> ...I think Evangelicals focus on a personal relationship with Christ and a personal daily walk with Christ. We acknowledge that the Holy Spirit's presence in our lives guides us and it's very real. It is the life within us, more than a set way of maybe going to church or a set traditional service. We just think that the importance and the realness of Christ's spirit are our daily life.

Many of the interviewees felt that CCM was "our language of communicating to God and more of what our hearts would say to Him naturally" (Dawn). Since a relationship with Christ is paramount, expressions of that relationship are crucial for Evangelicals. This causes many Evangelicals to stress music that is very expressive, very personal. It reflects the idea that God should not be high and transcendent, but close and intimate. Hymns, which are seen as too impersonal or too rational, have been replaced by contemporary styles that reflect these sentiments and beliefs. One college choral director compared CCM to hymns:

> I think there's been a sense in our music that God was aloof....We could praise Him but we couldn't adore Him in a personal worship manner. And the hymns tend to be sort of at a distance, more objective. Many wonderful truths, but there wasn't this personal kind of aspect to it. To me that's the plus part of it. I think it's brought that into it. But again, if that's the only part, we lose something. From that perspective, it's been good. I think it's brought a freshness in to them. (Peter)

This also applies to gospel songs, which have been the staple of the Church of the Nazarene as well as most Evangelical groups. Although they served the

expressive, personal sensibilities of those groups for many decades, the pressure to move to more contemporary forms, which are believed to be both expressive and Evangelistic, has been great. Bill described the shift in the Church of the Nazarene, not in purpose but in form. An extensive survey of Nazarenes revealed the importance of gospel songs. Bill reports on some of the findings:

> Really great hymns like *O God Our Help in Ages Past* and *Immortal, Invisible* fell in the last hundred. So we are definitely a gospel song kind of church and I suppose you would have to modify that these days with the praise and worship movement to say that basically our hymnody is always heavily influenced by popular musical styles. And I think that's an outgrowth out of the same basic character of being an evangelistic revival church where emotion has been an extremely important part of our service. You know I feel an awful lot of parallel between the praise and worship movement today and the gospel song movement back in the seventies. And so it's very much the kind of mainline church got hit from their blind side by a very strong popular music style in the church. I've said there's a lot of parallels between the gospel song movement then and the praise and worship movement now. So it's not entirely surprising that our church would be very strong in both.

However, while the expressive qualities of CCM may be acknowledged, some of the interviewees felt that hymns were more suited to offer other aspects of Christian worship such as full theological statements, an awareness of God's transcendence, and a more cognitive expression. While Evangelicals may recognize the value of hymns, it is the value that Evangelicals place on having a form of music that expresses their relationship with Jesus Christ that has dominated their musical choices.

The music of Evangelicals has also been influenced by the desire to 'reach out'. In fact, this 'reaching out' seems to be what Eagleton (2000) would describe

as a "signifying characteristic" of Evangelicals. This has been an integral aspect of their culture since the beginning of their existence. From the early 1800s, the Evangelicals emphasized "reaching out" by holding various types of services (meetings) which were intended for unbelievers to hear the gospel. As I mentioned earlier, these services included camp meetings, Sunday Schools, revival campaigns, crusades, and, until the last few decades, Sunday evening evangelistic services. At certain times, the impact of these efforts on Western culture has been significant. For example,

> In the 1940s, radio evangelist Charles D. Fuller's national radio broadcasts, "The Pilgrim Hour" and "The Old Fashioned Revival Hour," had audiences that surpassed those of most popular secular shows at the time. (Romanowski, 1992, p. 79)

The culture of services, revival meetings, camp meetings, etc., had their own, unique musical expressions. The early camp meetings, for example, used simple refrains that the congregation could easily learn and sing. These refrains were even transferred to other songs. The Sunday School had children's songs, including gospel songs, which served both catechism and evangelism. Influence on Evangelical musical expression also came from the Evangelistic or mass crusades which featured well-known song leaders such as Sankey and Rodeheaver. These crusades helped to make the vocal solo a common part of church services and popularized the proliferation of gospel songs that were being written at the time. These musical expressions had some impact on other types of services. While gospel songs have been used in both morning and evening services it was the Sunday evening service that has traditionally been known as

the Evangelistic service. With the decline of attendance and impact of evening services since the 1950s (many reasons have floated around: TV, leisure activities, both parents working, secularization, etc.), there has been a shift to allocate the responsibility of evangelism to Sunday morning.

But, while 'reaching out' is important, a personal relationship with Christ is vital. Evangelicals now had to reconcile the emphasis on a personal relationship with Christ with an emphasis on reaching the lost *within the framework of one service*. As the interviewees revealed, the importance of personal worship and the desire to 'reach out' has created a dialectic, if not dualistic, situation. It seems to me that the discussion about the role of Sunday morning service is still continuing. This is revealed in questions concerning how to administer communion, the use of inclusive language, the use of seeker-sensitive approaches, and so on. (Seeker-sensitive services concentrate on aspects that make service appealing and understandable to people who are unfamiliar with Christian worship). Perhaps a hierarchy must be established:

> We recognize our worship service to be primarily for Christians. Secondarily, if it were to spin off into outreach then that's great, but that's not what it's for (Wes).

Or, rather than seeing them as opposites, some interviewees suggested that worship can be a means of reaching out. From Jerry's experience, a church service

> has to do with Jesus Christ or proclaiming the gospel...but as far as today goes, I think people have kind of weaned off so much of finding a song that really fires up people and says "Let's go and preach the gospel to a world." It's mellowed out a little bit. It comes down more to that relationship with Christ. How do we proclaim Christ in our church using

> music rather than finding some sort of song that says, "Let's go"....There's a more evangelistic sense to worship and to the songs that we can share with people just by the way we respond, the songs we sing. If it speaks of Jesus Christ and we're singing it whole-heartedly then others will respond to that and see that. That affects our worship.

A college student summarizes the need to choose music that connects with new people:

> I see the church has a certain vision that they have for their ministry and that, I think, greatly influences the musical aspects of things. If we want to outreach, if we want to incorporate new people, then we have to be a little more user-friendly and along with that comes changes in our musical choices. (Sharon)

Whether being more "user friendly" will assist Evangelicals in doing so or not, it is clear that the music of Evangelicals has been influenced by their desire to reach out and as a means of personal expression.

The importance of the Word of God was expressed in a desire for music that had a clear, "truth-based" message. I found, in the interviews, a concern that the 'message' of the music must be clear. This correlates with my understanding of the Evangelical tradition and culture. Built on the belief that the written Word and the lived Word (in Christ) are clear revelations from God, the emphasis in most Evangelical churches has been on the Truth (based on the Word of God) as proclaimed in the sermon. The sermon, therefore, comprises a significant section of the worship service. The emphasis on the sermon has even influenced church architecture and space. Wes described how the preaching of the Word has impacted their worship space:

> ...historically Evangelicals have had a high emphasis on the out-reaching of the Word. Even our church sanctuary is very much in the Evangelical design because what it says is the important thing that's going to happen

> here this morning is the preaching of the Word because our stage is even bigger than it originally was. There use to be a modesty screen in front of the choir, so it was very small space with the pulpit. Practically speaking there isn't anything that could take place physically, other than the preaching of the Word. So that the choir and the music becomes a backdrop or preliminary for that event.

Evangelicals have also tried to make their music reflect the Word of God. It is because of this that many have voiced concerns about the difference between hymns and CCM. The tension is represented by two interviewees. One college choral director, who mourned the loss of hymns, felt that CCM did not reflect the Word of God well enough. He found

> its content to be shallow; it's content not to be explored. It's content always feeding on novelty. In other words, when we get tired of this get another one. It doesn't invite contemplation; it doesn't invite serious content. (Jim)

Jerry, a college student, on the other hand, describes his hesitancy about the use of hymns:

> Again, if you look at that seeker-oriented service, or helping them to come along, the old hymns, in today's day and age don't lend themselves to helping that person. It's like the wording of it—hard to understand—and sometimes the old style makes people to "ah, it's typical church." Whereas our church keeping up to the times and just using the music and the style of the period, just like it's always done, has really helped.

As an overall directive, one church choral director made repertory choices, "first and foremost, text wise" (Susan). For other Evangelicals, though, more attention has been given to whether or not the music was an expression that connected with the people rather than a concern about how the Word of God was being reflected in the text. This may have been because people 'assumed' that the

texts should be theologically and doctrinally correct—a sort of given. It seems possible that the value of a personal relationship with Christ and the emphasis on reaching out overshadowed and squeezed out a concerted focus on text as a full, authoritative representation of God's Word and Truth. One wonders how many people choose a church because they can find a personal expression through the musical style rather than a full, theologically sound doctrine. This reflects a major canonical shift away from the text-focused, hymnic tradition.

### *The Development of CCM*

One of the most prominent characteristics of current Evangelical music practices is the use of popular musical styles with a Christian text: CCM. The use of this music raises questions about Evangelical culture: its values, culture, practices, and understandings.

Because Christian colleges exist within the Evangelical culture, these practices and values also impact Christian colleges and their choral programs. To gain a deeper understanding of the role of CCM, my inquiry will first look at the historical development of CCM and then its impact on Evangelical music practice in the late part of the twentieth-century. Its development reflects Evangelical practices and values and gives voice to the actions and experiences of many Evangelical musicians.

*The Jesus Movement*

As I have discovered, the importance of a personal relationship with Jesus Christ and a desire to 'reach out' are two foundational values for Evangelical Christians. In an attempt to respond to these values and strive to be culturally current, early contemporary Christian music developed in the late sixties and early seventies, and was influenced by two streams–rock and roll and youth church music. Romanowski (1992) writes that CCM was not a new musical hybrid but merely used existing music for evangelistic purposes.

> It is best defined as evangelical popular music that co-opted existing popular music styles with religious lyrics added for ecclesiastical purposes, specifically, worship and evangelism. (p. 79)

The development of CCM was set against a backdrop of significant changes that were taking place in Western culture in the 1960s. Driven by a mandate of evangelism and personal expression, some members of the church felt that our canon of music was ineffective and irrelevant. Balmer (1999) outlines these feelings:

> Although it would be an understatement to say that evangelicals were slow to warm to rock 'n' roll, by the late sixties some evangelical musicians recognized that the strains of "Make Me a Blessing" and "Bringing in the Sheaves"...could no longer compete with "Hey Jude," "Alice's Restaurant," and " I Can't Get No Satisfaction." (p. 35)

Rock and roll represented the counter cultural movement of the secular youth of the late sixties. It likewise offered Christian youth an opportunity to distance themselves from what they saw was apathy and an out-of-date approach by the

established Church as well as the adult world it represented (Howard and Streck, 1999, p. 27). As a result, through the 60s and 70s, Christian artists began to incorporate more pop and rock oriented styles in their music—albeit more watered-down versions (Howard and Streck, 1999, p. 28).

The most significant movement that began using rock and roll as a Christian musical expression was the Jesus people. These youth were characterized by many current secular characteristics: long hair, ratty jeans, bandanas and folk art. They also had some uniquely Christian characteristics: contemporary paraphrases of the Bible, Christian symbols such as the cross and fish (necklace crosses were common), a sell-all-you-have philosophy, and the challenge of institutional authority. The Jesus Movement was part of a larger evangelical revival in American Christianity that involved Protestants, Jews, and Catholic charismatics (Romanowski, 1990, p. 69). They felt, however, that the established church had lost its vision and passion for reaching out. The new musical expression gave them their own music that was then used as a tool for evangelism. The West coast was the setting of its early start:

> June 1967. The heat radiated off the sand. The breakers curled, crashed, and rolled. The air tasted of salt. School was out, and Redondo Beach was packed. Somehow, someone had obtained a permit, set up a stage, hauled in some equipment, and turned on the juice. Which is how I was introduced to Jesus music – rock, salted with salvation lyrics. (Long, 1996, p. 20)

The use of secular music, particularly rock and roll, and Christian lyrics together created some interesting dilemmas. Since it was popular with the youth, it offered Evangelicals a way of relating the gospel of Christ to the youth of the

day. The problem came with the use of secular musical forms—particularly one that many people associated with sex and rebellion. The "religious opposition to rock and roll may have peaked in the 1970s, but has yet to die away completely" (Howard and Streck, 1999, p. 32). It is interesting to note that one of the interviewees, a young college student, said "I don't think everything should be drab...[but] some genres of music like rock and roll...were founded in rebellion....It's disorderly...some of the music is disorderly and the associations. Then you get to some of the pop and that gets into grayer areas" (Jane). The ideas about association persist!

The Jesus movement was the main impetus behind the use of rock and roll with Christian lyrics. Romanowski (1990) sums the Jesus Peoples' ethos regarding the use of the secular music and its impact on Christian music:

> In their own judgement, the Jesus musicians were spearheading a contemporary style of music which expressed traditional Christian themes in the current vernacular. As an expression of the whole Jesus Movement, the music itself was a curious blend of the sacred and the secular. Lyrical content was more important than style; the sounds that were popular at the time were combined with straightforward lyrics announcing Jesus as the solution for life's dilemmas. The goal was communication of the gospel through contemporary music. This style of music making became the model for the entire CCM recording industry. (pp. 106-107)

The Jesus Movement influenced Evangelical culture in other ways. One, they encouraged an emphasis on the second-coming of Christ, and

> that the apocalypse was imminent. Believing that the Second Coming of Christ was near, they held that there was no need for social or cultural activity other than evangelism. For them, communicating the good news of personal salvation in Christ was paramount. This evangelistic mandate shaped virtually everything they did, including music. (Romanowski, 1990, p. 62)

Second, they had converts from youth culture, and in particular, rock musicians, who embraced Christianity and began to express their faith in their music (Howard and Streck, 1999, p. 31). Third, campus movements were influenced by Jesus People. Fourth, the coffee house phenomenon was closely connected with the Jesus Movement. These offered an informal atmosphere where traditional church music would not fit but Christian lyrics set to rock music would. Fifth, they began, not unlike secular culture, to emphasize mass media through the production of recorded music.

As such, the early Jesus Movement musicians gradually became more organized and involved themselves in producing, promoting, and distributing records of their music. "Popular music—country, folk, and especially rock—in the forms of mass-produced records, radio airplay, concerts and later video—was immediately recognized for its tremendous potential as a communication medium among young people" (Romanowski, 1990, p. 89). The idea of 'reaching out' was being applied in new, unexplored ways. While the Jesus movement was absorbed into mainline evangelicalism during the 1970s, it created a strange blend of ministry, music, and culture. It was to be accompanied by concurrent musical developments from *within* the church. These would have an equally significant impact on CCM.

*The Youth Musical*

As the boomer generation hit its teenage years, the interest in reaching them (evangelistically) was a concern for many Evangelical groups and "there were other Christians from the older generation who were also interested in using popular musical styles for youth ministry (Romanowski, 1990, p. 125). Contemporary musical styles were seen as a way of accomplishing that goal. One well-known composer/arranger, Ralph Carmichael (the composer of the theme song for the 1966 movie *Born Free*) became one of the most significant and influential figures in the development of Christian music which reflected contemporary styles. Though certainly not rock music, Carmichael's compositions did incorporate moderate versions of contemporary styles. One of the main venues for this was the youth musical and during the late 1960s and 1970s, a number of musicals were offered to Evangelical churches. These were written for youth groups (youth 'choirs', although the term was not as popular because of connotations with 'choir') for the expressed purposes of involving youth in some form of church music as well as appealing to non-believers. Mary talked about her experiences as a youth:

> Where I grew up choral music was very much in. I grew up singing in choirs. There would be choirs for every age, children, youth, adults. As a congregation, I grew up doing hymns. As a teenager the youth musical came in. That was a big deal; to me it was the turning point.

These musicals had a great impact on church culture because they came from within. Romanowski (1990) talks about the success of the musicals:

> There were two main reasons for the enthusiastic response from churches. Many congregations discovered the sacred musicals were an effective means of outreach to young people. The Christian musicals all probed struggles in the youth scene—drugs, the generation gap, hypocrisy, and faith issues. (p. 130)

While not as iconoclastic as the Jesus Movement (who used rock music), the impact of the youth musical is equally significant. Youth musicals involved youth that *were already part of the church culture* and, in this way, inculcated contemporary music directly into the Evangelical church.

The blending of rock music from outside the church and youth musicals from within the church had a great impact on the churches' music. As Romanowski (1990) points out:

> The major impetus for this growth came from a fusion of the two main influences on contemporary Christian music...Jesus music and the youth musicals brought the two strains together to create something new in contemporary Christian music. (p. 135)

*The Concert Scene*

In addition to the Jesus Movement and the youth musical, there were also a number of 'extra-church' events that encouraged the wedding of Christian ideas with secular musical styles and venues. Concerts by Christian artists became popular with Christian youth and this resulted in increased record sales and the propagation of new musical styles. Some churches gave their stamp of approval by sponsoring record labels. Jesus festivals were organized which were modeled after rock festivals. Even secular pop artists were using religious themes for their music and two rock operas with religious themes, *Godspell* and *Jesus Christ*

*Superstar*, were influential in the late 1960s and 1970s. While the idea of secular and sacred together was syncretic and totally unacceptable to some, many Evangelicals became comfortable with the idea. The recording arena responded to this thinking and "this utilitarian view of culture was also very characteristic of most Christians in the popular recording industry. They justified CM by the potential they saw for the music to minister to youth" (Romanowski, 1990, p. 113).

*The Two Manifestations of CCM – Concert and Praise and Worship*

Currently, CCM has two primary manifestations that impact Christian musical life and culture. The first features artists who present their own music, which is intended for performance only and, as such, this music is closely connected to the recording industry. The second manifestation of CCM began to gain momentum in the early 1980s and features artists who record praise and worship music. CCM pioneer Dallas Holm argued that music was, biblically, to be used for the praise of God. This music was "designed for the praise and worship of God...and music's role in worship was something to be celebrated and extended" (Howard and Streck, 1999, p. 61). The use of CCM for worship began to increase and influence churches across North America. In a study published in *Your Church* magazine in July/August 1997, the number of American congregations using predominantly nontraditional music in their worship service has more than doubled from 1993 to 1996 (Reported in La Rue, 1997, p. 67). It

is interesting to note that both CCM concert music and Praise and Worship music have impacted Catholics as well. John Allen (1997) reports that at the National Catholic Youth Conference, November 20-23, 1997, 14,000 youth were entertained/lead in worship by a number of Protestant CCM bands. The event included a mosh pit and crowd surfing. Quite a change from traditional Catholic worship!

These two manifestations of CCM, at times, have almost blurred into one—at least by having common performers and a common musical language. In some cases, the artist as performer and the artist as worship leader are nearly indistinguishable. Many CCM artists have made praise and worship their focus, touring the church circuit without pretending to offer an outreach to the 'lost'....Praise and worship music was reconceived as a tool in the evangelistic repertoire (Howard and Streck, 1999, p. 63).

*The Business of CCM – The Recording Industry*

The earliest attempt at developing a Christian recording business began in 1971. These modest beginnings began with churches and soon became organized into small record companies. While Christian ideals discouraged Christian bookstore owners from selling the new Christian rock, these hesitations gradually waned. As Romanowski (1990) points out, "the merry ring of the cash register helped persuade stubborn Christian retailers to change their aesthetic sensibilities" (p. 136). One of the ways that this happened was the replacing of

'Jesus music', and its associations with counterculture, to a more acceptable Contemporary Christian Music (Romanowski, 1990, p.146).

The pattern for CCM remained the same for the period from the mid' 1970s to the early 1990s. In the early years, however, significant growth in the Christian recording industry was limited because of poor distribution, a niche market, limited audience, and limited publicity. As a result Christian business people began to develop "a religious entertainment industry that paralleled its secular counterpart not just in musical styles and trends, but in business and marketing techniques, management, concert production, publicity, and glamorization" (Romanowski, 1990, p. 155).

CCM has continued to grow and develop a list of commercial ventures both in the recording and support industries:

> Mainstream media interest is at an all-time high, with New York Times, Forbes, the Wall Street Journal, Chicago Tribune, CNN and other mainstream media outlets devoting extensive coverage to the music and its artists. (Price, 1995, p. 33)
>
> CCM Columbia House membership of the Christian music club, launched in 1993, has 125,000 members (as of May 15, 1995) while the Classical music club, launched in the 1950s, has around 140,000 members (Howard and Streck, 1999).
>
> There are 5,000 plus Christian bookstores in 1995. (Rabey, 1995, p. 55)
>
> The Family Channel and Target Stores recently joined forces with Christian music's major labels to launch a $500,000 promotional campaign to increase viewership of the Dove Awards and make consumers aware of a 12-song cassette sampler available in Target Stores. (Price, 1995, p. 33)
>
> Magazines include: *Contemporary Christian Music, CCM Update, Counter Culture, Cross Rhythms, (Harvest Rock) Syndicate, Heaven's Metal, Inside*

> *Music, Kamikaze, Noteboard, Release, 7Ball, The Rock, True Tunes News,* and *Visions of Gray.*
>
> Websites include: www.wordchoralclub.com; www.chazm.com/cmb; www.hometown.aol/com/clinksgold/omnimusic.htm.
>
> Christian music has its own award system – the "Dove Awards."
>
> Secular companies seem suddenly interested in the Christian market because of the potential revenue. (Howard, and Streck, 1999, p. 55)
>
> This culminated in a number of secular companies buying CCM companies:
> Zomba owns Benson, Brentwood, and Reunion.
> EMI owns Sparrow, Star Song, Forefront, GospoCentric.
> Gaylord Entertainment owns Word Records. (Olsen, 1997, p. 80)
>
> According to RIAA, the genre ranks sixth in popularity behind rock, country, urban contemporary, pop and rap, respectively. It is ranked ahead of classical, jazz, oldies, new age and other formats. (Price, 1997, p. 45)

CCM's growth has come, in part, because of 1) the success—relative to most CCM artists—of individual Christian 'superstars'; 2) the increase in quality of CCM recordings; 3) the increase in the number of Christian radio stations; 4) the investment of large capital investment from secular companies; 5) greater and more effective distribution systems; and 6) the development of a distinct, predominant CCM musical style. As Romanowski, 1990, points out, this has been called MOR—middle-of-the-road—Adult Contemporary. This "became the musical main stream of the reformulated gospel market" (p. 180). This is not to say that this style was, and is, the only style of CCM. As he later pointed out:

> CCM…encompassed just about all of the musical styles current on the popular charts, including folk, country, middle-of-the-road (MOR), easy listening, contemporary rock and pop, hard rock, new wave, heavy metal, soul gospel, jazz-rock, a cappella, and rap. (1992, p. 79)

## *CCM and Evangelical Musical Practices*

The interviews revealed some distinct aspects of CCM that opened understandings concerning the influence of culture on church practice and, specifically, its music. It seemed to me that most of the interviewees had very strong feelings about CCM's purpose and the use of music in the Church. No one seemed untouched or unconcerned.

As a hermeneutic researcher, I had to look for hidden meaning in the text of lived experience and the interviewees' interpretations of it. My search often had to employ a hermeneutical imagination as I absorbed the "text" and its understandings from others and compared it with my own. A mere description of CCM and Evangelical culture was replaced by a quest for deeper, hidden meanings, meanings that were "true" to the lived text of the interviewees and mine.

### *CCM Connects with People*

One of the most recurring themes was the idea that CCM offered 'connection'. This was expressed in different ways. Many interviewees talked about an aural familiarity to the music because it reflected the culture and music that people were used to hearing. **As Peter pointed out, "we always have to establish a relevancy of faith to a particular culture." This suggests that faith must be part of my culture. Wes, a church musician, agreed.**

> I think the church has got to stay current. It has to be now. It has to be on the cutting edge....It's got to be an opportunity for them to come in and be real in their emotions, in their musical taste.

The idea that music must connect with people was often associated with outreach. John described his situation:

> We've tried to become more outreach oriented in the past few years because we felt we've been less good at that than we should have been. So in doing so, we've really tried to challenge our people to draw their friends and family who don't know the Lord to a place where they can hear the truth but bring them in. We don't want it to be some stuffy experience. We want it to be something that connects with them on a personal level using a medium that they can connect with. That they go, "Oh, this has some familiarity to me, I think I like this and oh, what an incredible thing is being communicated to me that really hits my heart." I think that's how the influence has changed, or how the influence has reached. The focus on outreach has pushed or forced us into changing the way we do things a little bit.

The importance of connection seems to relate to the value that Evangelicals place on a personal relationship with God and the importance of reaching out. This later value is best achieved, according to most of those interviewed, by using a musical language that is familiar to the unbeliever. CCM offers that familiarity.

*CCM is Expressive*

Closely linked with the idea of connection is the idea that music is expressive, that it represents a 'heart language'. The importance of the expressiveness of music was stressed in some of the interviews. Peter commented that, along with an acknowledgement of a transcendent God, there is a personal response that is important.

> Because there's an aspect to worship that says "I must be able to worship in a manner that has personal meaning, real heart meaning, not intellectual word meaning, but heart level meaning. I need that". And it needs to be personalized.

Other interviewees also suggested that music is effective for expressing feelings. Jerry said that

> I think just the fact that it really communicates to our emotions...being able to express our emotions to God just really furthers that relationship with Christ.

Praise and worship songs (CCM) are believed to be more expressive than hymns, which are more doctrinal or cognitive. The dominance of CCM in many churches thus reveals an important value for Evangelicals: the emphasis on expressive, 'feeling' music that is associated with a personal, intimate relationship with God rather than an impersonal, distant one.

*CCM is Commercial*

The interviews also revealed that another cultural reality of CCM is that there is a close connection between CCM and consumerism. CCM is conceived as a commercial enterprise. The fact that CCM has grown into a business that moves nearly a billion dollars of product every year suggests that it is not only commercial, but it is big business. Why has CCM allowed, even sought, for commercialization? How have Evangelicals reconciled their purposes with overt commercialism?

To this point in our inquiry, I have sketched a brief history of CCM's development. From a fringe movement that made its first church-sponsored

ventures into the recording industry from someone's garage, it has grown to a multi-million dollar business. Evangelicals purposefully sought ways to reach out to contemporary youth by using a contemporary medium and musical style. To this end, rock and roll has been used to coalesce with other influences to form a middle of the road style (Adult Contemporary) and become a major player in the recording industry and a dominant force in the Christian community. However one responds to the fact, CCM is closely connected to its commercial setting. It has, to a great extent, become a product that is commodified and consumed. Its music is driven by consumer taste (or at least what recording executives anticipate will be consumer taste). Selection, production, distribution, and promotion of CCM by recording and publishing companies have had a significant effect on the repository of many Evangelical churches. This raises challenging questions for the church. When Western society is a capitalist society, is it any surprise that the church would not be influenced by this? Are there inherent difficulties with this? Is commodification of sacred music syncretic to its purpose and intent? How can a balance—if, indeed there can be—be made between reflecting or connecting with culture and influencing or affecting it?

What has been true for the recording/music industry, has been also true for local churches. From its beginnings in the Jesus Movement and the Youth Musical, CCM has moved from a fringe movement to a place of near dominance in many Evangelical churches. The predominance is great enough to cause one of the interviewees to lament, "I'm not against the presence of contemporary

church music in the church. I'm against the dominance of it" (Wayne). The result is that, both as performance music and praise and worship, CCM has attempted to merge aspects of popular music culture with Christian beliefs and values. Whether or not this has been successful and whether or not this is consistent with Christian belief and practice is highly contested. Some of these concerns will be given voice in the discussion of canon.

This dilemma is not new to Evangelicals. According to Rideout (1993), the mix of secular and sacred has been present in gospel music as well. In his study of gospel music from 1940 to 1960, he summarizes that

> 1. Personalities effected change
> 2. Changes hinged on theological tenets, charismatic performers, and business practices which combined these
> 3. Secular/sacred mixing of styles was not a problem for performers.

How has this affected Evangelicals? Some of the interviews suggested that it has had negative effects on Evangelical music. For example, one of the results of this phenomenon is what one interview termed "taste-defined" choices. The symbiotic relationship that CCM has with Western consumerism sets up a situation where consumers buy according to their individual preferences. The idea that worshippers involve themselves in taste-defined worship and music choices squarely confronts the sensibilities of some of the interviewees. Wayne, for example, explained:

> I think, most times, it has brought a congregation or broader church body, or something like that, squarely into the main stream of consumer society. I find that to be very negative. And, so, we are wanting to hear what we like and makes it extremely difficult to find music that everybody likes. Let me rephrase that, it makes it impossible to find music that everybody likes.

> But the fact the bigger problem is that that is what we're trying to do, when, in fact, that shouldn't be the goal.

Jim reflected the same thoughts.

> But the prevalent mission of the church was "we'll have nothing that will be a barrier to those who are seeking". And so they caved in on these basic values to go for a niche marketed, age-defined, taste-defined service which excluded the most valued people within the congregation who were then marginalized to the first service.

This situation has impacted churches a great deal. Dave suggested that, since attenders are selecting churches based on musical taste rather than denominational allegiances or connection,

> then you need to keep that music to keep the people, then I would really question about them being true disciples if the music is what keeps them going to that church. People want to talk about the consumer mindset but that's where the church has to be balanced in everything.

*CCM is Youth Culture Dominated*

Many of the interviewees suggested that much of what drives CCM is a desire to accommodate youth taste. Some strong ideas—both for and against CCM—surfaced from the interviews. Wes argued that recent church music has been appealing to the youth:

> It would appear, from my perspective, that it has engaged the youth culture. And that's the future of our church and if they're not engaged in church then we are in trouble. So it's spoken a language that they can understand.

While many of the interviewees felt that connecting with people was valuable and important, some trends made them uncomfortable. Jane wondered about what the use of CCM meant for youth:

> Is this music what they find worshipful or is that just what they've trained themselves to find worshipful because that's what...they find an identity in, they find it fun, it's not work...that's the kind of music that everyone their age will accept from them.

Some talked about the pressure to exclude other styles in favor of CCM. Peter, for one, pointed out that

> the usage often is to the exclusion of all other musical styles and genre and music of the ages. It's like they believe that anything outside of CCM is poison. It's going to be the death of the church. It's going to be poisonous to believers, the death of church growth. That's how it's being used and that scares me.

What was interesting to me is that, while CCM was criticized for excluding other styles, one of the most recurring ideas in the interviews was a call for variety. For example, Mary said that she has "a very eclectic taste in music and I don't want to go purely classical nor do I want to go purely rock. So I like the variety." Sharon thought that having different kinds of music fits the mission of the church "because every time you have a new person in you have a different background, different tastes." Susan pointed out that they "have to have an eclectic program because we have an eclectic congregation, particularly in this church". While there were calls for variety, there were some interviewees who felt that CCM is too musically narrow, focusing on youth culture acceptability. Similarly, Wes, a church music director who was quite comfortable with CCM musically, felt that it had little variety in its themes. He pointed out that "there's a gamut of topics that are missing in the pop Christian repertoire." Maybe the desire for musical relevance overshadows the desire for theological and doctrinal breadth.

In general, though, the interviewees recognized the impact that current youth music tastes have had on CCM and the Evangelical church. As part of an overall search for relevant music and meanings to reach its members, the youth culture dominance has been justified by Evangelical values. It seems that the attitude is that what works for the youth is what we need to use for everyone. The question is, however, have some of those values been compromised in the process?

*CCM is Stylistically Specific*

Another distinctive characteristic of CCM that came out of the interviews was that CCM is based on unique stylistic characteristics. The interviewees particularly referred to praise and worship CCM which has manifested this in a number of ways. First, the use of style-specific instruments has allowed new instruments and musicians, including drums, guitars, keyboards, and ancillary percussion, a place in contemporary worship services. Peter notes that "it's the style and the instrumentation. And you can't have life and be contemporary without certain instruments." While this has allowed some in, it has ostracized others, including organists and, less often, pianists. (See La Rue, 1997. From 1993 to 1996: Guitars up from 29% to 46%; Keyboards up from19% to 38%; Acoustic pianos down from 79% to 58%; and drums up from 16% to 28%.)

Second, CCM has also made certain styles of playing obsolete. I can, for example, clearly remember hearing gospel song accompaniments that featured a

strong left-hand vamp with the melody in the right hand. It worked particularly well for nineteenth-century gospel songs with compound meters. It wouldn't for CCM.

Third, CCM has emphasized aural music skills rather than reading skills. In Tim's situation,

> the vocalists are learning everything by rote and the musicians are learning everything by chord. It works extremely well. The volume has intensified because they're not looking at a piece of paper, and not even concentrating on that. Their whole focus is the emotional expression to God.

While this is likely an extreme example, it does reflect a tendency to de-emphasize music reading skills and emphasize aural skills. These aural skills were most often described as improvisation. While, for the most part, Western art music is based on a written tradition, much popular music, including CCM, is based on improvisatory/aural skills. Sherry, for example, talked about the similarities between jazz and CCM with respect to improvisation. Jane reflected on her skill as a classically trained pianist and her experiences playing CCM:

> DQ - What is there about CCM? What can it teach...?
>
> Jane – A lot would be the experience, especially if you are a soloist...first of all being guided by somebody like a conductor, a choral director,...
>
> DQ – Nobody has said that...so there's a lot of similarities. What about differences? When you play *Shine, Jesus Shine* do you play just the notes? When you play Chopin, do you add to your Chopin?
>
> Jane – No!
>
> DQ – But if you don't with *Shine, Jesus Shine* it's pretty square.

> Jane – That goes back to the easy thing. It's very easy to learn and then you add to it, which is kind of neat.

The fourth way in which CCM is stylistically specific is that there are unique sounds and practices that are inherent in CCM. Susan said that CCM has "a different understanding". Dave described a situation where even older pop musicians are 'left out' because they lack the understanding needed to create specific sounds.

> It's the guitar riff that people recognize from the sound track – they're not sure of the words. A lot of contemporary songs today, my older guitar players can't do these songs because everywhere. (He gave examples) They all start with a distinctive guitar pattern, an acoustical guitar pattern or an electric guitar pattern. That is the signal to the congregation of what song we're going to sing now.

While some of the interviewees felt that CCM was too simple, others felt that there were aspects of the musical style which are actually quite complex. Bill comments:

> The potential negatives I see are, number one, it's far too complex and demanding musically to be lasting over the long haul. That affictionatos [sic], those that are really dedicated to that musical style and who love praise and worship music can sing them simply because they have heard them enough that they can aurally mimic what they've heard. For me it's kind of like going to an *Eagles* concert, you know the rock group, the people who know their music can sing along but that doesn't mean that the song are congregational in basic nature. The people who sing along because they've heard the songs enough and they like them enough that they mimic them.

As Eagleton (2000) has defined it, the culture of Evangelicalism is a "complex of values, customs, beliefs and practices which constitute the way of life of a specific group" (p. 34). Three values that have been identified through the interviews and my own personal understanding are the importance of a personal

relationship with Jesus Christ, reaching out, and the Authority of the Word of God. It is within this culture that CCM must make its home. It must satisfy or, at least, be *perceived* as satisfying the values and beliefs of Evangelicalism. It seems to me that to an extent, CCM does. The value of a personal relationship with Christ is "met" with its focus on connection and familiarity, as well as the emphasis on personal expressiveness. To many Evangelicals, personal relationship suggests communication, involvement, and intimacy. CCM offers them. Evangelicals also value reaching out and one of the most important groups to reach is the youth. Allowing, or even encouraging, music that is appealing to the youth is simply accepted as a way to reach them for Christ. That may even come at the price of style specificity and it is a way of intentionally focusing on evangelism.

The development of CCM, while reflecting Evangelical values, has occurred within the larger cultural phenomenon of the Western world. I will briefly focus on some of the ways that the interviewees felt that Western culture has affected Evangelical culture. I will then turn my inquiry to some aspects of Western culture and how they speak to these issues.

## Culture and Music in Western Society

### *The Church and Culture*

The interviewees isolated a number of ways in which Western culture has impacted Evangelical churches and their music in the later twentieth and early twenty-first centuries. These included technological aspects such as recorded music, video projection, sound systems, lighting, electronic instruments (in a word, technology) as well as commodification, mass communication, pop music, and the World Wide Web. The interviewees' comments seemed to gather around two ideas.

First, the interviewees observed that the Evangelical church, although usually behind, tries to reflect culture. Sherry feels that the

> church is always just a little bit behind. So there's a change in the pop music in the world and about ten years later the church is starting to use that kind of music, whereas at that time there's been a new change and so there's kind of this letting that influence happen but at a fairly slow rate.

Second, a number of the interviewees believe that there is a tension between the use of secular cultural symbols and the Evangelical mission and message. Peter puts the dilemma in New Testament terminology.

> Overall, the Evangelical church, we're not comfortable in our culture. We don't know how to be *in* the world but not *of* the world.

Being *in* the world for some means using Western cultural symbols. Many of the interviewees thought, for the most part, that the reflection of culture in the Evangelical church has been a blessing. It offers the church a relevant means of

sharing the gospel through a significant musical style, mass communication and relevant meanings. Tim, for example, believes that the church must adopt some of the entertainment philosophy:

> I think, once again, the world is out to compete for great entertainment value in the minds of the people. That, in the Western culture, entertainment is one of the strongest pulls in our society....I think that because our generation is consistently looking for the values of entertainment, that we as a church need to recognize that there is a competition for the minds and hearts of men and women. I believe that many churches are not in that area of competition whatsoever – they're not even there.

Carrie confirms the desire to reflect culture:

> I think it must have because music in the church has changed. Look at music in the church...we should be, in some ways..., we should be reflecting culture. The message hasn't changed but the way we share the message has...

The disadvantage may be that the very use of these cultural meanings can be a detriment to the gospel. This includs an acceptance of a prosperity theology, a focus on entertainment, the dominance of youth culture, electronic rather than personal presentations, and commodification. Harry believes that the proliferation of recorded music has established a musical performance standard that is impossible for the average person to reach. He comments that they have been

> a detriment, especially when it comes to people like me whohas a focus of education. Because all of a sudden the norm becomes the perfect standard and that's just not reality. We're living in a virtual reality in music because recordings have now become the standard of whatever our expectations are and when we don't meet that, it's not good. And I think it's been real detrimental, not only in churches but in society as a whole.

Jim, for example, believes that the church has surrendered to an entertainment philosophy. He suggests that technology is, most of the time,

> really for the boys at the back [the sound personnel]—so they can have fun. The old idea of an acoustic environment, we've been fighting that for the last twenty-five years. What we now have arrived at is an entertainment mentality where the most important musicians are the ones with the microphones rather than the ones in the pew. We've kind of lost this participatory place.

While these concerns were raised, little specific advice surfaced. More than any other, there was an underlying call for the clarity and integrity of the Evangelical message. While the interviewees felt that the secular cultural symbols and mediums could be used, the worship experience and the presentation of the gospel must be kept "pure". This "purity" comes from making sure that there is thematic diversity (Derek and Wes both talked about the narrow scope of themes in CCM), an experience with God (Tim talked about the expressive aspects of worship), adherence to the Word of God (Peter stressed this point), inclusiveness (Jim talked about the importance of the church body singing together—a counter-cultural activity), and the use of cultural symbols and mediums which are consistent with Evangelical values.

The tension that has been created between secular cultural symbols and Evangelical ethos has also been reflected in secular music. As was discussed earlier, I have sensed a tension between church music and Western art music in Christian music education. The Evangelical church has been the locus of a similar tension, between the established hymnody and the new, popular forms

that are represented by CCM. But the church is not the only place that struggles with tensions between musical practices. Secular society has witnessed a tension between the musical practices of Western art music and popular music. While a number of issues concerning church music have been raised in the interviews (including commodification, mass communication, aesthetics versus function, and the role of technology) many of these themes are also paralleled in secular culture. The greatest tension is found in issues surrounding high culture (represented by Western art music) and low culture (represented by popular music). The values that each of these represents i.e. high and low, sacred and secular, and traditional and contemporary, reflect heart-and-soul questions for music educators. Uncovering meanings that are represented by high and low culture, may assist in understanding the issues that are part of Evangelical and educational culture.

### *High Culture Values*

There are, within the camp of high culturists, a number of values and principles that are held to be particularly important. Understanding the values or what is important to a group will help to explain what motivates them. Why, then, do they make the choices that they do? What is important to them? What constitutes authority for them?

The first of these is the value placed on aesthetic experience and understanding. Gans (1974) writes that

> all human beings have aesthetic urges; a receptivity to symbolic expressions of their wishes and fears; a demand for both knowledge and wish-fulfillment about their society; and a desire to spend free time, if such exists, in ways that diverge from their work routine. Therefore, every society must provide art, entertainment, and information for its members. (p. 67)

High culture advocates, however, view aesthetic experience with particular definition. Fiske (1989), quoting Bourdieu (1984), suggests that high culture members value aesthetic "universals". Their response to "a highly crafted, completed, and self-sufficient object, worthy of respect and preservation" is to curate the ideas and texts in universities, museums, and art galleries (p. 123). The aesthetic value is not limited to a specific time, but it has qualities that are timeless. The aesthetics of the bourgeoisie demand that their art should be valued to the degree of its appeal to human and aesthetic universals rather than to the specifics of the here and now; even though some art may be "realistic" and refer explicitly to the details of the everyday, the middle-class "appreciation" must be able to look through these to the "universals" underlying them (Fiske, 1989, p. 138). Rather than valuing those aspects of art which relate to the everyday world, high culture aesthetics values the universal, eternal elements of beauty, form, and truth—truths that transcend individual situations, opinion, or preference.

High culture, armed with its assurance of aesthetic universals, took the next step and began to establish standards for cultural texts. These standards would apply to music, visual arts, theater, literature, and any cultural text that could be addressed and qualified.

Implied in these ideas is the belief that "art is for art's sake". Rather than being a commercial venture, a functional tool, or ancillary to some aspect of day-to-day life, art is to be valued for its own intrinsic qualities or beauty. It should not be subordinated by externals or subject to other agendas, but should be separate and elevated. It must have an aesthetic transcendence that features a distance from normal activity and existence. And so "relevance to one's immediate social context is not a middle-class criterion for the evaluation and enjoyment of art" (Fiske, 1989, p. 138). As such, it is able to represent and deal with issues that transcend everyday life – questions of social, political, and philosophical nature. Art doesn't need validation by purpose or use. "From the middle-class point of view, it is 'barbarism' to ask what art is *for* because to do so would question its disinterestedness or distance" (Fiske, 1989, p. 139). Its value is intrinsic, not in its function.

Also implied in this system of aesthetic values is its tendency to value a re-ordering and challenging of existing convention and understanding. High culture publics, for example, take steps to borrow from "outside sources" including low culture, folk culture, and world culture. The borrowed material is then transformed into something that is acceptable as high culture—a redemption follows the appropriation. This phenomenon can be easily seen in music where master composers (representing high culture) have taken folk tunes and incorporated them in "classical" music. Jazz has also been appropriated by high culture, from a low culture existence to a high culture infatuation. The two still

make uneasy bedfellows, but a transformation has taken place never-the-less since a low (popular) culture genre has been adopted by high culture. This transformation has also had an impact on institutions. Universities offered few jazz courses twenty years ago, but now there are entire jazz departments in what are traditionally elite (both musically and culturally) music schools. What is crucial in this process, though, is high culture's attempt to control new material. It must be acceptable within high culture's aesthetic and will often be approached and used differently in its new setting. The ability to re-order and challenge is possible since high culture text does not attempt to reflect day-to-day life and reality. Because of its disinterest and distance it has from this reality, high culture has the freedom and potential to re-order and challenge.

High culture values a position of influence. Part of its mission is to direct and teach society in aesthetic awareness and understanding. Because of a self-perception as cultural leaders and providers, high culturists have bemoaned the loss of control and influence in society. Gans (1974) outlines the situation:

> As the economic resources and power of the rich patrons decreased, the creators of high culture were forced to leave the court society and look for support and audiences elsewhere. Eventually, they had to compete with popular culture in what might be called "the culture market." These changes could only seem undesirable and threatening to many of the creators of what was now explicitly described as high culture. The decline of the court reduced their source of support, and their privileges. The rise of a huge market for the popular meant for them not only a severe reduction of cultural standards but also a loss of control over the setting of standards for publics of lower status and education. In this process the artists forgot the subordination and humiliation that they had often suffered at the hands of their patrons, and failed to appreciate the freedom and dignity that they acquired even as they lost their guaranteed audience and its economic support. They solved the problem of their audience by denying that they

> needed one; they created only for themselves and their peers who could appreciate their work. (p. 53)

At the hands of what appears to be popular culture, high culture had suffered the hard blow of being ignored. In my experience, this has been the case in Evangelical churches which has used very little Western art music in it services. In turn, high culture values the existence and maintenance of cultural boundaries. By establishing and maintaining cultural boundaries, high culturists are able to define the difference between high and low cultural groups. High culture has maintained exclusivity by education, social status, financial resources, and political influence. Although high culture thrives on this separation, interaction with low or popular culture does exist. This relationship is, as far as high culture is concerned, similar to a teacher and student relationship. High culture provides the leadership and guidance for those who are less educated and they, in turn, are expected to be appreciative recipients. It perceives itself as setting aesthetic standards and supplying the proper culture for the entire society (Gans, 1974, p. 78). This role, in turn, demands that high culture protect its borders and maintain its standards as guardians of correct culture.

Fiske (1987) suggests that one of the ways that high culture maintains the borders is by keeping art difficult. Culture is used to distinguish among classes, and to disguise the social nature of these distinctions by locating them in the universals of aesthetic taste. The difficulty or complexity of high art is used first to establish its aesthetic superiority to low, or obvious, art, and then to naturalize

the superior taste and (quality) of those (the educated bourgeoisie) whose taste it meets (Fiske, 1989, p. 121). While most of the interviewees were careful not to denigrate CCM or pop culture directly, other Western art musicians are more likely to do so. Because high culture has developed a "difficult" culture, it can now create boundaries to keep those not in the know out. Artistic complexity is used to create and maintain class distinction.

Non-participation, or, at least, controlled participation, is also a value of high culture. Since a distance must be kept from the text, a restrained control must be present that indicates respect and a sense of critical appreciation. Audience participation is intermittent, distant, highly ritualized, with obligatory applause, and even shouts of enthusiasm, reserved for the end of the performance (Bourdieu, 1984, pp. 488-489). High culture expects participants to respond within the "fence," or limits, of proper response. Actual disgust ensues should some members of the audience applaud after the first movement in a performance of a string quartet or some other inappropriate moment. The same is true for the *type* of response. Many responses that may be acceptable for a hockey or football game are held to be inappropriate for a theatrical or operatic production.

> It is also important to high culture that its text is not created for profit.
>
> Since the culture serves a small public that prides itself on exclusiveness, its products are not intended for distribution by the mass media. Its art takes the form of originals distributed through galleries; its books are published by subsidized presses or commercial publishers willing to take a financial loss for prestige reasons; its journals are the so-called little magazines. (Gans, 1974, p. 77)

A not-for-profit stance by high culturists distances them from the commercial, mass culture that, they believe, is merely a commercial venture and has little or no value as quality culture. Being *too* popular equates with being common and mass-produced equates with poor quality. High culture is more content to present itself as unique, having qualities that are not a consumer item. It seems to suggest the idea that to consumerize culture is to lose culture.

Creators and critics are also valued in high culture. Performers may be appreciated, but it is the creators and critics who are given the highest regard and status. It is the creators who shape and create the artwork, incorporating the tensions and issues of high culture concern. Critics are sometimes even more important than creators, because they determine whether a given cultural item deserves to be considered high culture, and because they concern themselves with the aesthetic issues which are so important to the culture (Gans, 1974, p. 78). The training, understanding, and skill of creators and critics are directly linked to their esteem within high culture. This once again reflects the values of aesthetics and art which are so important to high culture.

One of the most defining features of high culture's values is the emphasis of knowledge. Gans (1974) suggests that higher culture may be more comprehensive, but it is because they are better educated and these cultures can cover more spheres of life and encompass more ideas and symbols than the other cultures (p. 125). High culture demands a stronger educational base for its participants since it "pays explicit attention to the construction of cultural

products, such as the relationship between form, substance, method, and overt content and covert symbolism, among others, although the relative emphasis that high culture places on these varies over time" (Gans, 1974, p. 76). High culture, then, establishes the "game rules" which includes the necessity for people to understand its constructs. It is one way of establishing exclusivity. "Aesthetics requires the critic-priest to control the meanings and responses to the text, and thus requires formal educational processes by which people are taught how to appreciate 'great' art" (Fiske, 1989, p. 130). Gans (1974) sets the "bar" even higher by suggesting the level of education necessary to fully participate in high culture:

> Even so, data on the socioeconomic and educational backgrounds of high culture publics suggest that it is not popular culture which prevents people from participating in high culture, but the absence of the prerequisite background, and the lack of opportunity for obtaining it. If more people had access to high incomes and a quality liberal arts education, many present devotees of popular culture would be able to participate in high culture, and at least some of them would be willing to do so. (p. 60)

This suggests that the segregation of those that are included in high culture is not entirely one of personal preference, the influence of popular culture, or economic status, but one of education and understanding. Although it may not guarantee active high culture participation, it would give the individual the basic tools required for more meaningful involvement.

Part of the result of an emphasis on knowledge in high culture is the development of a system of codification. As quoted above, there is a strong emphasis placed on understanding ideas such as the relationship between form,

substance, method, and overt content and covert symbolism (Gans, 1974, p. 78). Gans comments, too, that "high culture standards are explicit...they are constantly applied in the literary journals, discussed by scholars and critics, and taught in the most prestigious universities (Gans, 1974, p. 116). Musicology, for example, deals with issues surrounding social, political, personal, and musical aspects of composers and their works. It has its own journals, vernacular, and paradigms with which to codify and explain. Although meaningful and vital within its own community, it also tends to be exclusive in nature, creating a self-contained culture that requires a level of knowledge and understanding to enter.

Finally, high culture creators, practitioners, performers, and audiences value innovation. Simply stated, a text which shows little development over previous texts is given less value and importance. Many artists can reproduce, many composers can compose in a particular style, but it is the ones who craft something *new* that are acclaimed. This also applies to performers. There is, however, a disadvantage to being too innovative. Should a creator or performer stray too far, especially in the direction of popular culture, high culture critics will disapprove. Many high culturists disapprove of such collaborations and this reflects the fact that high culture has not been thoroughly penetrated by capitalism. It does suggest, however, that capitalism has significant influence on high culture, much to the horror of high culture purists. These tensions seem very much a parallel to the tensions in current church music practices and repertory.

*Popular Culture Values*

Understanding popular culture values will help us to understand its music, CCM, and the tension between high and popular culture and music. Although popular culture has been accused of being under complete control of the producers of mass culture, there are a number of identifiable values that are present in popular culture. They represent the "needs" of the popular culture participants and it is the producers of mass culture who often are frustrated by their attempts to determine what those needs and desires will be in the future.

One of the distinctive features of popular culture is the value that is placed on audience participation – what Lewis (1978) calls being consumer oriented. The audience is permitted, even encouraged, to actively participate in the event. It may be a soccer match where the fans regularly invade the field, a wrestling match that allows close contact between the wrestlers and the audience, or a concert venue where the audience is dancing, moshing, body surfing, and the like. And, unlike high culture, popular culture audiences expect to be allowed to interact with the cultural event on a regular basis. This personal involvement reflects the need for connection with the cultural user resulting in a form of ownership. Once ownership is established, the event becomes one to which the participant is contributing. Fiske (1989) describes this in terms of enunciation:

> It is a study of enunciation, not of the language system. Enunciation is the appropriation of the language system by the speaker in a concrete realization of that part of its potential that suits him or her. It is the insertion of the language system into a unique moment of social relations, it exists only in the present and creates a speaking space that exists only

> as long as the speech act....Enunciation investigates the specificities of each context of use, for it is these that materialize the gap between the system and the user. (p. 37)

With this act of participation and ownership, the participant becomes a co-creator with the original creator of the text. Fiske (1989) suggests that this is particularly true with fans – persons who have active, enthusiastic, partisan, participatory engagement with the text (p. 146). Fans are particularly productive. They "fill in the gaps in the text. It explains motivations and consequences omitted from or buried in the text itself; it expands explanations, offers alternatives on extended insights; it reinterprets, re-presents, reproduces" (Fiske, 1989, p. 147). Rather than being distant and separate from the text, they value interaction with the text. It is this interaction that creates a new text. It is the production of a new text, in a process that might be called an "active aesthetic", that is valuable to popular culture.

Popular culture also values flexibility. Rather than having meaning which is established as a fixed standard, consumers of popular culture value the ability to choose which meanings they wish to apply to a text. The text, then, is allowed to meet their needs, as it were, to be consumed as they see fit. Popular texts can be used in a milieu of shifting allegiances and meanings. This shifting takes place with both the user of popular culture and the text itself. Although a text may express a certain meaning to a group at one time, it may carry a different meaning at another time. Or, as in the case of CCM, a popular culture text may not only speak to one identifiable group or sub-group at a specific time and

circumstance, but also to a cross section of a number of groups. It is for this reason that determining and predicting what text will carry a specific meaning in the future is so difficult to anticipate. Moving targets are not easily hit. Fiske (1989) writes:

> A popular text, to be popular, must have points of relevance to a variety of readers in a variety of social contexts, and so must be polysemic in itself, and any one reading of it must be conditional, for it must be determined by the social conditions of its reading. Relevance requires polysemy and relativity – it denies closure, absolutes, and universals. (p. 141)

A text will not be successful in the popular arena unless it speaks to a number of groups. This is what Fiske (1989) refers to this characteristic as fluidity. What is unique about popular culture is that it speaks to each group, possibly even individuals, in a completely unique way. While high culture values a more uniform response that connects with universal values and aesthetics, popular texts demand an individual response. It is by the choice of the individual that texts are "consumed" or not and the text, therefore, must represent the values and beliefs of the people who will use it. Further, it must also allow them a point of entry to become "co-producers" of the cultural event.

Fiske (1989) suggests that popular text flexibility can also be used in a subversive way. While high culture text is being offered in a prescribed way for a prescribed purpose, it can be used quite differently by the popular culture public.

> The "art of being in between" is the art of popular culture. Using *their* products for *our* purposes is the art of being in between production and consumption, speaking is the art of being in between *their* language system and *our* material experience, cooking is the art of being in between *their* supermarket and *our* unique meal. (Fiske, 1989, p. 36)

The "art of being in between" corresponds to another value of popular culture: political and cultural resistance. While popular culture reflects personal involvement, it also reflects personal resistance. This resistance develops within a matrix of control and subversion; mass hegemony and personal influence. Although popular culture text is criticized for producing sameness and conformity, there is a climate of resistance and reaction that gives power to its participants. Fiske (1989) describes this resistance:

> The activity of production involves a recognition of social difference and an assertion of the subcultural rights and identities of those on the subordinate end of these structures of difference. The recognition of social difference produces the need to think differently: thinking differently reproduces and confirms the sense of social difference. What is crucial here is that the thinking is *different*, not free, not divorced from social reality: thinking differently involves the subordinate in making *their* sense of their subordination, not in accepting the dominant sense of it or in making a sense with no relationship to domination. The dominant sense of the subordinate and their social experience is typically a demeaning one: the subordinate sense resists, offends, or evades these dominate disempowering meanings. Popular pleasures, then, consist of both the producerly pleasures of making one's culture and the offensive pleasures of resisting the structure of domination. (p. 58)

Jeans, for example, become a symbol of the struggle between domination and producerly activities of the individual. When first introduced, they were worn as an act of resistance. With the popularizing of jeans, to the extent that companies were producing various types, including designer jeans, the impact of the cultural resistance was nullified when they became a common, controlled symbol. The reaction of the subordinates was to tear the jeans, making the next step of resistance and returning the "seat" of power back to the individual. When companies (representing the dominant in society) began to sell torn jeans,

another symbol of resistance was needed (Fiske, 1989, pp.5-15). This strike and counter strike creates a sort of guerilla warfare between the dominant and the subordinate.

Since political and cultural resistance is a valued aspect of popular culture, the popular cultural landscape is never static or passive but continuously responding, reacting, and adjusting to a new center, only to undergo further change once again.

A crucial value of popular culture is the need for the text to be relevant. First, this relevance must be at a personal level. If the popular text is to be successful on this level it must relate to the events, issues, and realities that are present in the individual's life. Distant, philosophical questions will not be addressed. Rather, they must relate to personal, day-to-day activities and questions. Popular culture is made by the people at the interface between the products of the culture industries and everyday life. Fiske (1989) suggests that popular culture is made by the people, not imposed upon them; it stems from within, from below, not from above.

Successful popular culture texts will also relate to society as a whole. The text must draw from the people's common beliefs, its shared values, its fears and superstitions (Therien, 1999). The boundaries of the text must be within what society believes about fairness, justice, democracy, personal rights, prejudice, morality, and so on. A text which strays outside of these parameters will be rejected and ignored while one which reflects the values of society will stand a

better chance of survival. At issue is not whether society can address issues that challenge its belief system, but whether or not they are interested in doing so.

Since it is this relevance to social ideals and beliefs that are important, popular texts are by necessity fluid. What is held as a valued belief at one time may not be considered such at another. Same sex marriages today are looked upon with far less moral and social intensity – regardless of one's position on the matter – than they were twenty years ago. What was a taboo subject to many, then, has now become a central theme in some television programs. With an ever changing, evolving society as a reality, popular culture has been able to address the opinions and values of that society. As Therien (1999) points out, "successful popular culture reflects the values, beliefs, and fears of its audience. It reaffirms their position in their culture, and their knowledge of that culture" (p. 16).

As well as being relevant to participants, popular culture texts must be consumable. High culture reveres its texts but popular culture creates them to be used and disposed of when their use is finished. As their quality is poor, they are limited to an immediate context. Limited quality keeps their cost down and allows the texts to be readily accessible and available to the public. Fiske (1989) points out that they are resources to be used disrespectfully, not objects to be admired and venerated (p. 123). It is this disposable feature that makes them valuable as a popular culture text. When they are no longer needed, they can be replaced with another text, many of which will be available. In a consumer society, there is

little attention given to this continual process but it is one which both feeds consumerism and encourages popular culture text revision.

> Popular culture is the art of making do with what the system provides....The fact that the system provides only commodities, whether cultural or material, does not mean that the process of consuming those commodities can be adequately described as one that commodifies the people into a homogenized mass at the mercy of the baron of the industry. People can, and do, tear jeans. (Fiske, 1989, pp. 25-26)

To value a popular culture text as a model of universal beauty is contrary to its purpose. Its aesthetic value depends on how it relates to everyday life, situations, and realities. Popular culturists

> treat the text with profound disrespect: it is not a superior object created by a superior producer-artist (as is the bourgeois text), but a cultural resource to be raided or poached. Its value lies in the uses it can be put to, the relevances it can offer, not in its essence or aesthetics. (Fiske, 1989, pp. 144-145)

It is an easy step, then, for popular culture participants to see these transient items as commodities, easily purchased and used, and then easily discarded.

Popular culture audiences value the performer unlike high culture audiences who, typically, value the creator. Gans (1974) writes:

> In low culture, the performer is not only paramount but is often enjoyed as a "star," and vicarious contact is sought with him or her, for example, through fan magazines that are read by younger members of the lower-culture public...Writers and other creators receive little attention. (p. 91)

The focus on the performer suggests, first, that popular culture publics have little concern for knowing who created the work, why, or what was the purpose or goal in creating it. Since popular culture cares little about universals and standards, there is little interest in the thoughts of the creator and therefore has no interest to

involve itself with details of the creation. The performer, on the other hand, personifies the event of consumerability and the vitality of that moment as a usable text for the consumer. Therien (1999) uses the term "celebrity." "They represent whatever values and attributes are faddish in the nation at the moment. Their designation as a celebrity is often short-lived, lasting only as long as the nation's preoccupation lasts" (p. 15). This has had an interesting twist in the world of CCM. While there has been a certain amount of "celebrity" infatuation, there have been a couple of reasons why celebrities have not been as apparent. First, there have been few CCM superstars that have created an impact that rivals secular artists. Second, the Evangelical ethos has some discomfort with aggrandization of individual persons since this would supplant their role as messengers and servants. To elevate the artist above the message is unacceptable to Evangelical thinking. This is not to say that recording companies have not attempted to come as close to the line as possible in an effort to sell recordings.

Finally, popular culture values standardization. To make their cultural products available to the greatest number of people as possible and to provide a commonness that will be understood and meaningful, popular texts must be standardized. Formulas in plot, language, musical settings, and so on, are used to deliver a product which will appeal to the popular audience. Fiske (1989) explains:

> The poverty of the individual text in popular culture is linked not only to its intertextual reading practices, but also to its ephemerality and

> repetitiousness. For it is not just the needs of the industry that require the constant reproduction of the cultural commodity, but also the forces of popular culture. The poverty of the individual text and the emphasis on the constant circulation of meanings mean that popular culture is marked by repetition and seriality, which, among, other effects, enable it to fit easily with the routine of everyday life. (p. 125)

Critics point to what they feel is the poverty, temporal-ness and specificity of text, but it is that quality which allows it to be available and usable by popular audiences. These audiences have no trouble, for example, attending a movie or watching a TV program whose conclusion and development are a foregone conclusion. This standard format is merely a means of communicating a great deal of information about the situation to the audience. Therien (1999) suggests that popular culture public use stereotypes.

> Stereotypes are inaccurate and usually negative images of a certain group of people in society. They are, however, accurate expressions of the way many people think and feel about those whom they aim the stereotype at, and are, therefore, just as much as symbols and icons, representative of popular beliefs. Stereotypical characters in the popular culture artifact immediately portray to the audience all of the characteristics associated with them. (p. 14)

### *High Culture and Popular Culture: The Overlap of Opposites*

There seem to be a number of ways in which high culture and popular culture differ:

1. High culture values a transcendent aesthetic, one which is not limited to a particular place or time. High culture text does not have to serve a purpose or function. Unlike high culture which seeks universal symbols, popular culture texts should be approachable and simple. These texts need to be relevant

and practical to its public and the meanings that are available must relate to the lives, issues, and situations of those who use it.

2. High culture believes that there are standards for all culture. The text of popular culture, however, should also be flexible and adaptable and is not concerned about universal standards. It meets a number of different needs at one time by its ability to carry many messages simultaneously.
3. High culture keeps art at a distance, allowing it to be free from time and place. Popular culture, conversely, values the personal involvement of the individual. Rather than holding that involvement at arm's length, it should be embraced, grasped.
4. In high culture, art is not to be used as a product because this would devalue it as an aesthetic work. Popular culture texts, on the other hand, should be consumable products, and readily available and reasonably priced to encourage accessibility. This makes it possible for them to be popular.
5. High culture is intellectual since it reorders established systems and challenges our aesthetic thinking. Alternately, popular culture does not challenge aesthetic thinking but can, among other things, be used for political resistance. This may be accomplished by misusing cultural symbols or by creating new ones.
6. High culture is often linked with social status and it creates and maintains cultural and social boundaries. We can be reaffirmed of our position in society

by our proximity to these boundaries. Popular culture is not concerned with social status but attempts to be a culture for the masses.

7. High culture is not valued for profit or financial gain. It tries to rise above such external criteria and be valued and treasured for its own, intrinsic merits. Popular culture is happy to be commercial; it allows symbols and texts to be freely available.

Although both cultures have their differences, they have a number of similarities as well.

1. The first of these is that both publics can be involved in what can be characterized as "straddling". While cultural choices are often made from one culture or the other (or one of many in the case of Gans, who establishes five taste cultures), there are many occasions in which the public will choose from other cultures. This straddling can be either upward or downward. Popular culture public may visit a museum or art gallery, or they may watch an opera or an orchestral concert. Reciprocally, high culture public may go to a football game or a classic rock concert. Some texts may evolve from use by one culture to use by the other. Gans (1974) suggests that a "distance" may be kept, though. He writes:

> because status considerations are important, higher culture publics frequently take up popular culture only after it has been dropped by its original users: during the 1960s and 1970s, for instance, the films of Humphrey Bogart and the Hollywood musicals of Busby Berkeley were popular with higher culture publics. (p. 109)

A person may also change their choice of culture because of pressure from the outside: family, job advancement, or for status recognition. These choices would likely be motivated by external reasons rather than personal interest. As a result, the person would be involved in different cultural activities for different reasons. Straddling may also take place because of educational advancement. A student may, for example, enjoy popular culture texts but after an art/music appreciation course may appreciate and enjoy some high culture forms as well.

2. Blending of cultures also commonly occurs in both high culture and popular culture. While straddling maintains the separation and independence of each cultural text, blending mixes them into a new text. It allows aspects of one text to be blended with aspects from another and one in which neither is pure. Both have to relinquish total dominance. This blending, particularly in the subordinate groups, is what Fiske (1989) calls "bricolage". It is the combining of materials and resources at hand to meet immediate needs. Bricolage is at work in the reading of popular texts, in the construction of fantasies, and in the mingling of mass with oral culture, of cultural commodity with the practices of everyday life (Fiske, 1989, pp.150-151).

Examples of blending can be nearly absurd. Saturday morning cartoons are replete with high culture orchestral music; Big Bird does a concert with a symphony orchestra; Pavarotti and Bryan Adams join with other personalities in a gala performance; and jazz has incorporated numerous musical texts in its

repertory, from the blues, spirituals, brass bands, rag, and so on. Blending is the act of taking two, often contradictory, texts and making a new text from them. In this art, the separation of high culture and popular culture becomes blurred as elements of each are joined to produce the new text. This seems to reflect CCM which uses both scripture and rock and roll/popular music. What has been created is a "new text."

3. Very similar to blending is what can be termed "borrowing". This occurs when one culture borrows material from the other, alters it for its own use, and presents it in a form that is acceptable to its public. Gans (1974) observes that there is a difference in borrowing from "below" than from "above": When a high culture product, style, or method mistaken over by popular culture, it is altered, but this also happens when popular arts are taken up by high culture. When an item of high culture is borrowed, however, the high culture public may thereafter consider it tainted because its use by the popular culture has lowered its cultural prestige. Popular culture audiences, on the other hand, may be pleased if their fare is borrowed from or by a culture of higher status (p. 110).

What is unique about borrowing is that the language of a public's culture is still clarified and intact. Symphonic music which borrows folk melody is still conceived, written, and performed in the same manner that a symphonic work that has no such connection. John Coltrane's "My Favorite Things" portrays the characteristics of jazz while borrowing a tune from *The Sound of Music.*

Musical theater abounds with examples. The waters get muddy, however, when a CD of favorite classics features Buddy Boone and his electronic keyboard. Is it high culture? Popular culture? Or an alien birth? Whatever it is, it does reflect the use of blending, something that can be found in both high culture and popular culture.

4. As well as the use of the texts of both cultures, there is overlap in the mediums of both cultures. Both music cultures are to be found on CDs, videos, radio, television, concert halls, outdoor venues, and over the internet. While the concert venue for high culture music used to be salons and private theatres, folk music was limited to the outdoors or transformed homes or businesses, popular music arrived in clubs, on radio, and gramophone, the lines between these are all but erased today since the medium no longer determines the culture.

*Observations*

This section has sought understanding about values that are present in high culture and popular culture. I offer six comments:

1. Cultural values are important to people (the reasons for entrenchment) and each culture is quite entrenched in its position. Whether that is because of intellectual argument, reason and tradition, in the case of high culture, or, in the case of popular culture, through many years of practice, each position is

unlikely to willingly give up ground. It would appear that entrenchment would only take a firmer grip.

2. Cultural values can be conflicting (creating distance and the resulting conflict). It becomes my experience versus others experience. One of the results of this conflict is that there is a clarifying of position. It seems that each culture is quite clear on *why* they act and believe as they do. High culture is bolstered by a history of aristocratic control, social status, and aesthetic purpose. Popular culture is clear because of its practice and the proliferation of popular texts. Second, there is cultural distance. While some writers, including John Fiske, paint a rather positive picture of popular culture, many others do not. The alarms and cries only accentuate the reality that some distance still remains between high culture and popular culture. There seems to be no evidence to suggest that society is attempting to reverse its journey along the popular road. As a result, high culture theorists and critics believe that they need to be ever more stalwart and adamant in their calls for educational and aesthetic reform.
3. Cultural values and practices seem to be intertwined with its systems. High culture is encased in social, intellectual, and financial systems – not unwillingly, I might add. Popular culture will likely remain a commercial, industry-based system. It is hard to imagine each without these systems.
4. We bring our values to culture and culture influences our values. There is a reciprocal effect of an "inward culture" –my values and beliefs—and an

outward culture—those of the cultural groups of which I am a part. This is true of both high and popular culture.

5. Cultural practices are reflected in musical practices.

   - Evangelical values influence their music

   - High culture influences Western art music

   - Popular culture influences popular music

   - Signifying activities of each culture influence their music practices

   - Activities which are common to both may have a different purpose or meaning for each (group singing, for example, can have a number of different purposes)

   - Musical practices also clarify who we are *not*, as well as who we are

6. Plurality in cultural activities can be a strength. Borrowing and blending of both culture's material allows for increased creativity and flexibility for an individual. Plurality may allow a person to enjoy the advantages of each culture while not being as strongly limited by its constraints. This is possible since there seems to be much effort made to create some distance from another culture's experience and, if plurality is sought (or allowed), the need for distance is unnecessary. Their identity becomes part of mine.

# CHAPTER FIVE – INTERPRETING EXPERIENCE: CANON

Building on the idea of culture and what it means for individuals and groups, this chapter will look at the idea of canon, the tension between canons, and the challenges to canonicity. It will seek to open up understandings about the bodies of music which each cultural group has created and what meanings they have given them.

## The Idea of Canon

For the context of this research, the term *canon* will reflect two ideas: a standard or norm for evaluating a work and the collection or catalogue of works that have some status from being part of that collection. Sheppard (1987) says "the term inherently vacillates between [these] two distinct poles, in both secular and religious usage" (p. 64).

First, canon represents the standard or norm for evaluating a work. Sheppard (1987) explains that this idea of canon

> can be used to refer to a rule, standard, ideal, norm, or authoritative office or literature, whether oral or written....In its first usage as rule, standard, ideal, or norm, the term *canon* in the secular domain may apply to a wide range of fields in which a standard of excellence or authority governs the proper exercise of a discipline...Implicit in such canons is some political and social theory of intellectual consensus about the quality, worth or preservation, and validity of that which is being judged and remembered. (pp. 64-65)

It asks the question: what are the internal qualities and what it is about or, maybe more accurately, *within* the work that reflects a standard or an established quality? This idea of canon has been reflected in an established belief about

what is of importance to a particular cultural group and what it is about the work that reflects that importance. The music within any cultural arena must meet the rules and ideals of that culture to be accepted into it. Gospel songs, for example, have canonicity because they adhered to a standard, ideal, and norm of music that has meaning for Evangelicals. As well, high culturists understand what qualities a work must have to be *their* art while pop culturists have their own ideas about what inherent qualities a work must have to be part of their "canon." This idea of canon is concerned with the "standard of excellence and authority" and a group's choices of what has worth and validity.

Second, canon can also mean a list or grouping of notable works that are included into a specific collection. Sheppard (1987) writes:

> It can signify a temporary or perpetual fixation, standardization, enumeration, listing, chronology, register, or catalog or exemplary or normative persons, places, or things....It puts stress on the precise boundary, limits, or measure of what, from some preunderstood standard, belongs within or falls outside of a specific 'canon.' (p.64)

Boundary may be established in different ways. Western art music, for example, creates boundary and listings by selecting music that observes certain musical practices, uses certain forms and genres, associates with certain social contexts, or is composed or performed by certain individuals. Hence, *The Sound of Music* is out, and Beethoven's *Ninth Symphony* is in. In Evangelical church music, similar boundaries and listings have been established for hymns, gospel songs, and CCM and each of these has their own form and meanings based on the values of Evangelical members. According to common preunderstandings or

expectations, a hymn is normally found *in* a hymnal, has at least three verses (preferably four), set in a simple meter, and focuses on God rather than oneself. Gospel songs and CCM are established from an entirely different set of preunderstandings and limits. For the purpose of this inquiry, then, CCM, gospel songs, hymns, Western art music, and popular musics will all be considered canons. This will allow some basis for the articulation of their uniqueness and canonicity. It is important to note, also, that while performance CCM has established many performance characteristics, praise and worship CCM has directly impacted Evangelical congregational music. It is praise and worship CCM that people seemed to be referring to the most in their discussion of the contemporary canon.

These two ways of understanding "canon"—as an ideal or standard and as a listing of accepted works—apply to both church and secular culture. From my viewpoint, canon has been a battleground for what music people believe to be meaningful, what music should be used for specific purposes, and what the role of music should be. An understanding of the Church of the Nazarene canon, both as a represented rule and as an authorized collection, will give some clarity to the questions that come from my present situation. This will help me to understand the challenge CCM has made on existing canons, other Evangelical traditions, and the larger trends and beliefs that are affecting the Evangelical church and its educational institutions. As I inquire about canon, I consider my own experience including the churches where I have attended, the experiences in

the Church of the Nazarene, and experiences of other Evangelical churches which are represented in the lives of the interviewees. My study will be connected to hermeneutic thinking and will maintain a balance between whole and part. This plurivocity of whole and part strengthens understandings, established a harmony between them, and gives credibility and strength to gained understandings.

## The Evangelical Canon

Certain music has been normative for the Church of the Nazarene and, in that sense, has served as its canon throughout its history as a denomination. It is that music which represents the beliefs and authority/authorities that were held by most of its members, at least to the extent that it represented the greatest resource. Jean Holm (1994) describes this in terms of how a writing is meaningful to a community of faith:

> To describe a writing as canonical is to acknowledge its authority, but its authority, of course, only for the adherents of that particular religion, or tradition within a religion…it is only those who belong to that community of faith who regard the writings as a whole as having authority for the way they live or the beliefs they hold. (p. 2)

While it is not the purpose of this inquiry to give a detailed history of Nazarene hymnody, it is valuable to understand the history and journey that Nazarene members have taken. It helps to understand our 'story' and particularly our situation in relation to the changes that have taken place in recent years.

### *The Canon of the Church of the Nazarene*

The interviews helped to describe the music that served as the canon of the Evangelical church. Part of that canon, for most of the interviewees, was the hymn and a few of the interviewees sensed a long historical connection to hymns. Wayne, for example, described his church music as evolving "out of the Lutheran tradition and many of the things that we sing are of the German chorale variety expanded into hymnody of other denominational or cultural traditions".

Gospel songs and not hymns, however, have been the most significant feature of the canon of the Church of the Nazarene. This became clear during the making of the recent 'Nazarene' hymnal. (Published in 1989 for the Church of the Nazarene, but not exclusive of other groups using it). Bill, a member of the hymnal committee, pointed out that

> it was really obvious at that time, and this was in 1989/1990, we were still very much a gospel song church. As a matter of fact in the top fifty or seventy hymns [I believe he is including both gospel songs and hymns in this reference], virtually all of them were gospel songs...basically that entire top fifty was gospel songs. Not even *And Can It Be* slipped in, it was around seventy or someplace. If you're a hymn lover, that survey would not have been an encouragement...really great hymns like *O God Our Help in Ages Past* and *Immortal, Invisible* fell in the last hundred.

Bill also noted that, while the committee chair and other members of the committee "had a strong interest in hymnody", they still recognized the use of gospel songs in the Church of the Nazarene. When they voted in three hundred of the most frequently used hymns and gospel songs in Nazarene churches, the great majority of these were gospel songs. The overwhelming predominance of gospel songs is clear. This, in fact, has been the same throughout the history of

the Church of the Nazarene and its previous Nazarene hymnals. In *"Keep the Music Ringing" A Short History of the hymnody of the Church of the Nazarene,* Fred Mund (1979) writes:

> Nazarene hymnody is distinctly American; it is the gospel song tradition....It is the core of 253 songs preserved in all three authorized hymnals.

This hymnody reached beyond the congregation to the choral repertory. It became

> the core of all church music from the congregation to the choir and soloists. In a recent survey it was found that 57 percent of all adults choirs in the Church of the Nazarene use hymns from the hymnal for their music. It was further found that 66 percent use hymn-based anthems for their music. Most preludes and offertories are derived from the hymnal. (Miller, 1974, p. 28. Quoted in Mund, 1979)

The gospel song has dominated the music of the Church of the Nazarene and became a canon that is a standard, listing, and catalog. The importance of the gospel song to Nazarenes was evidenced in the use of Nazarene hymnody in their weekly services.

> An average of 2.3 hymns [gospel songs] are sung in every Sunday morning service and an average of 3 in every Sunday evening service. Wednesday services use 2.4 hymns. (Miller, 1974. Quoted in Mund, 1979, p. 29)

Gospel hymnody was *the* music of the church and the hymnal, for the most part, was its source.

As with other Evangelical groups, Nazarene thinking, values, and beliefs have been reflected in their music. This has not been the result of a tradition or an institutional decision. It was what the *people* wanted.

> Nazarene hymnody has as its main themes love, Jesus, salvation, sin, and heaven...in all, Nazarene hymnody reflects carefully the Nazarene doctrines and has not been greatly influenced by modern trends of hymnic composition. Nazarene hymnody reflects the spirit of Nazarene evangelism—it is salvation-oriented. Jesus is uplifted and love is expounded. Nazarene hymnody reflects the spirit of the Nazarene people. The hymns and songs are happy in tone, testimonial, and futuristic in outlook, pointing to the final life with Christ in heaven. (Mund, 1979, p.29)

Bill added:

> One of the unique characteristics—not unique, but telling—characteristics of the Church of the Nazarene is that it was born out of a revival movement and it is extremely evangelistic and very emotion, experience oriented. That certainly has guided our music. Our music has never been, that I know of, heavily on the rational side. It's been more emotional than rational.

The themes of Nazarene hymnody reflect the Evangelical values of a personal relationship with God and the desire to reach out. These are integral to Nazarene thinking and have influenced nearly all of their hymnody. Indeed, the very idea of a gospel song involves both personal testimony and Evangelical witness.

The use of gospel songs, however, has not been unique to the Church of the Nazarene. Many of the interviewees, who represent a number of different Evangelical denominations, had similar stories. Jim said that his tradition included the gospel song and hymn. John described his tradition:

> DQ – What music has been the established music for your church in the past?
>
> John – Certainly a variety of the grand hymn plus the influence of the nineteen-fifties camp hymns, gospel hymn. That was the main diet for the first forty years of this church certainly. Choir always has been a huge central focus, always strong. Organ and piano driven.

> The song leader up there leads the choir and conducts the congregational song service.

DQ – What is it now and how has it changed?

> John – Oh, a huge change. Now it's worship leader, worship team services. Predominantly contemporary worship songs used for the congregational singing plus usually a couple of hymns, sometimes done in a traditional way with piano and organ, sometimes done in a contemporary way. Our choir is still a big part...

Although the hymn, and to a greater degree, the gospel song, had a significant canonical stature in both the Church of the Nazarene and other Evangelical churches. Their position of dominance was soon to be challenged.

### *The Impact of CCM on the Nazarene and Evangelical Canon*

> Two surveys conducted by Christianity Today's sister publication Your Church show that the number of American churches using predominantly nontraditional music in their worship services has more that doubled from 1993 to 1996...Nearly half of the churches surveyed use a guitar in each service. (La Rue, 1997, p.67)

Having understood and grown up in a tradition that emphasized the gospel song and, to a lesser degree, hymns, I can relate to many of the interviewees who have had similar backgrounds. As well as being able to relate to a history that had a canon of gospel song, most of the interviewees have witnessed the challenge to this canon by CCM. The changes that have occurred in my church music tradition have also occurred in theirs as well. In the last twenty years, CCM has become a significant part of the music of the Church of the Nazarene and, more broadly, Evangelical life. What was a tradition that was dominated by the gospel song is now dominated by CCM. Before the impact of CCM was felt,

many Evangelical churches had services that used piano and organ, a single song leader, a significant role by the choir, and the use of a single, denominational hymnbook from which 3-4 hymns were taken. CCM has had a dramatic effect on these services and now, many churches use worship teams, a group of vocalists (usually 4-8 in number); instrumental bands that usually consist of some sort of a keyboard, rhythm guitar, electric guitar, electric bass, drums, and various additional instruments); Powerpoint, slide projectors, or overhead projectors; much less prominence of the choir or no choir at all; worship songs that are often grouped together in a series or 'package'; less emphasis on the solo vocal ministry, and music which is usually copied or transcribed from CCM books or CDs. (Permission to copy and use words and music for congregational use has been made legal through the efforts and control of Christian Copyright Licensing Incorporated. This further highlights the change from a denominationally controlled hymnbook). These developments have changed the landscape of Evangelical worship.

One of the most interesting and significant aspects of the interviews was the way in which people reacted to the change of the gospel song/hymn canon to CCM and what those changes meant. As a canon, CCM has impacted Evangelical music in two ways. It has caused the demise of an existing canon in which the former collection of acceptable works (gospel songs) has been all but mothballed. CCM has also influenced the establishment of new ideals and standards for Evangelical worship. While there are similarities in these two

canons, many of the elements that were inherent in the gospel song such as verse/chorus structure, testimony themes, certain kinds of imagery, catchy choruses, and SATB voicings, are not present in much CCM. It offers its own standards to church musicians.

### *Western Art Music in Evangelical Musical Practice*

While the use of gospel music was a common feature of Evangelical music, Western art music has not been. Most of the interviewees said that the use of Western art music was very limited in most of their traditions. While some church musicians have lamented this, others have been quite content with the separation. The interviewees have offered some ideas that may help in finding out why its use has been limited. One reason may be a lack of understanding of Western art music. As I noted earlier, the emphasis on *knowledge* has been a feature of high culture. Todd said that church music should, for the most part, be 'cultural music' and understandable to the people.

> The people must understand it. If classical music is to be used, it must fit the liturgy [Evangelicals would more likely say 'the service theme or order]. It harks back to the importance of personal expressiveness.
> I think there might be a place for classical music but you know what, to be honest, it really has to be the right place....Classical music has its place, provided, almost, it needs to be explained what we're doing. This expresses, back on that theme thing, this piece expresses better than anything we're trying to find this truth we're trying to give. That comes in a hymn, that comes in a classical piece, if it comes in a secular piece, it ought to be there, in my judgement. What is going to tell you the most of what we're hoping God is going to say to you today? That's what you need.

Peter felt that education has an influence on the use of Western art music:

> When the majority or when a significant group of the congregation is well educated—and educated in that context means educated from the perspective of the arts, right? And there has to be a visionary leadership which knows how to build a bridge between where people are at and that particular work. And when those components are there, it happens and it happens very well. So, to the point where some performances of classical works have been intense worship experiences for those involved because of their own personal background, it was the coming together of their own personal education and their own relationship with God.

Jane agreed.

> I don't think I've ever played classical music in church...for church you would play worship music that the people would know. So the two would coincide.

She also brought up an interesting thought about the importance of texted music in church.

> People don't know classical music very well and also most of the classical music, it doesn't have words and so people want words to it.

The interviews confirmed what I suspected. While there is some occasional use of Western art music in Evangelical church music, its role is limited. This seems to suggest that the purpose of Western art music and church music may be disparate and may partly explain why the canons of each have been nearly exclusive of each other.

### *The Struggle over Canonicity*

While certain canons may be chosen by a cultural group, what happens when these canons shift or change? I have noticed that the changes from the gospel song practice to CCM have not been seamless, without tension, or isolated. A number of interviewees also noted that the change from one worship

culture/canon to another culture/canon did not occur easily. Dawn said that, in her situation, the change has "taken a while to come to this, through lots of resisting." Tim described the tension that comes from different generations:

> I think that we live in that tension because we're a multi-generational church...there is that particular taste of music that these generations have and they are diametrically opposed.

Brenda reflected the same idea:

> Oh, yeah. I mean I can see this here. You've got the older generation that wants nothing to do with the contemporary and you've got the younger generation who only wants it, and some of them are very vocal. For instance, our organ up there, there's some that want to get rid of the organ "We don't need that"...There is something majestic about the organ that you don't get with any other instrument...and then I've heard them say, "Let's get rid of the piano and just have the keyboard" and I'm just like, "No"!..."Over my dead body are you getting rid of that piano"!

Some questions are raised by these situations. Why do people want to change from one canon to another? What does a new canon offer that the old, established one does not? What can be gained? What is lost? What is the connection between canon meaning and authority, and canon as an established list and/or collection?

Questions of this nature reflect a number of hermeneutic aspects. We become aware of the fact that hermeneutics involves a search for deeper meaning. What we search for is hidden. These questions concerning canonicity are seldom addressed in the discourse or dialogue of church musicians and music educators but they are "answered," to some degree, in action and experiences. It is by searching and dialogue that greater understanding is achieved. But this opens up even more questions and leads the hermeneutic to

dig even deeper. As Alvesson and Sköldberg (2000) have reminded us, "the results are an understanding of underlying meaning, not the explanation of causal connections" (p. 52).

In many Evangelical churches, CCM has replaced the canon of gospel songs and hymns with a newer, popular music based canon. This has created tension, resisting, opposition, and a sense of loss. To gain a deeper understanding of this situation, I asked the interviewees whether they thought that CCM has been a positive influence or not on Evangelical church music.

*CCM: A Positive Phenomenon*

While opinions differed on the overall merits of CCM in church music, some clear suggestions about the positive contribution that CCM has made to church music have emerged.

*Greater participation.* First, some interviewees believed that CCM offers greater participation. Wes thought that more people can be involved with CCM:

> I think it has been good for the church in the way that we've got people involved. We use a worship team that uses these different instruments and kids can relate to them. Whether they play them or not, at least they can see their peers up there. Of course, it doesn't have to be young people leading, cause I'm not that young. Yes, I'd say it's been good.

Similarly, Jerry commented that CCM allows for more use of available resources:

> DQ – Do you think CCM has been good for church music? Why or why not?
>
> Jerry – Yes and No...Yes because, obviously from a guitar player standpoint, it's helped other instruments come into the church, the

> drums, the keyboard, the guitar, the electric guitar, even the praise ensemble...And it's just really opened doors for musicians to use their talents within the church.

*CCM offers a familiar musical language*. While church culture and canon has developed an authoritative list of repertory, it has also developed standard styles and the use of particular instruments. The piano is particularly associated with the gospel song and the organ with the hymn. More recently, secular culture has impacted Evangelical youth by aggrandizing and popularizing other instruments such as the guitar, drums, and keyboard. To give the youth a place in church music, their instruments must be accepted, too. Old canons and styles have given way to new ones and CCM has created a strong link to instruments and styles that are associated with the musical tastes of the present generation. It will be 'understood' by them; it will be familiar to them. In a sense, as Fabbri (1982) explains, it becomes a musical genre.

> *A musical genre is a set of musical events, real or possible, whose course is regulated by a definite arrangement of socially accepted rules*....It is not surprising that among the principles defining a genre we find many that have nothing to do with the form of the musical event. In other words, form or style is not sufficient to define a genre, even though forms and styles continue in their daily use to be confused with the idea of genre. (p. 136)

Derek explained the use of pop music in terms of relevance.

> Pop music definitely influences music all the time. It influences how people perform music...What we want to do is to keep things relevant in the Christian church and naturally, if pop music is relevant, if that's what young people are listening to...

Harry agreed. He described a situation where a familiar musical expression has not been allowed and how the church is attempting to attract youth through the use of CCM:

> It says that people of every generation need to have their own expression of their faith. And that we can't force them. I think that that is where the church has failed....I think it's come kind of late, and now, especially in our church they're starting to realize that they've got to let this happen. They've got to let the younger people come up with an expression of their faith especially when it comes to music, cause music, especially in the youth, has become such an important aspect, more so than any other present day art form. How many of them are walking around with CD players, especially in our church? We don't have a lot of youth. We've been putting our efforts into more contemporary Christian music as far as the worship and the services go.

Peter said that this is not new. Relevant, contemporary faith-expressions have been sought throughout history.

> I think overall it has been good. If you delve enough into the history, there always was a contemporary equivalent at some point. If I were to draw a circle of contemporary Christian music and draw another circle which relates to cultures, a people groups, or individual's heart music, the point at which those two circles overlap, that's the point at which CCM has been a wonderful thing. Because there's an aspect to worship that says "I must be able to worship in a manner that has personal meaning, real heart meaning, not intellectual word meaning, but heart level meaning. I need that. And it needs to be personalized.

He felt that faith, and the music that we use to express it, must be part of one's specific culture.

> DQ – What does the use of CCM say to you about church life, meaning and belief? In your words, 'that we need an opportunity to be close to God'.
>
> Peter – That's one part of it. The other thing is that we always have to establish a relevancy of faith to a particular culture. Faith must be part of my culture. (He talked about musicology and an African example and the importance of having a language of worship that is

> based in culture.) Ironically, it works the other way, too. For some people, they need other music. We're talking about the Evangelical framework. But you go to other people and this is not heart language. They'll listen to contemporary choruses, they can't identity with it. They'll find it revolting in every way because they have a different kind of heart language.

*CCM replaces material that is worn out and culturally specific to a past group of people*. Closely related to the idea that church music should be understood by or relate to church attenders is the feeling that former canons do not hold significant meaning now. This, for example, has been seen in the great profusion of modern translations of The Bible. The King James Version has been 'replaced' by many translations and paraphrases. These are written in a language that is more readable and understandable to twenty-first century people. There was a strong feeling with many of the interviews that gospel songs were simply tired; they are worn out. As a means of personal and cultural expression, they *were* effective for a number of generations of Evangelical churches but they are now seen by many to be passé and without a cultural connection for today.

Dawn, who played and sang gospel songs all her life, expressed it this way:

> DQ - Now, gospel songs are familiar to you. What do they do that hymns don't do?
>
> Dawn – I think they were based more on feeling, the gospel things. They're just totally feeling. They just get you kind of hyped up without much thought or mental process.
>
> DQ – They were popular for a long time.
>
> Dawn – Oh, yes and we enjoyed it all...but I didn't sense the worship, being a part of that.

DQ – Are we missing something, without the gospel songs? Do you sing very many any more? Do you miss them?

Dawn – Not too much!

DQ – Why not?

Dawn – It's fun to have one in our service once in a while. People really get their toes going and get feeling it but I don't miss them at all. And yet I really enjoyed it while we were doing it but it was just like when we had choir doing all those gospel songs, it was totally giving it to every number as much as you could. Everything was the same, yeah.

Sherry, also, said that gospel songs may have had meaning to another generation but they don't have today. CCM, by implication, does.

Well, I see the church having brought in more contemporary influences of music with the intent of being able to connect with our world and to connect with people who are in the church, people who may be interested in the church that they would have music that they understand and relate to and speaks to them as opposed to having set structures that spoke to another generation that are not so influential to perhaps the younger generation, today.

While the old canon of gospel songs is not seen by many to be an effective personal expression of their faith, it may not be valuable and effective for reaching out, as well. Darren said that changing canons is a natural part of church growth.

DQ – Do you think CCM has been good for church music? Why or why not?

Darren – I think this kind of thing is always happening where the music is changing. And so there's always going to be a new contemporary Christian Music coming up on the scene. And I think that's just part of life or part of the church growth. And I think if you stop embracing the new contemporary Christian you would slowly be cutting the new people off and you'd fall farther and farther behind. And so I would say it would be good and necessary to do that. There are

> many challenges that come along as you try to keep everybody together on both the old and the new coming on board. But I think it's vital...but there is also some challenges...In all our history there has been innovation, creativity, pushing the culture, impacting the culture, and it seemed like, at about 1955 or '60, for about a fifteen year period, it was like, suddenly, that's how you do everything. It was like the boomers put a block in...this is how church works.

Some interviewees suggested that the vacuum left by a dying, worn out canon allowed a new canon to be created and ultimately usurp the dominance of the old canon. In this way, rather than competing with the gospel music canon, CCM has replaced it.

*CCM causes a re-evaluation of Biblical models.* CCM has offered churches a chance to re-evaluate Biblical models of worship, theology, and music. Probably the most significant result is that there has been a shift in the emphasis of service music from missional (out reach) music to relational (worship) music. This is particularly highlighted by CCM's praise and worship movement. John explained the change in the purpose of the music.

> Most praise songs are sung to God, whereas most gospel songs are testimonial songs that are sung to one another.

Tim reflected on his church's shift to what he calls "Davidic worship". It is a model for worship that focuses on personal expression *to* God rather than gospel songs which seemed to be *about* God.

> Although there are guidelines that outline from the Word of God, I believe that His creativity is not limited to our imagination, is not limited to what we see in the Word of God. But, ah, so we can't put Him in a box when it comes to worship. When it comes to worship experience, I'm really focused on the Davidic – what David tried to establish. I've done a lot of research into that whole realm, because David wanted a current

> experience with God and that's the same kind of experience that we're pursuing.

As well, Howard (1992) outlines some of the ways in which Evangelical life and practices have been re-evaluated. New themes have come to the forefront. For instance, social action has gained influence. Some fringe CCMers "have rediscovered a Biblical mandate for social action in addition to a concern with more traditionally viewed spiritual matters (i.e., prayer, holiness) (Howard and Streck, 1992, p. 125).

I have sensed the uneasiness that many Evangelical have had with gospel songs. While it was a familiar canon, our understanding of God, Christian experience, and Christian life has changed and this shift has created a need for new expressions of faith. Gospel songs are associated with former understandings, expressions, and life. Todd seems to have gone through a similar shift. In a rather direct manner, he maintained that many of the gospel songs had little depth and theology that was inaccurate. He suggested that both new and old canons should be evaluated for their theological content.

> Like everything, that which is the deepest and most authentic will just last on. And very few of those hymns last on anyway. They never had much staying power when they were written. Very few people sang them. Half of them, if people were honest, a lot of the lyric content and theology are wacko…those words don't mean anything...And a lot of today's stuff isn't any good, either. But out of all of it the very best stuff comes.

In summary, CCM has been seen positively because of greater participation, familiar musical language, replacing a worn out canon, and a re-evaluation of Biblical models, particularly worship. My reaction to these positive aspects of

CCM, at least at first glance, was to acknowledge the idea that CCM is driven by more than just consumerism. Consumers may be the willing vehicles, but there are deeper motivations that are at work. Can these be clarified and understood within a setting of promotions, profit, and propaganda? It might be imperative to do so if we are to come to some degree of understanding and comfort with CCM.

*CCM: A Negative Influence on Church Music*

While the interviews revealed some ideas about why the new CCM canon has been a positive development, they also revealed some ways it has had a negative impact.

*CCM is based on personal rather than corporate choice.* Some of the interviewees felt that CCM was all about "me", that musical choices were made based on personal opinion rather than corporate values and community needs. Jim warned about the preoccupation with "I" rather than "we" in respect to CCM.

> And it doesn't invite participation so that the whole concept of the body and it invites a preoccupation with an "I" rather than a "we". It's personal experience rather than communal values. And if these things are values where we start from then let's start from there but where do we go with it. It goes nowhere except it keeps changing to the point of being another novel tune because I got tired of the old one.

As Bill pointed out, musical choices can be like a pendulum.

> The pendulum swings one way or the other. As long as it, when it swings too much one direction then there's kind of an automatic correction that comes along.

Recognizing the impact of a canon based on personal choice, CCM was criticized because of its taste-based approach. Expressing concern for this, Wayne describes how he feels music should be evaluated.

> I guess, in part, I see music as a gift of God and not as a gift of human beings and, therefore, I hope would try to do what music I'm doing without so much regard for personal, human preference, in the immediate sense, but rather to try to find art and perform art in a way that kind of transcends the latest trend or that really reaches a certain demographic. That its something, in my opinion, music is something that is very, very deep and so as an artistic form to try to provide meaningful artistic experiences for people which I think is very different than the immediate response of popular music that becomes popular and becomes unpopular within a matter of weeks. Those kinds of styles that are continuously changing and become dated very, very quickly and to be confronted with that kind of musical experience doesn't last. And so to try to find something that thinks it will last a lifetime or more.

The importance of accommodating personal taste has created a problem.

> ... we are wanting to hear what we like and makes it extremely difficult to find music that everybody likes. Let me rephrase that, it makes it impossible to find music that everybody likes, but the fact the bigger problem is that that is what we're trying to do, when, in fact, that shouldn't be the goal. (Wayne)

*There is too much consumer influence.* CCM's commercial connection was not seen as positive by any interviewee. The association between CCM and consumerism is clear, however, and this association has caused some of the interviewees to seriously question the integrity of the music and the 'gatekeepers' who disseminate it. Jim complained that CCM is too

> commercially defined...commercially driven...it's mostly driven by middle class kids who want the latest pop stuff their way and it's commercially defined.

Wayne explained that CCM has made it difficult for "the gathered" to make music because it is consumer, popular based.

> DQ – Do you think CCM has been good for church music? Why or why not?
>
> Wayne – My first response would be 'no.' and that I would say no is that it has confused what church music is. I don't believe that CCM, the whole business of it, is church music. It is a branch of popular music that uplifts the faithful through this recorded medium that we've been talking about that allow the people to use music on a day to day basis for their spiritual health, perhaps even enlightened. But its impact on what church music is, in other words, 'the music of the gathered', has made it very difficult for the gathered to make music. The nature of congregational song is not popular music…I think, most times, it has brought a congregation or broader church body, or something like that, squarely into the main stream of consumer society.

Derek was also concerned about the commercial connections. He described some of the commercial characteristics of CCM.

> All the commodification of music, I'm not happy about that. I guess if the music becomes part of the church and part of the people then it shouldn't be bought and sold. At the same I'm a musician and I want to make a living. Music is important and people should make money from CDs to support them but when it starts to become glossy pictures, and big show, and lights and cameras, that turns me off for some reason. In some ways I appreciate it, but when it's part of the church I don't appreciate it.

The dilemma focuses on the use of commercialism that allows the message of the gospel to be disseminated to a large population via the business of records, sales, and promotions. To be an effective product and therefore effective in sharing the gospel message, a market must be created. The public must buy the music, and if they are going to buy it, as Price (1995) notes, the music must be appealing.

> It's obvious the pieces of the puzzle are coming together to create and market Christian music, but it's all in vain if the music isn't what consumers want (p. 36).

To be marketable, secular styles had to be, as Howard and Streck, (1999) put it, co-opted. This created a situation where CCM's music was not culturally "free" and yet

> the artists and executives continued to argue for the neutrality of musical style as a defense against assertions that the beat of rock was inherently evil. (Romanowski, 1992, p. 83)

The commercial connection is hard to miss and even CCM artists like James Long and Steve Taylor (1996) wonder what the industry won't do for money (Long, 1996). They feel that the shift to a commercial venue has often created a situation where the gospel is secondary to profit margins. Best (1993) comments on this entire situation:

> The music world, perhaps more than ever before, has made competition, succeeding, and excelling into idols. In many quarters, artistic competition is ruthless, greed is rampant, and excelling is in direct proportion to commercial success. The force and attraction of notoriety and stardom have turned countless young people into puppets, manipulatable and morally forgetful. It has become very difficult for anyone who truly loves the many musics of today to know where to draw the line. Christian music is no guarantee of safe refuge; the same sins that dog the world dog the church. Record sales, Grammys, Doves, ASCAP and BMI incentives, royalties, and the like have become nearly inseparable from ministry, worship, and personal devotion. (p. 115)

Many Evangelicals believe that the commercialization of sacred music is antithetical to its essence and purpose. The result of mixing commercial and ministry goals is to make CCM into a "splintered" art world, characterized by

distinct and occasionally competing rationales for the forms that are created. (Howard and Streck, 1999). Powell (1999) comments:

> I know of no other arena in America where the artificial barrier between "sacred" and "secular" has been more effectively transgressed. (p. 66)

How Evangelicals will balance the emphases of ministry, worship, and outreach with commercialism is an important question. It was a concern for some of the interviewees and remains as an issue for Evangelical musicians.

*CCM reflects a poor understanding of congregational song.* We have come to understand that CCM has two primary streams, the performance stream and the praise and worship stream. It is the praise and worship stream that has more directly impacted congregational song in many Evangelical churches and where a number of concerns have surfaced. For example, Jim noted that a lack of understanding of congregational song is apparent with the use of CCM. This is apparent in the use of technology, participation in congregational singing, and entertainment.

> What we now have arrived at is an entertainment mentality where the most important musicians are the ones with the microphones rather than the ones in the pew. We've kind of lost this participatory place. I mean where else in society do you sit down and sing as a group? Name one? It doesn't exist. The church is counter-cultural to that degree but we're playing the game by the other people's rules. We're offering now an opportunity not to sing because you can't hear yourself anyway so what's the point. 'I'm not contributing much to this.' The big question needs to be asked if the congregation doesn't sing, what difference would it make... And the worship bands don't seem to get it. They just don't get it. So we have been super-influenced by an entertainment mentality and the values that come along with it and that's what's arriving in the church now. (Jim)

Todd said that this is partly due to the fact that CCM is performance driven.

> But generally I would agree, and I would say that what I've seen in worship music is there has been a move...very much towards performance-driven worship. So, yeah, now your bands have to be pretty good to play it and your singers have to be a lot better to do it...maybe it still fulfills our innate desire to perform it well.

Bill agreed:

> In its worst, praise and worship music has replaced congregational type songs with artist type songs.

Part of the problem may come from the fact that praise and worship CCM is influenced by performance CCM which is intended as solo singing and not congregational music.

> The CCM scene, as a branch of popular music, is based on solo singing rather than corporate singing, it's based on the recorded medium rather than a live one and is based in a consumer driven economy. All three of which are very different from what should occur in a parish, in a congregation. In that sense, it has not had a positive influence on church music. (Wayne)

While Best (1993) agrees that "as with virtually all vocal pop music, CCM depends on strongly individualized styling" (p. 175), he sees this as part of a larger trend. "America is losing its corporate singing voice and its sense of communal song. In its place is individualized, soloistic, and often distorted singing. And young people respond by wanting to be soloists" (p. 175).

In my opinion, congregational singing has been the most important aspect of Protestant and Evangelical church music and, indeed, the music of the entire Christian church. As such there has been concern that it meet the needs of the church, both as an impressive means through which God speaks to people and as an expressive means by which people express their faith to God and others.

The interviews raised questions about the understanding (or *lack* of understanding) of congregational singing. Some felt that the use of CCM reflects a weak understanding about acoustic environment, volume levels, the emphasis on performance rather than participation, and soloistic type songs have been a detriment to congregational singing.

*Diversity is limited* in CCM. As well as concerns about the emphasis on personal choice, commercialization, and a lack of understanding about congregational singing, the interviews presented the idea that CCM has limited diversity. Wes, for example, has found that there is a lack of diversity of themes in the CCM repertory.

> It occurs to me when our pastor does a theme, and let's say like the last week he was talking about forgiveness, I tried to find songs about forgiveness. Can you name one? A Christian song that talks about forgiveness. There's hardly any. A week before we were talking about heaven. I couldn't find one that was about heaven. You know what it is? There are all about experiential things. They are all about what I feel in worship: draw me close to you, give me warm fuzzies. What about forgiveness of sin? What about all this other stuff? So I think there's a gamut of topics that are missing in the pop Christian music repertoire. Because a lot of it is experiential.

Derek also found CCM limited in thematic scope.

> I think there's plenty of decent music, new contemporary music that's sung. I always feel that I would like to be, from the perspective of involving and also educating and also allowing for varying ways to worship—globally and theologically so that there's some education in the music, as well. So that we're always not giving praise but that sometimes we're repenting, that we're sometimes confessing, and that we are sometimes in doubt, we are all these things. This is not to say that contemporary music doesn't allow for these perspectives either, but sometimes I want something a little bit deeper, that digs a little bit deeper.

DQ – Is it monochromatic?

Derek – I would say that some would be for me.

Susan found that people want variety. One style alone is not enough.

> We have to recognize where we are and so that's that part. For my part, I want to have an eclectic program but I want to have something that has some depth and today there's a lot of froth out there and I'd like to see...educating young people to know there's more than that kind of music that will meet there needs even more. I had a young lady at_____, a marvelous pianist who could play all the contemporary stuff, and one time we did Laudate Domino with a soprano soloist and we did the Beethoven *Hallelujah* and we were discussing this later on and she said "I did not know that there was such beautiful music." I just thought, well isn't that something. You never know. You have to give them the best.

Jerry believes that the emphasis on one style of music will be regretted in the future.

> On the "No" side, I'd say it's almost limited us in our music styles. We've thrown out everything of the past; we've thrown out all the tradition. This is the new road that we're going to go on that. In twenty years times, we're going to say, "What ever happened to all that music, we've just thrown that away. And if we continue that, we just throw away everything. You've got to have that. You've got to have the past in order to help the future music.

The idea that CCM has little diversity is echoed by other voices.

> There is certainly nothing wrong with the simple, straightforward personal praise that characterizes the best of today's praise choruses. Neither is there anything wrong with the evangelistic and testimonial thrust of yesterday's gospel songs. It is a profound tragedy, however, that in some circles, *only* contemporary choruses are sung. Other congregations limit their repertoire to hundred-year-old gospel songs. Meanwhile, a large and rich body of classic Christian hymnody is in danger of being utterly lost out of sheer neglect. (Macarthur, 2000, p. 40)

*The reason for using CCM has distorted theological and missional beliefs.* While music repertory should reflect theological and doctrinal thought, the use of certain

music may foster and influence that thinking. Some of the interviewees felt that CCM expressed or represented ideas that were contrary to their values and beliefs.

Peter complained that there is too much dependence on CCM as an essential part of Christian worship and ministry. This has moved the focus to one of style.

> What concerns me in terms of its actual usage....There is a sense of panic. That somehow this is the essential tool for the moving of the Spirit...In terms of the question, there's a real fear that we're going to lose people and that this is the absolute key. There's also, in terms of its usage, because the usage often is to the exclusion of all other musical styles and genre and music of the ages. Its like they believe that anything outside of CCM is poison: it's going to be the death of the church; it's going to be poisonous to believers, the death of church growth. That's how it's being used and that scares me.

What seems to bother Peter is the emphasis on the dependence of a certain style *as a prerequisite for effective ministry*. I have had similar concerns. The dependence on style for effective ministry is as disturbing as it is real. I have been in numerous situations and conversations where people have supported this idea. Although they would likely back down from saying that *only* certain music should used for ministry, their choices and actions portray that belief. But, is God limited to one style of music through which He can speak? Can Christians only praise through CCM? What may seem to be a rhetorical question in dialogue seems to be a legitimate one considering the attitude that many people have when music is selected and used from week to week.

Brenda said that CCM has distorted theology by fostering the idea that relationship with God is primarily one of intimacy.

> To a certain degree we've sort of made God into more of a buddy-buddy than a holy God. Worship songs tend to do that...God is also jealous, holy, righteous...

William expressed similar thoughts:

> DQ – So has CCM *not* been good for church music in any way?
>
> William - ...I just see a lot of this CCM coming into churches to be very lovely, 'feely' kind of music. It's just all "we love you, God" which is not a bad thing in itself, but I think that in focusing on that our theology has changed. Or maybe that has changed because our theology has changed, from a theology that had a loving fear of God...we have gone to a very shallow, feely theology of God as well.

Macarthur (2000) raises concerns about the theological depth of praise choruses. "It's clear that modern church music, as a rule, is vastly inferior to the classic hymns that were being written 200 years ago. This is not, for the most part, a complaint about the *style* in which the music is written. Rather, the lyrics are what most graphically reveal how low our standards have slipped" (p. 35). He laments over gospel songs and choruses because they are poor theologically.

Jim argued that seeker sensitive goals have negatively influenced church music. This also distants theological and missional beliefs.

> But the prevalent mission of the church was we'll have nothing that will be a barrier to those who are seeking. And so they caved in on these basic values to go for a niche marketed, age-defined, taste-defined service which excluded the most valued people within the congregation who were then marginalized to the first service. Those changes were driven by all of this, i.e. what is the mission of the church; this is what determined this course of value

Macarthur (2000) presents a similar argument.

> This modern notion of worship as a mindless exercise has taken a heavy toll in churches, leading to a decreasing emphasis on entertaining the congregation and making people feel good. All of this leaves the Christian in the pew untrained, unable to discern, and often blithely ignorant of the dangers all around him or her. (p. 39)

The negative aspects of CCM are gathered around the question of what is the purpose of congregational singing. What these ideas are saying is that congregational singing should not be subject to personal taste, driven by commercial interests, lack diversity, and present distorted theological and missional beliefs. But CCM's positive aspects, greater participation, a familiar language, replacing a worn-out canon, and a re-evaluation of Biblical models, seem to encourage true congregational singing. Perhaps a deeper inquiry is needed.

### *Authority in the Evangelical Canon*

Within the scope of the interviews and my personal experience, it is apparent that various "voices" speak to Evangelicals regarding musical choices and practice. As I reflected on the pros and cons of CCM as a canon, I sensed a need to clarify those voices and the authorities which they represented. Who (what) tells us how to practice church music? What guides our choices? The idea of canon, both as a guideline or standard for the selection of works and as a listing or cataloguing of works, is guided by authority. I sought, then, a deeper understanding of which authorities influenced and impacted the interviewees. I

would have thought that, to many of the interviewees, the hymnal would be their source of authority and their canon. While there was a sense of value in the hymnal expressed in the interviews, there was fuzziness about where that value was located. In fact, the interviewees mentioned a number of authorities other than the hymnal. It would seem that canonicity can, and is, created from more than one, clear authority. While individuals may be comfortable with their own views of authority, it does raise questions about the impact that these diverse voices have on the established canons of the past and even on the idea of canonicity itself.

*Biblical Authority - The Importance of the Word*

Biblical authority—those beliefs which adhere to and are consistent with an individual's or groups' understanding of Biblical ideas, or, in other words, doctrine—is the basis for establishing authority in Evangelical church music. This reaffirms the importance that Evangelicals place on the authority of the Word of God. That authority is reflected in Evangelical ethos and also in Evangelical hymnody. Mary pointed out the importance of the Word of God for Evangelicals:

> as Evangelicals, we value the Word of God and Scripture...will play a large part in our lives, in our worship, in our music...

A significant theological understanding for Evangelicals is that the Word of God mandates evangelism. The Church of the Nazarene reflects this belief. The interpretation of the Word and the message of evangelism are reflected in its hymnody.

> The Church of the Nazarene was born out of the nineteenth-century revival movement...It was really obvious at that time, and this was in 1989/1990; we were still very much a gospel song church. As a matter of fact in the top fifty or seventy hymns, virtually all of them were gospel songs...And I think that's an outgrowth out of the same basic character of being an evangelistic revival church where emotion has been an extremely important part of our service. (Bill)

Some interviewees suggested that they had a stronger tradition of hymns in their denominations than the Church of the Nazarene appears to have had. Carrie said that "hymns talk about God...so in that respect it does share the message, share that value that we have as an Evangelical church". Whether a tradition uses hymns, gospel songs, or both, the importance of the Word is an important authority which guides music in the church.

*The Authority of Personal Experience*

While following established practices offered guidance to some Evangelicals, the need for some personal experience directs others. This authority involves offering individuals a musical experience that relates to *now*. What is important, what has authority, is that which connects to the people's immediate, expressive potential. Hamilton (1999) notes that

> surveys consistently show that baby boomers—whether evangelical, or liberal, Protestant or Catholic—attend church not out of loyalty, duty, obligation, or gratitude, but only if it meets their needs. (p. 30)

Tim said that "meeting their needs" involves music that has expressive potential. He explains:

> Tim - I think the church has got to stay current. It has to be now. It has to be on the cutting edge. It has to be real to people...Has

> Contemporary Christian Music been good for the church? Absolutely. I think it's pushed a lot of boundaries. I think it's broken down many, many, many walls that existed for hundreds of years...
>
> DQ – So being real…maybe say more than that?
>
> Tim – Well because go back to how we started off. Having that day to day experience with God, that emotional experience, that's the kind of reality that we're looking for.

*The Authority of Common Practice*

Another authority, for Darren and others, has been established by the common use and canonization of material within a community of practice and belief. Gospel songs, for example, were created and used for specific circumstances and purpose:

- early gospel hymnals were created to respond to "the desire for a more definitely evangelical hymnody" (Reynolds/Price, 1978, p. 85).
- to respond to the need for evangelistic crusades in the later 1800s
- the emphasis on congregational singing increased– often services dedicated to singing only
- the Sunday School movement spawned a taste for lighter, easier songs
- the impact of charismatic musical personalities like Philip P. Bliss, Ira D. Sankey and Homer Rodeheaver made gospel songs popular
- the publication of numerous gospel songs collections and hymnals

With continued use, however, many Evangelicals adopted them as their entire church music repertory. As Reynolds and Price (1978) write:

> Nonetheless, in spite of texts that are light and lacking in lyrical beauty or doctrinal strength and tunes that are melodically trite and harmonically dull, the gospels songs continue after a century of usage, strongly favored by evangelical Christians around the world. (p. 97)

Their repeated use made them familiar music and this seemed to play a significant part in establishing gospel songs as *the* Evangelical church music. Authority and canonicity was established by repetition. This seems to be the case for hymns, gospel songs, and CCM. Familiarity from repetition gives authority to church music. While some interviewees felt that a churches' hymnal, under the guidance of the hymnal committee should establish the hymnody of the church, this was not the entire story for the recent hymnal (1989) of the Church of the Nazarene. Bill, a member of the hymnal committee, explained that the hymnal was not organized and developed to guide the church's hymnody but was an attempt to perceive the need in the churches and try to meet them. In fact, based on the hymnal committee's extensive survey of Nazarenes, the top 300 hymns, according to usage, were moved as a block into the newest hymnal. What was being used, gospel music, the practice of using hymnals, the style of worship, and so on, became 'canonized' for use by future church musicians. Authority from common practice seems to be occurring with CCM as well.

*The Authority of the Hymnal(s)*

Hymnals have had a significant role in the music of the Evangelical church and, nearly, every Christian organization. They have been both a repository—a collection—of music which met the needs of corporate worship and an

authoritative source of music which is consistent with the doctrines of the denomination. The interviews uncovered some ways in which Evangelicals have perceived hymnals as authoritative. Jim, for example, felt that hymnals could be trusted.

> When we had hymnals we had committees of denominational scholars who would satisfy the doctrinal base of the denomination and would do any editing. They would compile a hymnal and say this is the approved body of worship material. And every ten or fifteen years it would be renewed or refreshed or there would be a generic, Evangelical one or whatever. Well, those were the gatekeepers you could trust and you chose your panel of thoughtful people who were keeping the gates for you as a denominational curriculum.

Darren pointed out that there was safety in a hymnal. It was a recognized, collection of sacred music that became a canon.

> DQ – Maybe first of all, where did you get the hymns and songs? Was it out of a book?
>
> Darren – Yeah.
>
> DQ - Did it have some authority?
>
> Darren – It meant a lot for some people to have a hymnbook in their hands. When our church went through the transition of putting away the hymn to the overhead, there's a lot of fears that people wouldn't know how to sing 'cause a lot of people valued to read the music....Everyone knew the hymns but with these new choruses no one knows where they are coming from. There's no sense of "OK, this is my hymnbook /Bible."...
>
> DQ – Would you trust that everything in the hymnal was doctrinally safe?
>
> Darren – Yeah...canonized group of songs.

Carrie talked about her experiences and the impact they had on her. The hymnal was part of her common practice.

> DQ – Has the hymnal lost…authority?
>
> Carrie – See I've never viewed it as authority…
>
> DQ – There is the idea that authority is there because it is sanctioned by the denomination…hymnal has a tradition of authority.
>
> Carrie - My feeling is I miss using the hymnal…because of my age I should be more into the contemporary stuff and I do enjoy the contemporary stuff but I love the old hymns of the church and I miss using the hymnal…I like to have the music in front of me….I have fond memories of my Mom teaching me how to use a hymnal….It teaches them to read music….It has an educational value….They can participate more if they have the music in front of you, song sheets or something…

Todd, also, reflected on the popularity of the hymnal to Evangelical church music practice:

> Gospel songs, at least in the evening…lot of harmonies and lots of…didn't sound too churchy, but because they were bound in a book they were legitimate….And that thing was as popular as the Bible. That hymnal was as critical to the church's existence as the Bible was, even though no one would have ever said that.

The hymnal had authority because it represented a canon of collected, authorized music that reflected Evangelical thinking and doctrine. Its canonicity was strengthened because it was in a book. It was connected to both church doctrine, church musical practice and "fond memories"—a powerful blend of the impressive qualities that occur within tactile, cognitive, aesthetic, and social realms.

*The Authority of Denominationalism was Limited*

In most of the interviews, denomination was not mentioned as an important influence on church music. In fact, only one of the interviewees said that denominational connection has been a voice of authority in church music for him. Wayne related his connection to the Lutheran heritage:

> My Lutheran background realized that there was a specific denominational background to Lutheranism, stemming back to the Reformation, and many strong hymn of that through the early to late Baroque and then not much after that.

While CCM has been criticized for *not* being subject to the denominational control that a hymnal committee or some other form of doctrinal guidance might offer, the importance of denominational identity or authority did not seem to be an important aspect of musical choice for the interviewees. Their perspective seemed to be guided by Evangelical values and beliefs rather than specific denominational values and beliefs. In my experience, while there was an emphasis on holiness theology in some of the songs that we sang, overall the use of gospel songs transcended Nazarene practice. Many local, regional, and even denominational musical choices were guided by Evangelical ethos and practice instead. Evangelicals would say that they were first and foremost "Christians", and, secondly, members of a denomination. This was reflected in their musical practice as well.

## Western Art Music as a Canon

The tension between musical canons is one of the overriding questions of this inquiry. It is in my locus as an Evangelical Christian and a music educator in Western culture that I have sensed the clash of cultures and canons and this has caused me to open up questions concerning them. The increase in the role of CCM, as a secular, low culture musical style that has been co-opted (Howard and Streck, 1999) for Evangelical use, has been dramatic and pervasive. A greater understanding of CCM as a canon, as well as an understanding of the changes and subsequent reactions from one canon to another that have occurred in the Evangelical church, will offer a greater understanding of what CCM canonicity means. Similarly, the canonicity of Western art music speaks to its own place in Western society and may assist in understanding its authority and stature as a canon.

As mentioned earlier, canon has two meanings: the idea of a standard, norm, ideal or authority by which to judge works; and the list, collection, catalogue of works which have met those standards and have been accepted into an authorized listing. Both of these meanings can be applied to Western art music. The idea of a standard, norm, ideal or authority has governed acceptance of works and determined what is Western art music and what isn't. The collection of works that are accepted creates the body of works that is understood to be the canon of Western art music. We catalogue them by opus numbers, genres, eras, forces used, composers, and so on.

## *Changes in the Western Art Music Canon*

While the Evangelical canon has undergone change, the interviewees have not seen a great change in the Western art music canon. They have noticed some changes, however.

### *Little Repertory has been Added Recently and the Known Repertory is Smaller*

Wayne outlined a situation where Western art music has not expanded while pop music has.

> DQ – Have you sensed a change in society in the canon of Western art music? Is it less or more pervasive?
>
> Wayne – I don't think the canon has changed. Maybe a little less, but I don't think a lot less. If anything, the canon has gotten a lot smaller so, yes, everyone knows Beethoven's Fifth Symphony and Tchaikovsky's 1812—you could list ten or twelve pieces that probably everyone has heard and knows a little bit about. But because the canon has not expanded and because of the tremendous growth of the pop area, its more and more out of touch of what people understanding or even appreciate.

This view is shared by others. Schuller (1983) laments that "the stranglehold that commercial music has on the fine musics-be they classical, jazz, folk, or ethnic-is truly frightening" (p. 11). Fink (1998) writes:

> As aging audiences quite literally die off, school music programs vanish, regional orchestras collapse, and U.S. classical record sales drop below 2 percent of the industry total, we must all admit it: *Beethoven has finally rolled over.* (pp. 138-139)

Susan said that Western art music is also losing audience numbers.

> DQ – Is Classical music marginalized? Is it less popular?

Susan – Well, I think in certain areas, definitely. You take the symphony and wonderful Classics series. They don't have the attendance that they have at the light Classics, the pops. You can see that trend.

But Wayne cautioned that Western art music has never been popular.

DQ – Is it less of a force in society?

Wayne – I don't think it ever was a force. The classical art tradition is so far removed from the people that it becomes very difficult to move people in a different direction.

One of the ways in which the canon of Western art music seems to be "getting smaller" is that it seems to have lost some of its position of significance. It has even become background music and, as Mary commented, it is not listened to in an attentive, thoughtful manner.

DQ – ...have you sensed a change in Western art music in society?

Mary – I'd say its elevator music. It's piped in; people hear it all the time, people don't realize they hear it; it's background for cartoons. It's in lots of film, so people hear it all the time. They just don't recognize it's there because it's not something that people listen to and focus on. It is used as background...

DQ – Is that different than it used to be?

Mary – Where I see it the most is that we have audiences that don't know how to come and sit and listen and just focus on anything that's auditory. It has to be visual. So we are a very visual people now. And you see it in audiences that people don't come and sit. (Talked about people moving during special music – would not have happened in the past.) There's not that sense of respect of sitting and actually listening. You see it at Mount Royal...they ask that you not get up...we're just not accustomed. I would see symphonies going the way of the dinosaur because they are just auditory; there's nothing to watch.

Fink (1998) describes the historical developments of Western art music's shift from center stage to a secondary role:

> In its heyday, this classical canon had two secure domains: first, a *performing canon of masterworks,* centered in nineteenth-century Romanticism. This was art music for the masses, the repertoire of the conservatories, the big symphony orchestras, and the opera houses; "great" music hedged around with powerful social mystifications like genius, transcendence, and autonomy. Second, an *Avant-garde canon*, also hedged around powerful social mystifications like genius, transcendence, and autonomy. This was the realm of difficult and intellectually challenging "modern music," not much listened to outside of small coteries and (by the end) university music departments, but possessed of tremendous cultural authority. (p. 141)

But is its popularity really that important? What may be more crucial is that as well as getting a smaller share of the market, it is losing influence. Schuller (1983) reports that serious musicians make up about 4% of the population (p. 14) and he feels that Western art music is in danger of becoming irrelevant and esoteric (p. 8).

Fink (1998) writes

> For the first time in a century, classical music has lost even its symbolic or ritualistic power to define hierarchies of taste within the larger culture...what they do is no longer paradigmatic; it is no longer Music-with-a-capital-M. (p. 139)

If high culture (and Western art music) values a position of influence, then this is a significant setback because irrelevance challenges influence. The position of ritualistic power rather than popularity may reflect Western art music's heart.

> The fight is over something much dearer to a music professor's heart: *cultural authority*, specifically the authority, even in absentia, of the classical music canon. (Fink, 1998, p. 140)

*Western Art Music has been Impacted by Commodification and Technology*

The new "standard" of consumerism has impacted society. Wayne observed that

> no one wants to listen to that [Western art music] and they never did and so now the popular stuff has kind of taken over and it has become, by every definition of the word popular—immediately accessible—and anything more than a three minute song is too much for someone to listen to.

But the interviews suggest that Western art music has not been untouched.

Consumerism, the 'bane' of high culture, has begun to exert its own influence on

Western art music. Wes illustrated this:

> DQ - Have you sensed a change in the canon of Western art music? If so, what?

Wes – Well, I'm not right in that culture, but from my perspective, when you walk through London Drugs and you see all these CDs on for $5.98, you've got to wonder how valuable is that music going to be to us when it's sold simply as backdrop music. You can. But all of these Classical CDs for just dirt cheap, unless you're a purist and you're going to go and look for the great recording and go to a specialty store. It would appear that a lot of Classical music has been used to sell junk on TV. It's like great pop songs have, too. What we would call classic rock. A lot of songs have been used to sell cars. Pachelbel's Canon has been used for Tetley Tea or something.

> DQ – Is there less Classical music is society?

Wes – I would think there would be less and it's also been devalued because of the way that it's sold as backer or whatever.

Harry argued that the focus on superstar performers in Western art music reflects

consumerism and popular culture. This represents a shift from high culture

precedent because the creator is given highest esteem while the performers are

appreciated.

DQ - Have you sensed a change in the canon of Western art music? If so, what?

Harry – My gut reaction is that it's like the Olympics where I can only do it and be respected for it if I'm at the top of the world, or at the top of my class. Part of me thinks that's not really where things are at in classical music…

DQ – Superstars?

Harry - We love to put on pedestals those that are so wonderfully gifted. It's just the whole superstar thing.

Is consumerism to blame for this canonic shift in Western art music? Fink (1998) argues that the blame of consumerism destroying the canon should be more one of replacing a dead canon than killing it (pp. 144-149). Could the canon have been dying, even before the impact of consumerism? As we noted in the case of gospel songs, it has been seen by many as a dead, worn-out canon. Perhaps Western art music represents a similar situation. If so, what is it about Western art music that is "dead" and what, if anything, should be kept alive?

*There has Been a Return to the Use of Melody and Harmony in Western Art Music.*

Jim commented on the importance of melody and harmony in Western art music.

DQ – Have you sensed a change in the canon of Western art music?

Jim – Well, we found melody and harmony again. The obvious vacuous nature of serialism has gone and chants seem to have gone. So we've rediscovered melody and harmony in some sort of aurally discernable form, which is good. I think the ivory tower finally fell to the ground which is where it should have been rooted in the first place. And I think, as I listen to contemporary music it's still very

> interesting and really fresh but I think it's discovered some of the basic human traits needed...

Wayne echoed similar thoughts:

> When we move in to the twentieth century, when Western art music collapsed, that's a strong word, but let's face it we spent thirty or forty years experimenting with things that just sounded terrible and so the things that we listen to like Bartok or Schoenberg, while a tremendous influence, sounded awful.

The movement away from and the return to melody and harmony in the Western art music canon opens up question about canonicity, both in terms of a guiding standard and an identifiable body of accepted material. It does highlight the tension between innovation (the new) and the need for connection (the old). Is the return to melody and harmony the result of disassociation felt by Western art music listeners and performers? Is this very different from CCM advocates who express a desire for church music that is in a form or style with which they can connect? It would seem not.

Our inquiry has revealed that in the Evangelical church there has been a shift from the canon of hymns and gospel song to CCM. This shift has created tension and uncertainty for many people. The tension between popular music and Western art music has also reflected some tensions that must come to grips with consumerism, technology, a narrowing of the canon, and tonality—to name some of the issues that the interviewees have raised. While these canons have impacted their respective groups, they have been influenced by cultural changes that have impacted the entire Western world. One way of understanding these changes is through postmodernism. Postmodernism is a social theory that

attempts to explain some of these changes. Its ideas speak directly to our inquiry and may assist in gaining understandings of it. Hermeneutically, we are reminded that we seek grand themes, themes that are contextual and historically placed. Perhaps CCM and Western art music are cultural manifestations that are influenced and effected by grand themes of cultural development. It seems to me that they are.

## The Challenge for Canonicity – Thoughts on Post Modernism

One of the metaquestions that comes from the shifting of canons to new ones and the resulting tensions, is 'why'. Are there any other social or cultural phenomena that would explain, at least in part, the situation in Western Art music or CCM? Postmodern theory seems to. As a cultural theory, it resonates with similar issues and themes. Three of its tenets include, the loss of authority, the loss of universal values, and a search for the genuine.

### *The Loss of Authority*

One of the hallmarks of modernism and its reflection of Enlightenment ideals is the belief that there are overarching authorities which guide human choices and understandings; there are universal 'truths' which serve as the ideal for human choices. In the case of music, there are transcendent "truths" for all musical activity or, in short, an overarching standard or ideal and music, then, is judged by these universal principles and not by situational, personal, or functional

authority. Postmodernism, however, *rejects a single overarching standard for a multiplicity of standards.* Grenz (1996) writes:

> "All is difference." This view sweeps away the 'uni" of the "universe" sought by the Enlightenment project. It abandons the quest for a unified grasp of objective reality. It asserts that the world has no center, only differing viewpoints and perspectives. In fact, even the concept of "world" presupposes an objective unity or coherent whole that does not exist "out there". In the end, the postmodern world is merely an arena for "duelling texts." (p. 7)

Postmodernity suggests that there is an undermining of religious and historical metanarratives. It is replaced with a new sense of the subjectivity of all human experience. Grenz (1996) explains:

> No clear, shared focus unites the diverse and divergent elements of postmodern society into a single whole. There are no longer any common standards to which people can appeal in their efforts to measure, judge, or value ideas, opinions, or lifestyle choices. Gone as well are old allegiances to a common source of authority and a commonly regarded and respected wielder of legitimate power. (p. 19)

While postmodernists may be conscious of old authorities, they do not feel an obligation or commitment to obey them. They are, rather, free to make choices based on their own criteria and needs. This can even result in a mix of styles, tastes, and forms. For example,

> postmodern art reflects these epistemological and material changes by its celebration of difference, its exaltation of images, surfaces and simulacra; its eclectic mixing of high and low, and its denial of historicity, moral judgmentalism, and sentimentality. (Manuel, 1995, p. 229)

Manuel (1995) describes how this rejection of universal authority can be realized.

> These are expressed through certain typical aesthetic devices: pastiche, especially involving the combination and juxtaposition of elements from disparate discourses and subjectivities; self-referentiality and intertextuality, calling attention to the artificiality of the medium; and blank

> parody, subjecting all discourse to an alternately deadpan or grotesque irony, and negating any implicit perspective healthy normality. (p. 229)

The postmodernist surrenders all-inclusive, all-encompassing answers and explanations for meanings that speak to the local and particular. The modernist, on the other hand, sought universally valid explanations (Grenz, 1996). The postmodernist values the significance something has for *me* and my situation. Musically, my choices of and about music are based on personal connection and authority rather that a transcendent authority. Fink (1998) explains that

> the way across the old cultural divide between high and popular music was (and is) to move away from content and toward form, away from shallow, bodiless interpretations..., and toward the physical depth of real musical experience. We must stop asking *what rock means* and start asking *how it makes you feel*. We need to know how rock musicians engage in the key activity of the new sensibility. (p. 159)

Outward authority shifts to inward authority. For Evangelicals, the control of denominationalism, the historical Church, its traditions, and its canon are often surrendered for personal authority and autonomy. Church attendance and membership are evidence of this shift and while Evangelicals are connected and committed to churches and denominations, these will hold less control than in the past. The movement of millions of people from church to church is evidence of this fact. Rather that being guided by denominational authority, attendees now select their church based on things like music, preaching style, and ministries offered. Similarly, many Evangelical musical choices are determined by personal preferences and not by denominational control or other outward authorities.

This has impacted Western art music, as well. The authority of its established canon is challenged by the authority of personal preference and choice. As a result, people are free to select only those musical works that are appealing to them, resulting in a narrowing of the canon, and the selection of music more melodically and harmonically based, and the commodification of music. The idea that music should be "above commercial value" is not recognized.

A loss of authority is a challenge to canonicity. The call to "respect the past" and "don't throw out our history" falls on deaf ears. The idea of allegiance to historical precedent or meaning is antithetical to postmodern thinkers. Hamilton (1999) offers some explanation:

> since the 1950s, denominational divisions have steadily become less important in American church life. We have the baby boom generation...to thank for much of this. But at bottom we are all still sectarians, we still prefer to congregate with the like minded. Our new sectarianism is a sectarianism of worship style. The new sectarian creeds are dogmas of music. (pp. 29-30)

### *The Loss of Universal Values*

If there is a loss of central authority, then it soon follows that there will be a loss of universal values. With no standard to guide people's decisions, they are free to establish their own values and these values will be directed by what is important to the individual. In the case of Evangelicals, the importance of a personal faith in Christ, reaching out, and the authority of the Word of God are crucial. Denominational connection or association is secondary to personal faith.

While they all confess the authority of God and the Word, expressions and meanings of that are quite individual. They are comfortable with God's authority, but not with any other. While some Evangelicals will express this in one type of church music, others will choose another. We establish a taste culture. We are moving away from the mass culture of modernity, which offered a few styles that changed with the seasons, toward a fragmented "taste culture," which offers an almost endless variety of styles (Grenz, 1996). This offers believers a wide variety of choices, both in terms of musical style and beliefs. Lyon (2000) points out that

> it has become a truism that religious activity is, increasingly, subject to personal choice, or voluntarism, and that, increasingly, for many in the advanced societies, religious identities are assembled to create a bricolage of beliefs and practices. (p. 76)

Value is not determined by an established musical ideal but by personal values and connection. Brooks (1982) remarks:

> After all, 'liking' a piece is not a property of that piece, but rather of the relationship between it and a person; 'liking' has nothing to do with the music per se and need have nothing to do with value. (p. 13)

This may explain why some of the interviewees were not content to have denominational control of church music canons. This is not because of a lack of trust or differences in beliefs, however. While it may seem that CCM is a challenge to traditional hymnody and church traditions, in general the motivation seems to be a desire to have meaningful expression rather than iconoclasm. The proponents of CCM are quite happy to let anyone use hymns or gospel songs,

but being forced to accept hymns and gospel songs *themselves*, would violate their quest for meaningful expressions of their own.

This impacts canons, both as established norms and as catalogues. Meaning and value become localized. There is meaning in other canons but not meaning that relates to them. This is true in church music as well as in secular music. As the interviewees pointed out, the commonly known repertory of Western art music seems to be getting smaller. One reason for this may the attitude that postmoderns have toward it. It is not seen as *the* standard or authority, but one of many. We are free to choose what we wish and create our own unique bricolage.

While personal meaning and choice are important, the quest for meaning is not done in isolation. CCM has influenced millions of the young, and not so young, Evangelicals by tapping into their desire for meaningful and personal expressions of faith. This creates its own community that has meanings which can be created, shared, and altered within it, that are separated from universal standards.

> The conviction that each person is embedded in a particular human community leads to a corporate understanding of truth. Postmoderns believe that not only our specific beliefs but also our understanding of truth itself is rooted in the community in which we participate. They reject the Enlightenment quest for universal, supracultural, timeless truth in favor of searching out truth as the expression of a specific community. (Grenz, 1996, p. 14)

He continues:

> Although they have divested themselves of any metanarrative, postmoderns are still left with local narratives. Each of us experiences a

> world within the context of the societies in which we live, and postmoderns continue to construct models (or "paradigms") to illumine their experience in such contexts. (p. 45)

From this model, postmoderns create their own meanings and symbols:

> Such media discourse often can acquire subcultural significance only if scrambled and recycled in creative bricolage, as subcultures construct their own gerrymandered sense of identity out of imagerial *objets trouvées, be they dress codes or musical styles.* (Manuel, 1995, p. 230)

But even local symbols are not held tightly. As Shepherd (1993) writes:

> It is more difficult to invest heavily, even iconically, in cultural symbols when they are circulated with the contemporary speed and effectiveness that they are, and when their exposure can only be momentary and fragmentary in the context of the competing clamour of numerous other symbols. (pp. 200-201)

This probably accounts for what is occurring in CCM and its general acceptance among young people. While they search for personal meaning, they are part of a community of peers who have been influenced by their cultural and social context, including quickly changing cultural symbols. Universal values have no place here.

### *What is Genuine?*

Postmodern theory suggests that the loss of the genuine is another phenomenon of Western society. It suggests that there is no authorized genuineness and no universal value that places a higher value on one thing or work above another. While high culture has attempted to establish authorities and meanings that are transcendent, postmodern theory sees meanings as

transitory and assigned. For example, this assigned meaning can be created through economic means. Brooks (1982) points out that

> categorizing music economically rather than aesthetically has the virtue of allowing individual pieces and performers to move from one category to another as circumstances change. (p.11)

Rather than overtly associating itself with consumerism, Western art music has represented high culture as a purely intellectual and cultural expression and has tended to distance itself from the consumerism. It has portrayed consumerism as being guilty of "watering down" culture and art and this criticism has been transferred onto CCM. In fact, one of the sharpest criticisms about CCM is that it is based in a consumer-driven economy.

Another way that the genuine is lost is the idea that meanings can be created personally. It suggests that

> this New Volunteer middle class seeks personal identity as an integral aspect of communal association; it seeks personal choice before denominational conformity; it assumes diversity of style rather than stylistic orthodoxy. (Holloway, 1996, p. 22)

Instead of an overarching genuineness, there seems to be a flow of significance between large social groups, smaller groups, and individuals.

> Since local music scenes are inevitably in some kind of relation to the transnational industries, they must to a degree operate in a world of fast circulating cultural commodities whose manner of production and distribution emphasized, if not exaggerates, the way in which all symbols (including music) ultimately signify: through the investment in them of meanings and affective states arrived at subjectively through the social interaction of individual people. (Shepherd, 1993, p. 201)

Since there is no transcendent, universal value, meaning and symbols can change quickly and easily.

> It is a feature of postmodern society that individuals themselves may engage in constant code-switching as they alternate between work and pleasure, as they flip television channels, and as they listen to syncretic forms of music. (Manuel, 1995, p. 238)

The loss of the genuine is no more clearly demonstrated than in the blend of music and technology. This is seen, for example, in the blurring of distinction between the real (live) performance and the technologically produced copy. The distinction between the two is often unrecognizable.

> Technology also blurs the distinction between the original performance and its reproduction. It breaks down the distinction between the "live" and the reproduced dimensions of the musical experience. In fact, the performance is no longer a separate reality lying behind the particular context in which it occurs. Rather, it is a blend of what the performers do and a technological reproduction of their actions. The performance is enmeshed in the technology that delivers it to the audience. (Grenz, 1996, p. 37)

The close connection between popular music (including CCM) and technology has generated a great deal of criticism. Best (1993) gives a grim description:

> The sobering thing about so much contemporary Christian music and art—all types, but especially the big-scale stuff, pseudo-symphonic, classicized popular and popularized classics,, oversized choirs and instrumental groups, or, in their absence, the ever-present taped accompaniment, "excellence" in absentia—the trouble with so much of this is that it pretends so ardently, pushing for something that already exist in finer form. It is gross, large-scale, theme park imitation—inauthentic—hence so prone toward kitschiness. (p. 130)

As we have discussed, the interviews revealed some of the ways in which Western art music has also been criticized for its connection to consumerism and its association with technology.

Mary, who was classically trained, said that much of Western art music has been treated like wall paper music. Harry lamented that the CD sets an unattainable standard, a "virtual reality".

What is at issue here? One issue surrounds questions about the credibility of the original and the copy, the genuine and the fake. Consumerism seems to promote a product more than art and "art for art's sake" is surrendered for profit margins and bottom lines. But what is at issue may not be just money. What may be at issue is the defining of one's personal belief and meanings within a different system or framework. Postmodern theory describes a loss of universal value to values that are personal and unique. The search for the genuine shifts from a concern for the authorized, "unconsumerized" version, to one that focuses on the meaning and signification for the individual within his/her unique, local community. With devices such as double coding, collage, and juxtaposition, they endeavor to de-rationalize the world around them and construct their own. What emerges may seem syncretic to the traditionalist, but quite acceptable to postmoderns. Western art music, then, is no longer seen as high art, hymns are no longer canonic, and gospel songs are irrelevant. No problem! The genuine becomes what is chosen from each of these at the will and discretion of the user.

Part of this canonic "blurring" comes from the fact that Western art music, popular music, and church canons have all been commodified and are one of many choices in musical style. Personal choice and conventions or their musical

community boundaries guide the individual in what choices to make. As Lyon (2000) point out, people construct their selves through acquiring commodities that make them distinct from others, and seek approval through lifestyle and symbolic membership (p. 79). Musical choice is but one of many choices which helps to create personal identity. Grenz (1996) writes, that: with its rejection of the order and rationalism of modernism, postmoderns

> are no longer convinced that their world has a center of that human reason can perceive any logical structure in the external universe. They live in a world in which the distinction between truth and fiction has evaporated. Consequently, they become collectors of experiences, repositories of transitory, fleeting images produced and fostered by the diversity of media forms endemic in postmodern society. (p. 38)

The movement that postmodernism describes shifts the authority of denomination, tradition, canon, and other modernistic influences to one that is center-less and offers many choices. It is one where "personal choices rather that traditional authority determines how they are appropriated" (Lyon, 2000, p. 56).

In many ways this does not seem like good news, certainly if one wishes to defend the use of established musical canons. But David Lyon (2000) opens up a fresh look. He challenges the idea that organized religion, by virtue of its organization and canonicity, may not have demanded a "seriousness of faith" that may be fostered in a climate of competing narratives—one of which is Christianity.

> Today's religious choices may reflect a seriousness of faith that did not figure in the lives of those involved in organized religion from the cradle. Again, while much in consumer culture may well be transient, ephemeral,

inconsequential, this does not necessarily mean that those qualities feature prominently, let alone exclusively, in the religious decisions confronted in the course of accomplishing individual self-identities. (p. 77)

# CHAPTER SIX – INTERPRETING EXPERIENCE: CURRICULUM

This chapter will discuss some of the curricular considerations that have surfaced during the interviews. Interviewees were asked to identify what factors make for a good Christian college music education and what music should be in the repertory. The answers uncovered many ideas and thoughts concerning education, music education, and Christian music education and they will also identify remaining questions and partial understandings.

## General Musical Knowledge and Skills

In his study of college music programs for the period 1914-1989, Timberlake (1993) says that the most important objectives were processes, skills and techniques, facts, principles or fundamentals, and application of music to daily life. These have not likely changed and would suggest that these are still objectives for college music educators (Timberlake, 1993). The interviews revealed similar skill and knowledge areas that should be part of a music education at a Christian post-secondary institution. These included the study of theory, music history, rhythmic and aural skills, performance skills, ensemble skills, performance practices and knowledge of one's instrument, conducting, and leadership skills. These seemed to be found in most music programs and I got the impressions that the interviewees felt these would be expected. While these objectives are crucial, they don't define the *kinds* of music that should be used in

a post-secondary music program and, therefore, did not speak directly to my inquiry. Other considerations surfaced which did speak to my inquiry, however.

## Musical Value and Curriculum: The Dialectic of Aesthetics, Function and Preference

### *Introduction*

The consideration of musical value and quality raises issues relating to all forms and styles of music. Since educators want to use the best material and methods that are available for their educational pursuits, these questions have implications pedagogically, aesthetically, historically, doctrinally, philosophically, and practically. The interviews and related literature revealed three general ways in which quality or value is assessed: 1. Aesthetic value, 2. Functional/associative value, and 3. Preference value.

### *Aesthetic Values*

Some of the interviewees felt that music's quality should be judged by aesthetic value. Aesthetic value is explained by Schwadron (1967):

> Aesthetics has been defined as the study of the beautiful, resulting, for example, in the establishment of criteria which would aid one to determine whether and why one particular composition is beautiful while another is not. (p. 4)

Elliot (1995) adds:

> to look at or listen to something *aesthetically* means to focus exclusively on its structural or *aesthetic qualities*, in abstraction from the object's context of social use and production. To what end? To achieve a special kind of experience called *aesthetic experience.* (p. 22)

Schwadron (1967) then explains the basis for aesthetic education:

> There is considerable agreement that the attitudinal and relevant factors of aesthetic experience are not founded on universal responses in tonal materials, but acquired through education. Proof for this lies in the tendency for the trained listener to objectify musical meanings (to explain in technical terms) and the untrained listener to subjectify (to explain in sensuous terms). In other words, if the aesthetic experience occurs as an interaction between the listener and the musical work, the value of the experience depends on both the preparation of the subject to perceive and the intrinsic value of the object to yield. It is in the cultivation of desirable attitudes, of experience through interaction with aesthetic (and by way of comparison, non-aesthetic) objects, that education makes its contribution. *The paramount task for music education is not only to nurture the improvement of taste and discrimination, but also to develop the latent aesthetic reasons or criteria for such behaviour.* (italics mine, p. 16)

This idea of aesthetic value centers the focus of evaluation *in the music.* Music that conforms to this scrutiny of aesthetic quality, then, is valuable for aesthetic education. This seems to be why interviewee Wayne believes that the aesthetic criteria should guide music educator's choices:

> I struggle with that, because I hear that a lot but I think, on the one hand, to be open to diverse styles. On the other hand we don't want to be open to anything. That to try to make some choices about what makes good music, good. I can count in terms like "music of integrity" or " aesthetic music" but the bottom line that this is good music and this isn't good music. Well how do we make those choices? And by some of those parameters that we makes those choices, we may have built in cultural biases or religious biases, whatever. By looking at music and what it's used for, particularly in the service of the church, helps us to make some of those choices as an objective basis as we can and then we're not just looking at things because it's multi-cultural or because it's contemporary but here is music and it's good music. And if it's good music, I don't care when, where, how, it's written. It's good music; it has aesthetic integrity. And to help students find out how to make those choices rather than purely based on what they like. There is music that I like. Not all of it's good music, I'll admit that. And I don't like all good music...to make choices that way on its own merit, not because of any particular label that gets associated with it.

Peter agreed:

> DQ – Do you believe a college experience should include CCM? Western art music? Both?
>
> Peter – Both. They are both valuable. You always need to understand and experience what's historical, what our roots have been. When something is great art, whatever that means, when it's good it's good and you will always benefit from understanding it.

Reimer (1989) discusses this educational approach:

> The major function of music education is the ...education of human feeling through the development of responsiveness to the intrinsically expressive qualities of sound. (53)

This correlates nicely with Western art music since the tendency of aesthetics is to value the inherent qualities in the work itself. Art is assumed to have its own autonomous value and serves

> no purpose other that its own existence as something for aesthetic contemplation. (Dissananayake,1988, p. 40)

Art music is by nature, and named so, serious music. This music is serious to the creator, performer, and listener and it begets serious music study, aesthetic evaluation, and value judgements. Brooks (1982) describes how these have been established.

> We can invent rules, screening procedures, to help us choose what to study. And by exercising a modicum of ingenuity, we can invent rules that leave our opinions out, rules that select music automatically according to criteria which are peripheral to musical 'value.' (p. 15)

The focus, however, shifts from the music to the systems of measurement. These value judgments help to establish a hierarchy of musical styles.

> Aesthetic music has a hierarchy of music styles – art music at the top, with folk, popular, functional and ethnic, world or multicultural music arranged in various orders below. (Regelski, 1994, p. 24)

One of the results of this is a focus on the work itself. In Western art

> artists are more interested in their works as entities in themselves than they are in their success in representing some aspect of reality or ideality *outside* themselves. (Dissananayake, 1988, p. 40)

It seems that much of Western music education has been influenced by this thinking and this has been at the heart of university and conservatory education resulting in the nearly exclusive use of Western art music.

### *Functional/ Association Value*

The second way of "valuing" music suggested in the interviews is by its functional/associative value. Functional music is music that is used for *another* purpose other than a purely musical one. Similarly, associative music has meaning from its connection to something non-musical.

Most, if not all, of the interviewees were comfortable with the functional role of church music. It was music that had a unique, specific role. Should, though, music be *studied* for its functional and associative role? Can functional music and aesthetic music both have quality? Peter describes the tension that can exist between aesthetic quality and functional quality (what Evangelicals would call "music for ministry").

> There are certain things for me; I have to keep thinking, "What is quality music?" and then teach people what are the criteria of quality, make my own choices according to that and have people…kids in choirs are pretty quick to pick up. You can sense; they'll tell you. Sometimes I'm surprised

> by what they think is quality and what isn't. Sometimes it's trivial and we've used it for the sake of ministry and then it will turn around and become something that they'll deem to have quality. But overall, there's an innate sense that this is quality and this isn't. I guess my goal is that we teach them quality, regardless so that you can meet whatever the new wave will be down there.

While students may choose music that seems to be of poor quality aesthetically, it has meaning and value to them. The quality may not come from intrinsic, aesthetic elements but functional, ministry elements.

What legitimacy does functional music have? In his book *Jubilate: Church Music in the Evangelical Tradition*, Donald Hustad (1981) makes a strong case for understanding church music as functional music. On one hand, art music needs to be

> free to communicate anything that is in his mind and heart, free even to fail to communicate...Church music cannot be so "free". It must communicate the truth of God and express the response of the body of believers by whom it is used, and this means that it must have the potential to be understood by that particular community of faith. When it is so used and so understood, whether it be Palestrina or Felciano or Medema or Gaither, it is functional church music. (p. 34)

While Hustad links church music to function, Frith (1990) seems to suggest that to study and understand much of society's music, one must understand the cultural and social context and function in which it is made. He writes about folk music:

> The argument here is that the value of music has to be understood in terms of cultural necessity – ideally, there is no separation of art and life. The appreciation of music is therefore tied up with an appreciation of its social function. (p. 99)

The search for meanings of music within a social function may not meet aesthetic criteria but focus on its function and praxis:

> Instead of a search for an essentialism of inherent or defining internal aesthetic properties…they understand music (and art generally) more broadly in terms of social agency and praxis. (Regelski, 1994, p. 25)

Western art music, as the primary locus of the aesthetic ideal, has been understood to transcend culture and social connection. Much church music, though, including CCM, hymns, and gospel songs, comes laden with deep connection to its function and associations. This study suggests that one must take this role into account to understand it and music education that focuses entirely on aesthetic concerns misses this point. As Björnberg (1993) points out:

> This is not to say that aesthetic norms do not exist within popular genres; however, an important object of music education should be to further an understanding of such norms being created and defined through processes of social practice, not by way of eternally valid philosophical argument. (p. 75)

Music that may have meaning in a context, for a particular reason, may not have the same meaning or value apart from that context. The emphasis on contextual meaning seems to undermine an emphasis on aesthetic value. Peter said that this has been a problem for Evangelicals because of the connection between aesthetic values, creativity, and beauty which are believed to be God-given and something to be cherished in its own right, and beliefs about functional, missional values. While music education has focused on aesthetic values, Evangelicals have nearly excluded those in favor of functional ones:

> That immediately brings us to part of the tension that you talked about that's driving your thesis in the first place. The moment that you have one of these basic values that I mentioned, and where the evangelistic aspect is important. But everything becomes measured, evaluated in that light. If you can't perceive something to have a direct effect, either evangelistically, or from a growth perspective as a Christian, then it has no value. Whereas the

> training of a musician, not only a classical musician, but I think the training of an artist in the broadest sense of the word is that we appreciate beauty; and then there is a whole theology that says, "God is the ultimate Creator, there's evidence of beauty all around and there's something worthwhile in experiencing and appreciating beauty--things that have real artistic value. But that is a tension because that alone, if it can't be used to justify the others, is often seen to have no place in the Evangelical church. And the evangelical church particularly that I've been a part of has not been able to make a connection...Sometimes I've seen a successful fusing of the two, where you can have both happening and it doesn't have to be an either/or. That's perhaps though more of an exception but if you really take it in the popular use of the evangelistic church, than anything that cannot be shown be evangelistic in nature, or at least sustaining or encouraging growth as a Christian, it has no place no matter how beautiful it is, no matter how rich it is. Usually it has to be pretty dual purpose. (Peter)

The interviewees have suggested that music, particularly church music, must be valued for its functional as well as aesthetic value. Perhaps music educators will be able to include both of these by intentional, purposeful curricular choices and help students see the value of both.

### *Personal Connection and Value*

Musical preferences (likes and dislikes) have generally been left out of serious musical study and in the area of personal choice. The influence of a consumer society though has brought the issue out into the open and the current situation in Evangelical churches is one example. While Western art music has addressed aesthetic concerns, and hymns and gospel songs have met the church's functional needs, they have both been left in favor of CCM by many Evangelicals. As this study has revealed, this is happening because of cultural and canonic reasons. One of the primary reasons is that people are choosing

*what they like*, not what meets aesthetic or functional values. I was struck by a remark that Wayne made in the interviews. It surprised me because, of all the people I interviewed, he was one of the musicians that lived in a world highly influenced by Western art music. It was his comment about music preference that was particularly interesting:

> And to help students find out how to make those choices rather than purely based on what they like. *There is music that I like. Not all of it's good music, I'll admit that.* And I don't like all good music...To make choices that way on its own merit, not because of any particular label that gets associated with it (italics mine).

While he seems comfortable with the idea that Western art music is the canon of quality music, the fact that personal preference influences his musical choices to some extent is revealing. I think that he is being honest for all of us. We all have our preferences, whether Western art music, popular music, CCM, hymns, gospel songs, etc., and they are not all aesthetically or functionally strong. Brooks (1982) explains that "liking"

> a piece is not a property of that piece, but rather of the relationship between it and a person; 'liking' has nothing to do with the music per se and need have nothing to do with value. (p. 13)

In Evangelical church music, the term "ministering" has often been used by people to describe the spiritual impact that is being made on them or through them and *this often involves music that a person likes and is comfortable with*. For example, Jane suggests some reasons why Evangelicals may be hesitant to embrace Western art music for church use. Why? It may be that Western art

music doesn't fit into a ministry model because of unfamiliarity and the lack of a ministry-related text.

> Jane– I think the music is different. But I think the two should coincide. You should be learning in ministry. The purpose is different...there's the idea that whatever you do, you are supposed to be ministering. The church is obviously for the ministry of the believer...
>
> DQ - ...are there things that your piano lessons didn't prepare you for?
>
> Jane – Oh, yeah. I don't think I've ever played classical music in church...for church you would play worship music that the people would know. So the two would coincide. People don't know classical music very well and also most of the classical music, it doesn't have words and so people want words to it...

As Peter has pointed out, the church has had difficulty accepting music that is valued for aesthetic quality alone. It has been more concerned with ministry. I had an interesting discussion with Darren about this:

> DQ – ... if a choir came, would the church be accepting of a group of songs that is more aesthetically valuable or of a higher quality than ministry, or is ministry a higher value than aesthetics?
>
> Darren – I would say that the ministry would definitely. *It almost seems pagan to appreciate something in a church service because of aesthetics...*
>
> DQ – The average Joe Carpenter and Susie Secretary, could they appreciate this Gloria or Sanctus. Could they say, "That's really neat?" Would they be impressed by the quality of the choir only or would they actually be drawn closer to God, or does it really matter?
>
> Darren –It's just like seeing a beautiful sunset. Can you just praise your Creator for that? I think it wouldn't be rejected in a church. You could have it. But if you are going to put one above the other then I would put ministry up...(italics mine)

While music that ministers may be understood as functional music, much of what ministry means, as evidenced in current Evangelical practice, is found in relation

to personal preference. It involves what Elliot (1995) calls "tones for us" or "tones for me". My preference is greatly influenced by those tones that have meaning and significance for me. This is due to the fact, as Shepherd (1993) explains, that music is *given* meaning. Music, then, has the ability to be invested with subversive and iconic meanings or codes. With this in mind, Shepherd challenges two assumptions; that 'authentic' music has value and 'inauthentic' has none. First, he argues that authenticity in music (and the justification for collecting and preserving 'folk' music) is true only to the extent that it exists in the primary or first culture. Second, he argues that immanence of music and meaning ignores the fact that 'meaning in music is not, however, fixed. "While music's sounds can provide a medium or matrix through which people can construct meanings, and in which they can invest them, the sounds of music do not 'contain' or 'possess' the meanings thus constructed and invested. The sounds of music are material phenomena—no more" (p. 196). While he says that meaning in music is limited in what it can 'carry', it does allow for the transference of meaning. This "meaning has to be invited, not 'prescribed'" (p. 201). This helps to explain why familiarity and personal preference have been closely linked to musical choices for ministry.

In the Evangelical context, it seems that the preference for music that is familiar is particularly strong when ministry is the goal. The music that is understood seems to be able to convey spiritual expression in a greater manner. If Western art music is not understood by a majority of the congregation then it will

not be sought as a means of musical expression. If hymns, for example, are familiar to someone then they are useful as a means of expression. The emphasis shifts from the aesthetic or functional qualities of a piece or style of music to an emphasis on the familiarity of it.

Bill believes that the emphasis of directors on aesthetics instead of ministry will have an effect on the students after they leave college.

> When I hear college choirs sing, I enjoy the music that they do because it's different than the kind of thing that our local church choir usually performs. I enjoy hearing it when the local college choir comes around once a year. But I'm thinking to myself, you know, a lot of the kids in that choir, once they get out of this elite college chorale, they're going to be in some small church trying to carve out an effective church music program and will that experience—and for some of those people almost the entire extent of their musical preparation will be their sitting through that college choir--what their singing in the college choir, is that preparing them for what they're going to face in the local church? Or, is that feeding that kind of dissatisfaction that we often witness? And that is: people come out of college, they find out that the things that they have developed a taste for musically are not being performed in the local Nazarene church so they end up going to the Presbyterian church, or the Episcopalian church, or something else.

He continued:

> Or have they really been taught solidly in the local church what church music is all about? Have they been challenged by the possibility of communicating a scriptural message to people through local church music so that effective communication is what drives them rather than their own aesthetic, musical tastes? I fear that, too often, what the college experience has done, its developed a personal aesthetic taste rather than a personal philosophy of ministry.

What both of these points suggest is that music educators need to be aware of the impact of personal preference and familiarity on developing musicians. They

speak to the fact that value is accorded to certain musics by certain people at certain times. Both secular and church musicians need to understand this fact.

The issues that Bill raised here are part of a larger question regarding the value of music and how its quality is determined. Each of these questions is very subjective and, in the final sense, unanswerable. There are understandings that come from them, however.

### *The Dialectic (trialectic)*

In the interviews, the question of value has centered on aesthetic value, functional/associative value, and the value of personal preference. Rather than a complementary existence, the interviews revealed that these areas exist in tension and it may be better for musicians to understand these tensions as a dialectic of forces and influences which are part of church, society, and college life. While a deep consideration of various approaches to this dialectic is not possible within the context of this inquiry, I was drawn to make some initial attempts at establishing a dialogue of ideas and possibilities. These surfaced from the interviews and, more specifically, relevant literature.

One approach to these disparate music values is to emphasize the role of music in society. If music is seen as an activity of all society, then the criticism of music education's focused attention on Western art music and the disregard of other styles of music may have some merit. Musics become messy texts of meaning, practice, and value that include music as entertainment, commodity,

function, and worship. This is contrary to Western art music and aesthetic education which has taken a more serious approach involving the emphasis on aesthetic value, a value that is best achieved when thoughtful, informed awareness is given to music. It is interesting to note, though, that this hasn't always been the case in Western art music. As Regelski (1994) points out, classical performances have not always been so quiet and meditative.

> Aesthetic formalists also conveniently ignore the historical fact that even as late as the Classical period, concert audiences regularly conversed, moved about and socialized during performances. Sitting quietly, focusing on the music alone, and the beginnings of "Concert etiquette" as we know it today, were progressively advanced by the entreaties of professional performers. These signs of being "cultured" did not become institutionalized until well after the middle of the nineteenth century. (p. 37)

In contrast, Regelski (1994) says that, more recently, Western art music has nearly been considered religion:

> ...art has come to be taken more seriously than ever before...In some quarters at least, it is an object of worship. It has come to enjoy the esteem formerly reserved for religion. Indeed, the difficulty may be not that art isn't taken seriously but that it is taken more seriously than is good for it. It has been cut off from the rest of life and put on a pedestal...relegate to the museum and concert hall...not because it is considered unimportant but because its adoration can best take place in an atmosphere uncontaminated by everyday concerns. (p. 38)

This separation, though, seems to be a recent, *Western* phenomenon. Dissananayake (1988) notes that the disconnectedness of art and Western society is atypical in other societies. This

> points out to us the degree to which art is divorced from life in our own society. It helps us to understand why art, which according to the modern notion is autonomous and 'for its own sake,' is still conceptually stained with the residues of essential activities and predilections. (p. 98)

Western art music advocates would frown at the idea that their music should be de-valued by association with everyday events and activities. After all, "museums and concert halls are safe places". On the other hand, popular music, including performance CCM, is freely interpolated into life that includes working, driving, eating, shopping, worshipping, and so on. Even Praise and Worship CCM has been used for easy-listening entertainment. With all their diversity, drawing advocates from popular music, Western art music, and CCM into a dialogue about the role of music in society may lessen the tension between them. Western art music could be considered more in connection with societies' daily activity. Pop and CCM musicians might be challenged to scrutinize their music's meanings and roles in terms that rise above profit margins and sales. Music educators must also consider these issues for their curricular decisions.

Another approach to this tension is to understand music in terms of "Musicness". Brooks (1982) explains what he means by this:

> There are certain key principles underlying human musics which are independent of the idiom used and of personal taste. There may not be very many of these, but those which exist are innate; they constitute a hereditary part of the human condition. That is, there is a kind of 'musicness' that automatically is part of 'humanness'; it is to the discovery of this 'musicness' that music theory ought to be devoted. (pp.16-17)

What does music mean to us and why? While its forms and constructs help us to understand the analytical, the attraction of music to humans is not understood by analysis. A simple folk song or melody can have an impact and musical quality that cannot be entirely understood or explained through analysis but is still attractive to humans. The study of musicness might be a beneficial part of music

education curriculum. A similar argument is made by Swanwick (1994) who recommends that music be studied analytically and intuitively but the intuitive is primary and the analytical is secondary. The intuitive, or *how* we respond to music, is important to understand and investigate. The idea of musicness shifts the focus from the music as a work to music for the listener; take it from aesthetic qualities that are "in" the music, to the qualities that are "in" the person who is making or listening to the music. Frith (1988) points out that

> arguments about the value of particular pieces of music can only be understood by reference to the discourses which give the value terms concerning their meaning. Arguments about music are less about the qualities of the music than about how to place it, about what it is in the music that is actually to be assessed....Our reception of music, our expectations from it, are not inherent in the music itself—which is one reason why so much musicological analysis of popular music misses the point: its object of study, the discursive text it constructs, is not the text to which anyone listens. (pp. 96-97)

In the case of Evangelical church musicians, the understanding that music is emotive has been used to great effect in contemporary worship. Three-part or strophic form may describe the form of a song used in church, but the musicness of it is what communicates with the worshippers. A deeper understanding of this will give church musicians a deeper understanding of the role and value of church music. They can, also, draw ideas about musicness from styles or music that have not been traditionally associated with church use. This would hold some promise for a greater appreciation and openness to all musical styles, both church and secular. Sherry talked about her introduction to jazz.

DQ – You came in with a strong classical background…you may have a unique perspective on CCM, what each one of those has contributed to you…in retrospect, how have each one contributed to you?

Sherry – I'm so thankful for my classical training because that pushed your skill and your technique beyond what you need to play pop music. (Gives example how pop music is easier. Classical is more challenging.) And, too, understanding history gives you a greater depth in understanding the music that comes later. I think with studying jazz, I found that actually made me a better musician in both classical and contemporary. It started to free me up more as far as my creative side does and it also freed up my physical technique, which carried over into how I played classical music.

DQ – It's hard to do Bach with a swing!

Sherry – Maybe not so much the groove. I didn't take over, but more the touch and being able to make a lyrical line. When I look at classical music (you can play it but not understand it; in jazz you cannot—it's not all there.)…it came more out of me.

Another approach to this tension of values is to re-evaluate educational goals and the role that different musics can play in reaching those goals. This could mean, for example, that music educators may wish to include the commonplace as part of curricula (Brooks, 1982, p. 18). They should also consider the fact that not all music can be assessed by the same methods (Frith,1988, p. 97). Music educators, for example, may have to evaluate the use of different musics *within the educational* setting—what it means to those students at that place and time. David Elliot suggests that no music is better than others, but some may be better educationally.

> But while no one Music is innately superior to any other, some musical practices may be educationally more appropriate than others. In other words, music *education* occurs not in a vacuum but in relation to a variety of constraints—practical, social, cultural, ideological, and political. Chief among these is the practical problem of curricular time. There is simply not

> enough time to teach all the world's Musics to all children. (Elliot,1995, p. 210)

Restated, no one music is better than every other music *all the time* but some music may be better educationally for certain reasons and purposes *at certain times*.

While each of these approaches has implications for music educators, they suggest that a clear understanding of educational goals may take the focus off a certain *type* of music and approach music education in a new way. Canons of set standards and established repertory may offer a connection to *established* musics, but may also limit the educator's freedom to open up to new musics and their potential educational value. Jazz, which was initially excluded from educational settings, has become part of most post-secondary music programs. But its place has come after a unique and significant paradigm shift:

> In the 1930s jazz was understood, in bewilderingly quick succession first in commercial, then in folk, and finally in art terms: *Melody Maker's* critics changed the way they wrote about jazz – and therefore, presumably, the way they heard it – in the space of a few months. (Frith, 1990, p. 101)

The contribution it has made to the repertory of musics in music education has been noteworthy. Other musics may offer music education valuable resources if their focus could move to an educational one from a performing one.

## Performances and Choral Education

The interviews raised the idea that music education programs should offer performances that relate to the educational process, students, and audiences. A number of reasons for doing so have surfaced.

The connection to the student must be a primary consideration. What do they benefit by performing? Peter noted the importance of learning by doing, or, in this case, by singing. "There's no better way to understand it than to perform it." The performance situation allows the student the opportunity to represent their understanding of the music and their understanding of the audience. This is reflected in David Elliot's (1995) thesis for *Music Matters*:

> This praxial philosophy of music education maintains that *all* music students ought to be taught in essentially the same way; as reflective musical practitioners engaged in music making in general and musical performing in particular. Artistic music listening ought to be taught and learned in conjunction with artistic music making. (p. 175)

He puts forward the idea that each music making situation, including performances to the public, are both opportunities to learn and reflect learning. The student's understanding of choral music, then, is increased as that student participates in a choral performance.

Jerry speaks of another benefit:

> Again, choral music really speaks to the emotions. And also one thing, the biggest thing I've noticed with choral music is that it sinks in. Because the words are either straight from scripture but it has something that grabs you.

Giving another consideration for choral performances, Peter explained that while he uses "the widest possible repertoire" for his choir, he is also concerned about the impact that the music will have on the audience:

> Certainly a lot of my musical practice relates...I am very sensitive, or...I'm always taking into consideration my audience...uppermost in my mind is "What effect will this have on the people out there. In what way can God use this?"

Further, students must be helped to understand the expectations that audiences may have on them. Pragmatically, this may mean that there will be an audience for the *next* concert. Mary pointed this out in the context of contemporary Western art music.

> But, you have to remember that if you look at contemporary classical music, to me there's a bunch of garbage there...I wouldn't sing for anybody and we're requiring people to write music that goes...and "Am I willing to come and listen to that?" "No, I'm not willing to come and listen to that."...and so I think it's still part of that looking down my nose, you're beneath me, and this music is high-brow. But you set yourself up here where you don't relate to the people around you. Then you have no audience for your music.

As well, performances that relate to audiences will have a greater impact on the creation of a music-loving audience. This is not a new goal:

> they should seek to provide maximum exposure and non-biased presentation of all types of music. (Monographs on Music in Higher Education, 1973, p. 45)

Another pragmatic reason for audience approval, as Kaplan (1966) reminds us, is that musical performances help to insure continued funding and support for school music programs. Also, relating to audiences will help students develop a relation to the music in society. As Hoffer (1987) remarks:

> Music teachers need to see their work as part of a larger picture in which their classes and performing groups are related to other aspects of the music program and to the overall school curriculum. Music teachers should keep in mind that their work will have an impact on the quality of life for their students and for society in general. (p. 28)

Derek notes, too, that familiarity of literature will help the audience understand and connect with the performers. Peter uses repertory that is suitable for the situation:

> Depending on the situation that we're in, we can go to a classical, hymn, traditional oriented time. We can go to, if we're in a youth meeting, or a Pentecostal oriented church, or something that really seeker sensitive church, we can go to the other area. And yet I'll take one of the elements and introduce it. I mean I've done things like, this year we have a piece by Heinrich Schutz, we have a piece by Bach that's going to be included. A few years ago we did a very, way-out contemporary piece which I thought it was important for my students to know, (talks about the example and its impact it had.) Now there is a point where you're limited. You're always in a context where you are always in a ministry kind of thing...or where we step outside of our ministry role and we just appreciate good choral music or good instrumental music or whatever it is.

As Harry illustrates, perhaps part of this connection or validity for both the student and the audience comes from an "emotional connection" with the music.

> It's not so much what you sing, but it's how you approach it...I try to do this with a lot of the contemporary songs that we introduce, whether it's the choir or the congregation, is that if there is no emotional connection, they're not going to like it. It doesn't matter what song it is.

Choral performances will also help the student be more aware of technical considerations for performing situations. For example, Wayne chooses primarily a cappella literature because of the poor pianos that are in most churches. Peter felt that students should be aware of different acoustical environments and their impact on choral performing.

DQ – What kinds of music, then, should a choir from one of these colleges sing?

Peter – In my mind, a wide variety that represents not only different style but also the different context in which we can minister...most Evangelical churches have horrible acoustics. So there's a lot of repertoire, some of our repertoire, it doesn't come alive until we walk into a church with beautiful acoustics and then that evening it becomes one of the most incredible worship experiences for the choir. When they do some Schutz or Bach, or Mozart, some wonderful a cappella works, I make a big thing, when we're working with it; too, we really look at what are the choices the composer has made related to text. What is the text that's being emphasized here, what is the word painting or whatever that's happening? So that there's a pretty good understanding of it before you come, when you're performing it. But different songs have different purposes for different people at different times. So the widest possible repertoire and stylistic things that the constituency, the college, and the director are comfortable with.

The impact of technology on choirs has been great and has caused confusion and concern. From personal experience, the problems of sound reinforcement that occur in solo CCM are compounded by the fact that few technicians understand or facilitate choral sound reinforcement. This shifts an even greater responsibility onto the choral director who is going to use sound reinforcement.

The question of *why* choral groups perform at all depends on whom you talk to. A number of reasons for performing were given by the interviewees. For example, Wayne noted that he explains to the audience that the primary purpose of the performance is educational.

> I try not to let the audience have too much influence and I justify that, not only in my own mind, but to my students and to audiences, for that matter, that it's an educational experience. If I have a professional choir, then obviously I would respond to audience needs a whole lot more than what I do now. So even in concert we mention, "This is for the academic

> program, and this is for the study of music." We're hopeful that they might also appreciate it but it's implied that first goal is that the students learn something from it.

Mary, however, mentioned the need for connection to the audience as well as variety:

> I have to gear it to an audience that I'm hoping to attract so that they have somebody to sing for. I think there needs to be some variety. There needs to be some contemporary stuff. There needs to be some stuff that's going to stretch my audience. I think I need to have variety.

Peter felt that his choirs should be involved in ministry at many of their performances.

> I am very sensitive, or...I'm always taking into consideration my audience. So I understand God to be a personal God who is always reaching to people and I understand...so that's one end and I see my music ministry and myself as an extension of that.

And, as Wes points out, the ministry of his church choir is for both the audience *and* the choir.

> Choir is a great ministry to the church but I think that happens, with the people I'm getting. It's also a ministry to itself. Because you're eating up this text and it leaks out.

These briefly represent the many roles that performance can take in music education and they also represent some of the tension that exists between different musical canons. Ultimately, it is the responsibility of music educators and directors to consider what performances will mean for their group.

The interviews supported the idea that performances are a valuable component of a choral education and an awareness of their potential and purpose is crucial for choral directors to have. Music is something that should be shared

and that "sharing" situation (the performance) is an opportunity for growth, learning, ministry, etc. by both the choir and the audience.

## The Dialectic of Variety and Focus

In the National Association of School of Music's *Contemporary Music Project*, 1970-1973, Samuel Adler discussed performance education and noted that

> all members of the faculty must work toward the *combined* goal of providing the performing music student with the skill, knowledge, and desire to become a comprehensive musician in order that he be relevant and vital in the music world now and in the near future....We continue to train specialists, following the tradition of our time, in the *one* field where a well-rounded, comprehensively schooled person is an absolute necessity (even thought the world about him stresses specialization and compartmentalization). (p. 23)

The concern for a music education that offers breadth and versatility and yet addresses the need for depth in specific areas of musical training was echoed in the interviews as well as in the literature. . What seems to emerge is a dialectic between depth and focus, between a broad, eclectic education and a deep, concentrated one. The calls for a broad education cite a number of benefits for such. Musicians must understand a variety of styles and the best way to do so is to experience them and learn about them (Hoffer, 1987, p. 28 and Elliot, 1995, p. 134) and their benefits (such as musical independence. See Bobbett and Wayne, 1990, Dec 19). Children, especially, are open to a variety of musical experiences (Radocy and Boyle, 1996, p. 329). This may not come naturally to us, though. Brenda noted that

> diversity is a good thing. We are programmed to not be accepting of other cultures or other races, or other religions and I think music is the same thing. I think we've become racist in our view of music. And what we are comfortable with or what we have been indoctrinated with as youngsters, we think that there is nothing else for us. We are afraid to experience other forms of music because it is different. That doesn't mean it's bad. That doesn't mean it's sinful. It's different and I think we need to see that differences are good. God created all of us different and we need to embrace those differences and not be scared of what we don't know.

Emphasizing the other side of the dialectic, there are voices that speak to the need for focus in music education. Derek made a strong argument for deep understanding.

> I think those involved with contemporary music feel that they are bearing their soul and can really sing to God. I would say, well, you know what, you can do that in this style as well in the same manner. It's a slightly different style but you have to immerse yourself within that style and get to the point where you feel comfortable with it so that you can still praise in the same way. So that's why I firmly believe that people will get this piece of music and you have to sing it like this and very tight, very regimented, but yet there's such incredible expression in that and people often are afraid of because they don't realize it's there until they get to the point where they feel comfortable with it [familiarity is a big part of expressiveness and heart music]. The expressive, emotive qualities of all music are so important and if you don't quite tap that, then people don't understand it. So if you're teaching something to your ensemble and your choir and they don't really get to that point, then the audience wonders "well, that's foreign music." Well, it's not; we just haven't got there yet.

Throughout the interviews a few phrases surprised me, including Brenda's description of musical focus. She used the phrase 'first language' to describe her primary musical language.

> For me personally, you learn to appreciate each music style for what it is and I think you can learn to adapt...I'm not saying that it's not like *a first language.* My first language is classical and then I've had to train myself in the other languages of music. My first language comes easy but the other languages take a little bit of time. You have to nurture them. You have to spend a little time developing other languages.

She seemed to suggest that there is a need for a strong first language and the value that that language has when she attempts another musical language. This infers that focus does not have to be a termination point but, rather, a starting point. Focus has other benefits. Wayne reminded me that being really good in a style is the key to being at ease and comfortable.

> to be able to get performers that can get beyond that seriousness to a more light hearted approach you have to be really good performers and I think even on the university level they're not at that point yet. And I would guess, likening them to Canadian Brass, could a university brass ensemble do that. The Canadian Brass is really good so they can do that.

The interviewees strongly endorsed using a variety of musics which, in turn, demands that musicians, particularly leaders, have a breadth of knowledge and understanding. Because of the prominence of CCM in many situations, there was a call for a focused understanding of this particular musical style. It was interesting to note that, the interviewees that were classically trained who were interviewed felt that having that foundation allowed them to expand into CCM. John explained:

> If you're going to be effective and communicate with people, I think you have to learn to do it. If you're going to be the contemporary worship leader in your church you can't sing like an opera singer. That's what I like to do the best, absolutely...but that's not going to fly in a contemporary music setting. So, if the mindset is right, I believe that a classical musician can do it. But it takes work. You have to listen to the stuff. You have to listen to it and analyze it and you have to understand how the chord progressions work. You have to understand how the bass line works. It's different. You have to be able to teach it to your players. I don't think you have to be trained as a pop musician but I think you have to know pop music. I think you have to listen to it. You have to be able to perform it.

It was interesting to observe that non-classically trained interviewees were more inclined to value style-specific training. Either way, the balance of focus and variety influenced their musical development.

## The Two Sides of Familiarity

The interviews raised the idea that education should include the familiar and the unfamiliar. Jerry illustrated this in terms of CCM. When choral music is hard to learn

> because it's more difficult, it's a little harder to get into. I think a big thing that choral music can speak to...It can teach you how to sing...there are a lot of choral members that come in. They start from grass roots, like we were talking about; the contemporary stuff is easier to learn. They feel good about themselves, they're singing. It lends it well to most vocal ranges; it's not way up there.

Mary noted that the familiar is something that students can relate to:

> I try to provide stuff that's within their sphere of reference so that they feel that they can relate to it.

Similarly, Harry explained that an emotional connection to the music gives a sense of familiarity:

> I have to use the word manipulate—bring them along and have them involved in an experience that where that piece of music has involvement then the approach becomes "this is our experience and this is our...education" as opposed to being bombarded by all this great stuff but don't care about.

Wanda pointed out that CCM (as a familiar music) can be quickly learned:

> So I think that the benefits of it are that they can learn it quickly. It tends to be repetitive...and tends to have a quick melody. I think that's a positive aspect.

The familiar offers a musical experience that is not too difficult, offers a connection to the student's musical experience, and can be learned quickly.

The unfamiliar is also important in education because it involves *new ideas*. Jim illustrated this:

> So I'm taking them someplace they've never been before. We're doing some hymn arrangements, *Peace, Perfect Peace* in eight parts a cappella. A cappella singing in a whole other issue, as you know. So we're just hitting as much as we can. We sang *For unto us* and we will continue to sing and of course, to even come close to Baroque feel, the line and so on, I play them Tafel music's version of it. This is all new and that's what education is all about.

The unfamiliar will also expose them to wider varieties of music.

> But at the same time I try to provide some things that will help them to grow outside of that. Like within CCM, by and large you don't find things that are particularly...(examples of what is not included: difficult technically, runs, musical difficulties, rhythmical intricacies.) I like to provide, at least, a variety. I will give some music that's not CCM because it exposes them to a wider variety of music; it makes them better musicians. I think a lot of people do not appreciate music because they haven't been exposed to it. So, if they never hear it, then they'll say don't like it (Mary).

Mary also explained that this will help students to be ready for diverse demands in the future.

> A broader education to me and that's part of what we should be doing in school is having, not just preparing for a particular degree but also exposing yourself to a wide variety of information that I can then draw from later in life when it is useful to me, at that point. Or, to at least to have been exposed to it so that when people talk about it I have some sphere of reference outside of my narrow view. I think it's supposed to be broadening.

Derek highlighted the contrast between students who are more comfortable with the unfamiliar than others.

> So, if you get basic music literacy at a young age, you can apply that to what ever you want when you get older but it's a groundwork... And so when there isn't the same musical ability to receive, people get to a certain age and feel like they haven't learned it now, why would they bother trying to learn it. So there has to be more of a convincing that this is worth while and I think a lot of it has to do with education. (Playing catch-up because of limited early training). There's the feeling that it's time, in some circles, to put that music aside and move on to other things. But if you don't give students a chance to grasp something, they really won't be able to add to their education.

One of the benefits that comes from experiencing the unfamiliar may be that people (students) are willing to try new and different things.

> In most popular music genres the theoretical framework, learning principles and aims of musical practices differ in significant respects from those of the regulated activities of traditional institutions of music education, and the successful integration of popular genres into such institutions requires that these differences be acknowledged and resolved rather than ignored. (Björnberg, 1993, p. 69)

Learning the unfamiliar opens students up to new ideas, possibilities, and understandings. The interviewees seemed aware that many Evangelical students were coming from a culture that was strongly influenced by CCM. While the desire to help students experience and learn new ideas as part of a broadening experience was stressed, there was uncertainty about the value of using CCM as part of the educational process. Can educators accept CCM as part of this balance between the unfamiliar and familiar?

The discussion about the familiar and the unfamiliar seems to center on two things: where the students "are" in their musical development and where they "should be" in the future. Using some aspect of familiarity speaks to where the students are now including their partial understandings, experiences, and goals.

Using some aspect of the unfamiliar speaks to where the students should be in the future. The interviews suggest that what is important educationally is that music teachers need to address both the familiar and the unfamiliar, and the present state and future needs.

## Learning Style

A number of ideas about learning musical style surfaced in the interviews. Wayne argued for a broad spectrum of music that took the students beyond what they liked or disliked.

> I think influenced by the students themselves that I think it needs to be an enjoyable experience, but I think I try to flip it around and also be as influential on students as I can that they would come to appreciate a broader and broader spectrum of music rather than doing only what the student like, only what the audiences like or only what the administration likes.

Part of this breadth may be reflected in the process of music making. Sherry reflected on her involvement with jazz and what its 'style' gave her that classical music didn't give her.

> For me my understanding of jazz influences my understanding of pop music understanding of chords and having to play around with those. But it's more complex for me than pop music is; not that pop music can't be complex. But I think a lot of that complexity comes out of jazz influences, and so without having studied jazz, I would not be the church musician that I am today. I think learning classical music gave me a lot of tools but I still needed more. I needed more tools to understand music, jazz music, than I had been given in my classical training.

New styles will also allow students to have greater expressive potential.

> They're being educated in a whole other thing. When we sing a Black gospel, in 5/6 parts, with rhythmic drive they learn how to do this correctly

> with some authenticity, even though we'll never be black. But we're exploring expressive potential here. (Jim)

An understanding of different styles can assist the student in knowing what is happening in musical culture better.

> I see rock music having a tremendous impact on the way we worship. Jazz having...even classically trained musicians (talked about them having to learn chord charts, etc.) And so you are going to have to play music in our culture. You are going to have to take your classical skills and adapt them, which is what we both did, because strictly reading music won't cut it anymore. It used to be it was just choir, organ, piano, and that was the centerpiece. Even the way our churches were constructed showed that. And now you generally do not have an organ, you generally have a bigger stage area to allow for drama, you have theater lights, you have a choir loft maybe, but it is probably going to be movable. All of this is geared for the new way that we try to present our music. (Susan)

Björnberg (1993) applies the idea of learning style to popular music.

> In this type of education, the primary object should be to facilitate the students' attainment of a repertoire of basic musical gestures in a number of various styles, and to create an understanding of the specificity of different idioms of musical expression. Thus, the focus of attention necessarily has to lie at the level of musical *style* rather than that of the individual musical *work*, and the attainment of a proper 'feeling' for a musical style and the ability to collectively create a proper 'groove,' music be considered more important than the development of a capacity for individual, improvisatory expression in that same style, for which development they are also necessary prerequisites. (p. 73)

Elliot (1995) explains that learning a type of music well involves understanding its style.

> Authentic musical problem solving requires immersion in the belief system of the music culture in which the tool is used. (p.176)

Derek said that students need to become comfortable with a style.

DQ – Is there anything specific that you would have to say about CCM or what students could learn about that music?

Derek – I think those involved with contemporary music feel that they are bearing their soul and can really sing to God. I would say, well, you know what; you can do that in this style as well in the same manner. It's a slightly different style but you have to immerse yourself within that style and get to the point where you feel comfortable with it so that you can still praise in the same way.

What seems to make learning style so difficult for people is that we have so many styles and genres and traditions to choose from. Jerry applied this to ministry:

> ...because you need to have all those styles, and you sing just one and it's too watered down. You don't learn the different styles. You're not adapted enough to go into a church. Maybe you are for some but as a music pastor, or somebody going out, you need to know the different styles of music...there's people who like everything...there's music out there that's well written in every category. To speak to people, to evangelize the people you need to be well adapted. To have your feet wet in every area and be able to speak to that.

Familiarity in a style is often composed of elements that are difficult to explain but painfully obvious when mismatched with elements from another style. Some of the interviewees commented on the classical style, the jazz style, CCM, and other pop styles. As well, each of these has their own sub-styles. Mozart piano concertos should not be played like Romantic ones; cool or West-coast jazz differs from bebop, and so on. Maybe the greatest challenge for educators is to come to grips with what stylistic elements are definitive or integral to a music. Which ones are transferable; which could be learned through more than one type of music? Which ones, if any, are unnecessary and irrelevant? While choices will continue to be made, there seems to be a strong case for considering style, and styles, as part of a musical education.

## Career Development

Whether or not career considerations should be a guideline for music program curriculum has been a hotly contested topic. For example, Schuller (1983), speaking at the New England Conservatory of Music, says that the universities and conservatories have been gradually turned into vocational schools. Their task has been seen to take students, gifted or otherwise, and produce "productive functionaries in our musical establishments" (p. 9). He believes that the music education institutions have a much higher calling to help students reach their musical aspirations and potential and to influence society musically (p. 9).

Other writers, including a number who have reported on music teacher responses to music education, have lamented about the lack of practical, career-related preparation in music programs. Hammen and Lawrence (1994), for example, discuss the need for university instructors to understand the practical setting and needs of music teachers. They say that the average university instructor,

> While not failing to keep up-to-date with the public school setting and its students, is not necessarily involved in the types of activities thought to be most beneficial in being an informed educator...more involved in public school classrooms. (p. 25)

This debate has been part of the education of church musicians, also. Mulligan (1975) reports that functional, career related needs should be addressed in the educational process.

> The shifting sands of career opportunities in music and music-related jobs is of major concern to thoughtful music educators today. Articles are continually appearing in music education journals and other educational publications calling for attention to the functional and human needs of students. The solution of problems derived from these concerns is formidable and requires the cooperative planning of all faculty members within a college music department. (Mulligan, 1975, p. 104)

According to his study, Thiessen (1985) notes that

> the results of this study confirm these earlier studies. The respondents from these Canadian colleges consistently rated the practical areas of Church Music, Conducting and Administration high. The students/graduates especially have a concern for competence in skills that are immediate and observable. Since these graduates are mostly involved in church ministries, the colleges should ensure that these students receive preparation for this specific career of weekly rehearsals, performances, and worship service organization. (p. 105)

The practical knowledge that Bible colleges can give should include understanding contemporary styles:

> In order to improve and strengthen the church and choral music programs, schools should broaden the church and choral music course offerings. The choral music curriculum of the Bible college must be improved in order to keep pace with contemporary church developments. (Melton, 1987, p. iv)

The interviewees mentioned a number of practical aspects that should be included in a music education. While these varied depending on the career choice of the student, they included leadership (Carrie), hands-on knowledge and training (William), an eclectic approach (Harry), knowledge of a variety of styles (Alicia), and a theology of the arts (Jim). There seemed to be a general

consensus that educators should be aware of the direction in which students are going and what practical skills and understanding they will need in those roles.

There was a general consensus in the interviews that the career goals of students should be considered in curriculum preparation. When asked "What makes a good Christian College music education?" Susan replied by asking what was the ultimate student when they study in college. Jim illustrated the need for career preparation by giving some examples of career choices:

> So if you're going to produce church musicians for the twenty-first century, that's different than producing musicians that are going to be in the educational system, which is different than producing a musician that is going to be playing in the symphony, or teaching in his basement, or whatever. But there're not mutually exclusive but they're all overlapping circles.

While not addressing issues of career preparedness specifically, Mary reflected on how educational costs impacts educational choices.

> DQ – Are you saying then, that a college musical experience should include Western art music, contemporary music, or a diversity of both?
>
> Mary – It depends on what you want. If you're going to be a classical pianist I don't think you need to learn it at all. And I think we need to have more degrees to actually prepare people better to do what they need to do after they get out so they don't have to spend all this additional money and time to prepare them to do the job.

In sum, while emphases may change, there is a strong feeling that career development should influence music programs. Possibly because there are many career choices, there was hesitancy on the part of the interviewees to prescribe what a music program should look like exactly. Perhaps music program coordinators should take Harry's advice:

> When it comes to music in Christian colleges, the standards need to be really high and the creativity and flexibility need to be the key to making it work.

## The Choral Experience

The interviews uncovered some aspects of the choral experience itself. While it is not an exhaustive list, these aspects do address some important goals or considerations for choral educators. They reflect understandings and practices of what the choral experience means and how it should be offered to students. These are included in three areas: vocal techniques, educational considerations, and choral art.

### *Vocal Techniques*

The interviews raised the idea that choral singing should assist in vocal techniques and development. Wayne said it simply:

> ...good singing and healthy singing. I hope they learn good singing, healthy singing.

This issue was discussed by Jim in terms of "singableness":

> In terms of how it's influenced choral music the questions remains, "are these things singable for choirs?" First of all are they even singable for congregation? That's a question that's not answered that often.

Derek noted that vocal development is enhanced by exploring vocal expressiveness:

> DQ – What kind of music should a choir from one of these colleges sing?

Derek – A whole variety of music, that's for sure. And I partly say that because some music can be a catch for singers. They can suddenly feel, OK, this is what choir is about. I can do this. Other music can be a stretch so there needs to be a continuing of education in the choir where people get a chance to learn how to use their voice and learn how to sing in a variety of styles and learn the beauty of all those styles. So, and music of other traditions. (Example.) At the same time it's worth looking into other traditions and acknowledging the fact that we're not going to sing this like other people but let's give it a try. Let's go somewhere. Let's explore other aural capabilities of our voice, or other musical ideas.

This exploration may even involve non-classical techniques and by using a variety of styles. Jerry offers an interesting comparison between CCM and classical vocal techniques:

Jerry – learn about various vocal techniques

DQ – What about the other way around? What about classical people learning CCM? Would that be easy for them?

Jerry – I'm not, there's a certain style that goes with classical

DQ – ...what about chorally?

Jerry – I don't know. I don't come from that...I think sometimes their style of singing doesn't lend itself to contemporary music: the vibrato, we've moved away from that...and even the amount of space in their mouths. It's not the same...I think it would be a hard thing for them, is to put away that classical training and start blending with a contemporary choir. 'Cause they're used to maybe belting it out a little bit more.

Some cautions were raised about the use of CCM choral music and the vocal implications, however. Wanda felt that good CCM choral selections were hard to find. She lamented that she had "to hunt" for contemporary music that "can really mean something to the listener" and "that I can help bring out a meaning from as a conductor." Jim agreed. "There are a few gems, but by and large it's not too

exciting." Some felt, too, that CCM is often based on poor vocal techniques. As Wayne pointed out,

> The CCM scene, as a branch of popular music, is based on solo singing rather than corporate singing, it's based on the recorded medium rather than a live one, and is based in a consumer driven economy.

As well, CCM is seen by many as being too impacted by technology and Susan felt that this hindered proper musical training:

> in the early days in the church it was strictly organ and choir. No mics, nothing. Now we have all of this. In some cases in contemporary music they don't have the ability to project their voice. It is using the mic all the time.

The influence of technology has been significant for church music according to Jim.

> The old idea of an acoustic environment, we've been fighting that for the last twenty five years. What we now have arrived at is an entertainment mentality where the most important musicians are the ones with the microphones.

While music educators and directors will have to make decisions regarding these issues, consideration of vocal development and technique should be a part of their decision making process. Choral directors, particularly, have a responsibility to understand and give attention to vocal care in their ensembles and music programs.

### *Educational Goals*

The interviews raised some ideas about what a choral experience at a Christian college should mean in terms of education. First, its educational goals

should be consistent with the educational goals of the institution. As Jim pointed out, these goals should be clarified first of all.

> if you're going to offer a BA in music out there, then you'd better know what's out there and if it's Western art music then you'd better know it. If you're talking about a BA in Church music then there's a whole history of church music to be dealt with that overlaps with Western art music. So the categories, they're sort of overlapping circles in my thinking, and pop has a little chunk of that same circle. The question is how do you design a curriculum to serve your goals. So the goals come first, which dictate the curriculum.

Second, the educational goals should always connect with the student. This may, for example, include career considerations. William expressed concern that church musicians should be trained for church music needs:

> I think you still have to have the classical...methods...know the theory, history. The only place I would see a change is in the practical. If you are being trained for church...have some kind of element of taking what you learned in the classical. Cause if you just went in with the classical you'd sort of be out of place...

As I have previously discussed, the same could be said for other liberal arts students.

Third, William felt that an important role for choral education is to help the student appreciate choral music as part of a liberal arts education. He defends CCM for this purpose.

> One of the definite benefits is that it will foster an appreciation of choral music for a lot of different people. If these people went into a classical choir, I mean they would just hate it. But I think that coming in; having something that is not so tough and is really appealing is good at fostering that, that appreciation.

But he opens up another side to the discussion. While a connectedness may be offered through CCM, it often lacks in challenge.

> I see a lot of CCM that is not challenging. And I think that was my biggest problem in choir at "_____" was...it was not challenging...I think that to be challenged is to grow...(Susan)

Wayne explains why CCM is not challenging:

> There's not much music there. There's a lot of sound. When we start taking it apart and looking at the harmonies and melodies, instrumentation, and so on, there's so little there. It's not worth studying as music.

While even the musicians who were quite comfortable with popular music recognized a difference in the challenges of Western art music and CCM (Jerry, for example, said that Western art music was "more technical"), it is interesting to note that some interviewees said that some popular music was *too* difficult. Overall, though, CCM was criticized for simplicity, having little musical interest, and repetitiveness.

We are left with a tension between different values. On one side there is a value in familiarity and connection. On the other, there is a concern for musical depth and challenge. How is this dichotomy resolved? One surprising comment came from Wanda who feels that CCM has little challenge for choral groups, said, "of course I've had a lot more education than my students."

The literature and the interviewees reminded me that music educators must consider student backgrounds. What experiences and understandings do the students bring with them? Where are they going musically? While the idea was not approached in the interviews, do we educate only music majors or are we educating and influencing many non-music majors as well? The backgrounds of music majors and non-music majors may be quite different, but non-music majors

could make a strong contribute to college music ensembles and, once their post-secondary education is completed, other choral groups in society. White (1983) makes a case for the inclusion of non-music majors in choral ensembles because "the chorus afforded social as well as aesthetic enjoyment and enrichment for these students" (p. 6). He notes, however, that

> the percentage of schools requiring an audition for this choir has risen from 84% to 97% indicates a growing degree of selectivity and sophistication. (p. 6)

Non-music majors seem to be less welcome. White adds that most of the groups,

> the concert choir, madrigal singers, the collegium, and the chamber choir appear to be highly selective groups with a relatively low percentage of non-music majors. (pp. 6-7)

He feels that "participation of non-majors in college and university choral ensembles is essential to the future of the choral art in this country" (p. 7). Reflecting similar concerns, Moses (1991) laments about the lack of musical participation of high school music students after they leave school.

> Instead these students felt "burned out," or that they had reached some sort of termination point in their musical experience. Music was no longer a joy to many of them so they stopped performing; even worse, many stopped appreciating others who performed. (Moses p. 186)

A ten-year study of the choral program at the University of Utah (Winterton, 1986) has some interesting insights:

> 1. There was a decline in non-major participation during the past three decades.
>
> 2. College experience contributed to students' tastes in choral literature but that it did not change taste significantly. (p. 96)
>
> 3. Classical literature provided a more musically satisfying experience.

4. Few students sang in choirs after college – many indicated that they had sung primarily in church choirs. (p. 99)

5. Music that was challenging was the most satisfying.

6. Church music programs were one the primary Post university choir experiences. (p. 99)

7. Longer participation meant a better and more lasting choral experience. (p. 126)

8. Music selected should fill the needs of the many talented and trained musicians in the group who expect and deserve a challenging repertoire. (p. 127)

9. "It appears that, whereas the highly specialized choir has made a great contribution to the pursuit of choral excellence, it may have contributed to the decline of participation by the general student body in the university choral program." (p. 131)

10. Although they enjoyed the experience, only 44% sang after college. (p. 129)

These observations seem to reinforce the comments that the interviewees have given:

1. Musical connection is valuable.

2. Challenging music is rewarding.

3. Participation is crucial for longevity of choral interest.

4. Non-music majors are important for choral ensembles.

5. This study seems to emphasize the importance of church choral ensembles.

6. There should be some attention to musical retention after their connection with university or college ensembles has ceased.

Winterton's (1986) study suggests that the interests of both music and non-music majors should be addressed. Perhaps a balance of familiar (which connects with choral members) and the unfamiliar (giving them depth and challenge) is needed in choral groups. This may be what Susan presented when she argued for a balance of Western art music and CCM when repertoire decisions must be made. She advocated a strong education, one that is open to the roles and value of each music:

> DQ – So CCM demands different skills than Classical music?
>
> Susan – It has a different understanding, that medium.
>
> DQ – Why would college choirs learn CCM music? What can they learn from the experience?
>
> Susan – I know, I know. I think sometimes I write it in the program and wonder what are they going to think about it. But then I listen to this, and there were people who were just in tears, it met their needs so much and I think wow, that's terrific.
>
> DQ – It's more important that doing Mozart or Bach?
>
> Susan – Well, I can't say it's more important. We're in different camps almost, aren't we? But I think Classical music can lead people to tears, too. So do we need to be more open minded about how effective it can be? I think with contemporary music, I look at it this way: there's a tremendous amount of junk out there. It's just, why do they waste the paper. And it's up to you to make the decisions and you can only do it with an educated mind in understanding all aspects of it.

The interviews seemed to support the idea that choral programs should reflect the institution's educational goals as well as connect with the student. Choral programs should prepare the student for a future career and encourage a love and appreciation for choral music.

## *Choral Art*

The interviews also uncovered some aspects that concern choral art and speak to repertory choice. William noted that

> students should learn that everyone should be equal in a choir - ...the contemporary piece that you've described, it appeals. That's what people go to see. They want to see somebody up front with this amazing voice and this backup choir. In a choir setting, I can't connect with that. And you are then are backup singers. And what really is the point of a choir in that situation. I see a choir being an equal group with everybody participating and everybody being equal. When you start doing, all of your songs have solos and you have somebody up front and a backup choir, I don't relate to that at all...my views come from a classical choral experience.

Jim also cautioned against the misuse of choral groups. He related an experience of his that expressed his thinking.

> I did think about doing sort of this back up, this sort of a contemporary choir. So I did phone up a supplier and I said send me your top ten contemporary things that are selling, I'm mean really sort or driving pop stuff, and what I got back was this black gospel stuff with a solo singer. And when I saw, I went to a, Take Six came to town last year, and they had the first half they had the Edmonton Symphony Orchestra, highly amplified, with a choir. The first half was contemporary Christian music with choir. Now to me this wasn't choral music, this was a backup group because every one of them had a soloist. So well, forget that. It was rhythmically demanding, no question, and it was all black imitations. To me, this was not choral art. This was pop art, which is different.

This misuse has often been connected to the use (or misuse) of technology in a choral setting.

> Really different, because it's not technologically based. Choral art isn't. Of course, this was highly technologically based. You had to have the drum set and the bass and therefore everything had to be amplified, therefore it's different. (Jim)

The misuse of choral groups and technology underscores the need for a strong understanding of the choral art. This, as Alicia explains, does not happen with much CCM.

> To me, contemporary pop music, CCM, doesn't transfer to choral singing very well...it's not choir. It's not a cappella singing—harmony, polyphony, and all kind of aspects that happen in that choir. They need to be learned.

There is also a role that repertory selection plays for its members. Choral music should relate to the least and the most gifted students. Jim said that students should learn the nuances of the choral art by attempting challenging material.

> Publishers are always dumbing down a lot, they simplify the melody so if the original pop song has a lot of syncopated stuff in it, they'll straighten it out so that we can get it. The phrases are all short so that there's no long breathing; the challenge is not to dumb it down. So I think pop music has influenced choral music. I think of our sister church ....they're former choral director...his thing was doing wonderful anthems that move people, but the guy that they have now has changed it to more of a worship choir and what I saw was more of a backdrop to the worship team...I think that's that whole Brooklyn tabernacle influence of saying 'we can teach all these people who can't read music. I don't know where that is going to lead. I think you're going to cut out your great musicians because they're just going to be too bored. So people who can read are just not going to participate, I would imagine.

Wanda agrees. She commented on the musical weakness of most CCM.

> I have to hunt. And I do some simple pieces with the kids. But I have to hunt. I can hardly find music anymore that can really mean something to the listener, that I can help bring out a meaning from as a conductor. And I feel the student, even the contemporary time they are living in, that they can still identify with and change their spirit, their spiritual dimension.

Susan says that choral directors must be discerning in the selection of choral repertory.

> In a sense be open to it but to have and say, "Well, yes, I will do this but no I won't do that." They need to be able to choose well and know the effect it

> will have both on the singer and the listener. Because we have such a wide variance in church music. You go to the States and I've gone to some workshops and you hear some tremendous classical music, big choirs but I think they too have found that certain pieces in the contemporary scene have also become classics in that realm. But you think of the number of them that you might say that compared to what's given to us all the time and we can't just accept all this that comes at us. Why don't we object and say this is nothing. Give me something I can work with.

She hints at the consumer connection of contemporary music.

> And I think the pressure there is that composers, they have to crank out ten, twelve anthems a year for a publisher. Well, how can they? Some are very good I suppose. But it just becomes the same old thing. It becomes nothing.

# CHAPTER SEVEN – UNDERSTANDINGS AND POSSIBILITIES

In this chapter, I will attempt to write out some of the thoughts, observations, and possibilities that have come out of this inquiry. In hermeneutic phenomenological terms, I have tried to use a hermeneutic imagination to try to gain deeper understandings about CCM, Western art music, and post-secondary, choral music education. These are not meant to be *the answer* to the questions of this inquiry but are offered as ideas that might contribute to the ongoing discussion about what music means. Throughout this process, I have had a concern that I might not have any ideas that are fresh or novel. From the messiness of the lived text of the interviewees and myself, though, some valuable insights have emerged. These have become increasingly clearer as I moved hermeneutically from pre-understanding to understanding and from whole to part and back to whole. This clarity has come from living with the texts and ideas in a deep and lengthy manner. These insights have offered me new truth and direction. I hope that they will do so for others, as well.

I have approached this inquiry through hermeneutic phenomenology. While each of the aspects of that approach was present, four stood out in particular. First, I began to understand the value and import of reading and interpreting lived text. It is in the lives and experiences of the interviewees and myself that I have sought to find new understandings. It was in the traces of these experiences that I found new meanings and understandings. Second, hermeneutic phenomenology encourages a balance between my voice and the

voice of the Other. I found it challenging to place myself "in front of the text" (Ricoeur, 1981) and allow my preunderstandings to be questioned and evaluated. I was particularly aware of the idea of prejudice as partial understanding. It constantly reminded me that my understandings were based on my experience alone, and those were only a partial representation of the truth. I have to surrender or give up the priority of my voice in order to listen to others. As I listened and opened up to the Other, I realized that no single person or idea was absolute. My voice and others were part of a web of meaning and each of us was connected to it and part of it. Third, I became even more aware of the historicity and connectedness of meaning and understanding. It was in my own preunderstandings that I recognized my historicity. It was in those understandings of others that I began to appreciate theirs. Our understandings had a historicity and "placedness" to them. This was helpful in understanding others ideas and how I could interpret them. Fourth, these interpretations also reflected the possibility of multiple interpretations. There was no final answer or Truth. While I may interpret lived experiences in one way, someone may interpret it differently. Hermeneutics allowed for this fluidity of meaning while, at the same time, generating commonalities and shared meanings.

Although these interpretations and understandings do not give concise, packaged answers to questions of canonic/cultural tension they might help to establish principles that will guide choral directors' repertory choices. Hermeneutically, they resonate with grand themes of what it means to be a

choral director, a choral educator, a musician, a music student, and an Evangelical Christian.

I recognize, as well, that the responses and ideas that are represented in the interviews and in Chapters Four, Five, and Six are far more than can be dealt with in this context. I have selected those new understandings which are most pertinent to my initial questions but I also recognize the fact that other readers will see other truth and understandings in the text. This, once again, speaks to the strength and fluidity of the hermeneutical approach.

## The Development of the Individual Musician

### *Culture and Music Education*

While the idea of culture in this inquiry has been what Eagleton (2000) calls a loosely summarized complex of values, customs, beliefs and practices which constitute the way of life of a specific group (p.34), I have sensed a feeling of discomfort with that in some of the interviews. One of the strong criticisms of CCM and other popular music forms has been its close connection to aspects of twenty-first century culture including the focus on youth culture, the importance of an emotional or personal connection, an entertainment philosophy, consumerism, and mass culture. There is a belief that art, including Western art music, should not be too closely linked to these aspects because they weaken and spoil its authenticity and genuineness. The challenge to musicians, however, is to remain authentic in their music making while being a part of "the

way of life" of a culture that is greatly influenced by these aspects. Can an art form such as music thrive or even exist without involving itself with these? What remains for the music educator to do? Should he or she simply surrender to its flow? Some of the interviewees would be very reluctant to do so since they would see surrender to this cultural complex as surrender to popular culture and surrender to popular culture as a surrender of authenticity, creativity, and musicality. Others, however, are happy to do so. Some would be champions of it. An example of the tension between these two ideas comes to mind is the use of microphones. I have noticed how painful it is for some Western art music musicians to use a microphone. One would guess, by facial expression and body language, that they are holding a stick of dynamite whose fuse is nearly exhausted. While part of the discomfort comes from lack of experience, perhaps part of the problem is that the microphone represents art that they consider fake, inauthentic, and contrived. To the other extreme, there are some popular musicians (including many CCM performers) who manipulate the microphone both musically and as a stage prop. These responses to the use of microphones represent two extremes but they make the point that some musicians associate microphone use with inauthenticity. The realities of technology, for example, cannot be ignored and there are some ways in which even Western art music has adopted and used it. Would the opera house think of returning to gas lanterns or candles? Would Western art music turn its back on recording technologies all together? The same is true for consumerism. In short,

musicians and music educators, including those who participate in Western art music, cannot disengage themselves from twenty-first century Western society. What the musicians should consider is how to remain authentic musically, artistically, and expressively *within the context of society and culture that has been significantly impacted by these aspects*.

How is this accomplished? This inquiry seems to suggest two things to me. First, I need to consider the meanings and value of music. This inquiry has caused me to question the notion that much of Western music (popular music) is really not "authentic" music. The curiosity of this belief is that it seems to suggest that the millions of people who listen to, perform, and record this music are having inauthentic musical experiences. The fact remains that *this is their music* and to say that there is *no* value in this music is erroneous. As I have discussed, the values of high culture and popular culture are both reflected in their selection of music and musical practices. CCM, too, reflects Evangelical values. Music educators, then, must, recognize the value and authenticity that all musics have for their creators and audiences.

But does this mean an acceptance of all musics including its cultural "placedness"? What does this say to music educators about curriculum and repertory choice? Although curriculum will be discussed later, the interviews seem to suggest a second interpretation that should be addressed. While musicians live in and reflect a culture in both their music and music practices, educators and students must resist certain elements of those cultures from

becoming the dominant *focus* of music making. They should be aware that there can be much about musical practice that centers on non-musical issues and attempt to come to a deeper understanding of these issues, avoid imbalance, and raise questions about cultural meaning, authenticity, and so on. Has CCM become too closely connected to consumerism and technology? Has it surrendered a musical activity to commerce and technology? Has Western art music allowed too much emphasis on maintaining cultural authority, codification, and elitism? Is its gate-keeping too complex? When these become the *end* or the *means*, the experience loses authenticity and genuineness. This might not occur if musicians are honest about cultural realities, clear about music's value, open to the surrender of short-term gains for long term ones, and seek an understanding of cultural values. With these steps and others, we can be musical and artistic influencers who are not afraid of these cultural realities but do not succumb to ballyhoo and inauthenticity.

### *Moving Away from Canon*

One of the prominent themes that has surfaced in this research inquiry is the importance of canons. These canons, both as a standard for evaluation and as a list of works, have value and importance for people. In the case of gospel songs, they have had and still have value for many Evangelicals. Similarly, Western art music is *the* canon of choice for many musicians. The same can be said for hymns, CCM, and popular music. Each has their following of musicians.

But what I have wondered about is *where* meaning is found in canons and repertory choice and *why* there is so much protectionism when people's music is challenged or replaced. Like the old cigarette commercial, people would "rather fight than switch." It seems to me that one of the reasons for this, if not the most important, is that people invest in canons as cultural and musical symbols that have meaning for them. People create an emotional, spiritual, and aesthetic "connectedness" with the music and associate it with values and beliefs that are important to them. Gospel songs, for example, are important to many Evangelicals, not because of their musical aspects, including slow harmonic rhythms, the use of refrains, and so on, but because they are associated with events, meanings, and traditions that are important. The presence and emergence of another canon, then, challenges this investment. What seems to be seen as a challenge is not the music per se, but the risk that the investment individuals have made in the music will be lost. Music that is new to them will not have the same value or importance as established repertory has because they haven't invested in it. The promotion of new musical canons moves the focus from an attack on certain music to an attack on *my* music and its meaning to me: "they're trying to take away something that is important to me."

Does this transcend the specific music? Probably "Yes" and "No". For example, specific pieces of music, whether *Amazing Grace*, *Shout to the Lord* or Haydn's *Emperor Quartet,* can have a strong connection to individual. But a familiar *style* can also reflect a kind of investment and while a particular piece

may be new, if its characteristics are familiar and can be associated with other pieces in which an investment has been made, then it's still *my* kind of music. As Elliot (1995) writes, "we understand particular sounds as tones-for-us (or not) because we construct musical patterns in relation to culture-specific principles of musicing and listening" (p. 89). The connection that people have with music has significant implications for both ministry and education. If it is a specific piece that I have invested in then it's valuable to me. If it's my kind of music, then it will still have value to me.

But a central question in this inquiry is, "What happens when *my* music isn't being used any more or has been replaced by other musics?" This affects more than a small number of people. As I have discovered, the tension of musics has been created because of the challenge to canons, both inside and outside the church. For example, throughout most of the twentieth-century the Church of the Nazarene continued to use the gospel song as its canon. As long as people and the musical leaders were content to relate to this canon, no tension existed. With the increase of influence from popular music, the commodification of musical styles, and the introduction of other music, the authority of the church's canon was challenged. And, although the most recent Nazarene hymnal was strongly influenced by the gospel song, the fact that the hymnal committee used people's personal preferences to select repertory is significant. Instead of an authority that emanated from a denominational hymnal committee, the authority was, as it seemed to be in the Church of the Nazarene's

past, given to individuals and their choice and preferences. While this meant that gospel songs continued to have a strong showing in Nazarene hymnody, including the recent hymnal, the door was open for other music to be welcomed. The authority was in the hands of the individual and many of them were discarding the gospel song and the hymnal and accepting CCM. The effects of establishing canonicity by means other than theological and historical reasons were to be felt in the church's canon. Popular choice had shifted. Some people moved; others stayed behind.

This is also true for Western art music and it clearly reflects one of the basic aspects of postmodernism: the loss of universal, top-down authority. Individuals began making choices based on their preferences. As Fiske (1989) discusses, while consumer/choice-driven corporations followed with products to suit, individual consumers began the practice of ripping jeans and created a moving target. Just when tastes and values are determined, individuals begin to embrace other values and meanings. Old symbols are changed, transformed, and discarded for new ones. What seemed to have universal meaning and significance was subjected to pressures of localization and shift. The new trend says, "If it doesn't have meaning for me, then I can feel free to discard or transform it". In church music, CCM has replaced gospel songs and hymns as the primary worship music for many Evangelical churches. Church tradition was challenged and the old canon was replaced with a new one, one whose authority is negotiated, at least to some degree, by individuals. The importance of

individual choice fit well with a consumer ethos even though it may have been following a moving target. Consumerism still has a significant influence, and there was a strong sense among the interviewees that CCM has become a canon in which business, profits, and marketing are an integral part. To many church musicians, however, it is these elements that undermine its authenticity and, subsequently, its authority.

The big business of CCM also has some effect in moving musical choice *away* from the individual. Many think that CCM, created as a reactionary musical style that incorporates elements of individual authority and meaning, has itself become a canon that exerts considerable influence on church musicians and their musical choices. CCM seems little different than gospel songs. Both were started as "jean ripping" (Fiske, 1989) responses to established canons and yet themselves became subjected to sedimentary-like forces that made them entrenched and solidified. Besides the influence of big business, canons seem to have a tendency to solidify into more defined forms. While old canons are dissolved and rejected, there seems to be a pressure on new canons to create lines that separate the "in" and the "out", what is part of the emerging canon and what is not.

What is it about canons that create this effect? Even if I accept the postmodern idea that personal authority has replaced historical or grand authorities in the late twentieth and early twenty-first centuries, there are still issues that surround canonicity that I must consider. These had an impact on

CCM, too. As I thought about canonicity, I began to see it as not only something that we act on but also something *that acts on us*. While beliefs and values establish the standards and catalogues of canon, once established, these have a profound effect on the people within its grasp. The standard of any canon has replicated faithful followers who continued to invest in its forms, styles, and nature. Rather than create a new canon, many simply followed in the footsteps of those that had preceded them and continued to accept the canonicity of that particular canon.

From my standpoint, many Western art and CCM musicians portray this reality. It seems that the weaker and less trained the musician, the more they are likely to imitate canonic devices and practices. Perhaps, in doing so, they have missed out on an opportunity to create *their own* music or canon. For example, Wes complained that many CCM musicians are simply followers of established practices and are unable to establish their own criteria or path. In a climate of "canon busting", perhaps one of the positives is that individuals can become less controlled by canonicity and become free to develop canons which have significant, first-hand meanings for them. It could also mean that musicians do not have to be completely dominated or controlled by a canon's control. CCM musicians have been criticized for being too controlled by canonicity but I have sensed this in musicians from other musics, including Western art music.

What does this say to musicians? At least, they may be more challenged to authenticate their own musical experiences and choices because they are less

bound by canons that had meaning for previous musicians but are empty shells for them. In his book *Jesus in Disneyland*, Lyons (2000) addresses this idea in terms of freedom for Christians:

> The voice within assumes a new authority at just the time when other, traditional authorities are being more and more radically questioned....This is the reverse of the postmodern consumerist approach, an internalized narrative that persists despite the poor standing accorded to public metanarratives. At the same time freedom *from* those metanarratives, including truth and morality, could be the occasion of freedom *for* the self. (p. 93)

This offers the believer—and in our application, the musician—a great deal of emancipation:

> The deinstitutionalization and deregulation of religion allows for fresh growth, new directions, and sometimes surprising strategic alliances. This of course obliges at least Christian believers to confront the awkward question, posed by Jesus himself, of how far, in times past, believers have mistaken mere human traditions for the demands of God. (Lyon, 2000, pp. 134-135)

Does this mean that canon is entirely an individual choice? Can there be anything for music education to say to students? I believe that it can say much to them. Music education must join with other voices, including the voice of the student. Maybe music education should strive to help students find their own voice. It should not be, though, the only voice and one that silences all others. With that in mind, the interviews seemed to call for an individual involvement with music and the creation of an individual basis for aesthetic involvement in music. This weakens the grip of both universal aesthetics and canonicities' blind control to develop a greater understanding of what music is, what it means to me, and how it impacts others. To use a phrase that recurred often in the interviews, "it

must connect with people". This may be, for example, why Western art music has returned to melody and harmony. As Jim pointed out, "I think the ivory tower finally fell to the ground, which is where *it should have been rooted in the first place* (italics mine)." Personal valuing might reflect an interaction with the music at a greater level. With less allegiance to canonicity, musicians would be dissuaded from over-reactions to canons that are new or unfamiliar. While it is doubtful that we will ever arrive at a point where there will not be somebody who equates a rock and roll beat to sex or someone who dismisses a string quartet as strictly high culture music, perhaps we can help people to move away from oversimplified, knee-jerk, reactionary responses. Educating and training musicians who are free, independent, and informed will help us to make a step in that direction. This individual freedom/responsibility, particularly in the case of CCM, may also weaken the influence of music publishing and recording companies, which was seen as too dominant by many of the interviewees. Instead of succumbing to the latest releases, the musician takes a critical, informed role and evaluates the music aesthetically, functionally, and preferentially. The musicians' role is more creator or co-creator than merely consumer. Best (1993) offers some insights about musical and artistic freedom. He suggests that God is the author of uniqueness and He "is the first abstract, nonrepresentational imaginer, because what God first imagined and crafted did not represent or imitate anything. Each thing made was thought up, purely and simply, in and of itself and without prior reference" (p.20). This creativity should

continue in His creation. "The creation was not only originally imagined but continued—each new creation re-presented the first. The ideal form is not 'out there' but 'right here'" (Best, 1993, p.21). This re-creating opportunity allows musicians to be independent and creative. Artistic cloning is discouraged. "Since artistic style may be defined as the language of individual consistency, there can be as many different re-presentations of a given object. Consequently, uniqueness of personal style is far more crucial than the artistic or musical procedure and systems we choose" (Best, 1993, pp. 21-22).

Canonicity, however, does not have to be the musician's bane. All musicians, particularly church musicians, must work within established canons. They can create wonderful, authentic, and authoritative music within those canons. But canonicity is a phenomenon that need not entrap the musician into conforming to its practices and musicing *at the expense of musical freedom.* Crumbling canons may be good occasions for new ventures and freedom in music making. It is occasion for musicians to establish their own musical practices and meanings, free from strict canonic control.

The investment of authority and significance in canons will probably continue to occur as it has occurred in the past. What seems to be a guide for music educators is the belief that musical freedom and independence should not be controlled or stifled by canonicity. Instead, students should be given the opportunity and education that would allow them to establish criteria for their own

canons. I believe that this will reward them with musical works of quality and significance.

### *Attempt to Understand Different Canons*

Given this freedom, musicians should be challenged to open up to the canons that have been part of their own culture and to canons and musics that are part of other cultures. I am suggesting that there would be value in understanding the development and meaning of musics within a particular culture: the "facts" of its historical development, some attempt at understanding about what the music has meant, and what it currently means to its practitioners and audiences. We need to ask ourselves what Western art music means to its musicians. What does blue grass mean to blue grass bands? Jazz to jazz musicians? Similarly, what does music mean for a people with certain faith beliefs, such as the Evangelicals, who emphasize a personal relationship with Jesus Christ, the importance of the Word of God, and reaching out with the good news? What does music mean for educators who hold certain educational beliefs? An inquiry into historical developments is common in Western art music but infrequent with gospel songs and CCM. This once again reflects the disparate notions of high and popular culture. High culture values knowledge, including historical development, but popular culture values relevance. What I am suggesting, though, is that, musicians who are involved in popular culture (including CCM), need to become "informed canonists". A better understanding

of a music's historical development as well as ideas surrounding its meaning will help musicians to have a better understanding of its meaning as a canon. This, I think, is particularly important for music influencers, whether they be educators, music directors, or another kind of musical leader. We have responsibilities to clarify our thinking about canons and be informed enough ourselves to instruct and guide others with accuracy and credibility.

While I may understand how music intersects with my own individuality, I should also have some understanding about how my music impacts others. This communication may not be easy. When I interface with other musicians, beliefs about music's value and meaning create a challenge for communication and appreciation. This has been reflected in the strong feelings that the interviewees have had about their music. Canons have served to give parameters and definition to the musics of different groups but they have also served to exclude musics. The gospel song group has felt alienation from the CCM group. CCM and gospel song music is shunned by many Western art musicians. As I have mentioned previously, emancipation from canonic control might offer musicians, including church and college musicians and educators, some room to discover other musics and meanings of music. While the tensions that have been discussed in this paper are both real and divisive, I am suggesting that a greater understanding and subsequent appreciation of the Other would lessen that tension.

How is this understanding achieved? Musicians should work to understand how different styles of music have interest, appeal, and value. What meanings do musicians have invested in these? Why are they canonic? Are there similarities between my music and their music? Admittedly, this is not easy to do. It cannot be accomplished with an "I'm here to help you get it right" attitude. For example, some efforts have been made in attempts to connect different cultural groups and their canons. Eric Routley and a group of dissatisfied British church musicians attempted to revamp church music and make it more appealing for current church members. Their movement tried to save elements of tradition by reforming it. While they made notable contributions in some ways, "for all their openness to new creative currents, Routley and the English hymn reformers failed to make any connection with the indigenous music of the baby boom generation—rock 'n roll" (Hamilton, 1999, p. 32). Situations like these remind us that true understanding should not take on the character of appropriation or control. In hermeneutical terms, preunderstandings must be surrendered before new understandings are to be gained. An understanding of someone else's musical canon will not come if one enters with a view to caricaturize or ridicule. Rather, it takes on the nature of a humble inquiry and quest for understanding. Best (1993) makes a passionate description of this attitude:

> Each musician must come to experience the dignity, rightness, and eventual joy of putting things aside, of emptying oneself and taking the form of a servant. Such musicians must be able to move back and forth, gracefully, servingly, and willingly, from the symphony to the folk tune;

> back and forth without complaint, compromise, or snobbery, without the conceit that doing an oratorio is somehow more worthy or more deserving than doing a hymn tune. (p. 33)

Perhaps it is uncertainty and fear that creates barricades and barriers. Whatever the reason/s, this research suggests that there may be significant value for musicians to attempt a greater understanding of other canons and their meanings.

Similarly, Sharon, an interviewee, felt that this musical openness should be practiced in the church. She believes that different canons in a church should teach tolerance. This speaks to a theological issue about what the Church is and what the responsibilities of its members are to each other. Best (1993) writes about this need for unity:

> This is not yet the place to take sides or speak of standards, as necessary as the highest standards are. Such talk is not appropriate *until* the question of unity is addressed. We first must learn how to keep our sisters and brothers and to understand that love for them precedes the music they make, no matter how bad or good it is. (p. 82)

*Opening Up to Alternative Musical Practices.*

As I have disclosed in this inquiry, different musics are built on a variety of ways or practices of music making (Elliot, 1995). CCM has been linked to simplicity, repetition, and popular styles. Jazz, to a great extent, features improvisatory music making. Jazz and CCM both emphasize aural music making while Western art music focuses on music making from the printed page. Hymns and gospel songs are most often played from a four-part vocal score or

with extended arrangements. Each of these musics have their own practice and the examples of the exclusivity of each are plentiful: well trained classical pianists who cannot play "Happy Birthday" without printed music, seasoned pop artists who can't sight read the simplest tune, and accomplished gospel songs pianists who wouldn't have a clue how to do "swing" or play chord charts.

What might be done? It would seem that unless there is a perceived *need* for change, there is no motivation to investigate what changes should be made. The evidence from this inquiry seems to suggest that musicians should attempt to coalesce divergent music practices in some way. It follows the belief that greater understanding of music practices will help musicians understand the meanings, practices, and values in different musics and their canons. Some of the interviewees strongly suggest that music education should include skills such as playing by ear, reading chord charts, having good sight-reading ability, and being a strong performer on their instrument. The ideal musician might be someone who can do all of these well, but common sense and experience suggest that this is not always feasible. What seems to draw closer to the essence of the understandings that have been gained in this inquiry is that musicians need to become more *open* to these other music practices. It is the exclusivity and unwillingness to consider or even appreciate these other ways of making music that often creates tension and hinders communication. If these can be overcome and set aside and the willingness to accept other musics and practices of musics is taken, tensions might begin to lessen.

Perhaps one of the barriers to accepting other musics and practices is a lack of ability or openness on the part of the musician. In the interviews I discovered that the musicians who leaned to the pop side felt that improvisation and rote music making were important. Musicians on the Western art music side, however, felt that written music and its systems were more important. In my experience, though, each of these groups, while valuing their own musical practices, often fear the musical practices of the other because of their inability to make music within these practices. Though each may have their views about the importance of different musics and music practices, some movement to a greater understanding of the other music practice would enlarge the musical understanding of both and begin to break the walls that separate musical communities. A journey to the Other is always self-changing.

### *Creating a Balance: Aesthetic, Functional, and Preferential Qualities of Music.*

This emancipation from canonicity and practice may also help us view music's value with wider breadth. The emphasis on sitting and listening in Western art music may be coupled with other ways in which music is valued and used. This might, for example, include the functional role of music that is particularly valuable for Evangelical worship. This could culminate in musicians who "acquire the gift of functional integrity...the ability to maintain excellence, high purpose, and artfulness in the fulfillment of any creative task in any context

to which God voices a call" (Best, 1993, p. 34). In a broader context, if music can be understood as more than an aesthetic, listening activity, musicians might be able to understand the value popular music places on audience involvement and participation. As Fink (1998) reminds us, "we must stop asking *what rock means* and start asking *how it makes you feel*" (p, 159).

Music, though, cannot just be a means to an end. For example, the emphasis on the functional role of Evangelical music creates some concerns of its own. There are even occasions in which values become blurred. Functional music replaces aesthetic music. Entertainment music replaces functional music. And, as I have noted, one of the deep concerns voiced by some of the interviewees was the entertainment role that music has taken on in Evangelical music. In its desire to be relevant, should the question "How is it relevant?" be asked? While not a *musical* question, questions about music's role and meaning in Evangelical worship go to the very heart of why music is used at all and, when it is used, whether it is authentic and authoritative. In his book *Stones for Bread*, Frankforter (2002), condemns the use of worship forms (including music) that, while being relevant to popular musical culture, offer a poor substitute for the genuine. Hence, it offers stones for bread.

> The "church growth" movement is correct in claiming that swinging "praise choruses" and rock banks will draw crowds to church, but it side-steps the issue of what the crowds come to church for. If the music is the chief attraction, the church has downgraded its sanctuary to the level of a theater and offered entertainment as a substitute for worship. (p. 122)

Care must be taken not to allow functional church music to serve the musicians' own musical preferences and agendas or to allow music to slide into entertainment for the congregation. As Jim pointed out,

> The big question needs to be asked if the congregation doesn't sing, what difference would it make... And the worship bands don't seem to get it; they just don't get it. So we have been super-influenced by an entertainment mentality and the values that come along with it and that's what's arriving in the church now.

This study reminds us that the aesthetic quality of music should not be dismissed entirely in favor of functional quality. Peter acknowledges that the Evangelical church has assessed music by its Evangelical, functional value:

> But everything becomes measured, evaluated in that light. If you can't perceive something to have a direct effect, either evangelistically, or from a growth perspective as a Christian, then it has no value. Whereas the training of a musician, not only a classical musician, but I think the training of an artist in the broadest sense of the word is that we appreciate beauty; and then there is a whole theology that says, "God is the ultimate creator, there's evidence of beauty all around and there's something worthwhile in experiencing and appreciating beauty—things that have real artistic value." But that is a tension because that alone, if it can't be used to justify the others, is often seen to have no place in the Evangelical church.

This suggests that function must be balanced with an appreciation of music's value and help to guide us away from misuse and malpractice of music that is used as a manipulation device (Frankforter, 2002, p. 19). In my experience, this has been particularly tempting for musicians who are seeking an emotional response from the congregation. While music can have a function, there are theological, liturgical, and aesthetic standards that cannot be completely ignored.

What understandings are revealed here? First, post-secondary Christian education should help students to consider the plurality of roles that music has.

It is valid and authentic in entertainment, functional, and aesthetic roles, both in and out of the church. Second, students should be challenged to think deeply about music's meaning and place in their lives and in others' lives. They should not surrender to blind acceptance of canonic, consumer, or cultural practice. If postmodern realities have created a centerlessness where authority is individual rather than universal, then the responsibility on the individual is even greater. These students must weigh the role of Western art music, popular music, CCM, and all musics functionally and aesthetically by using their own musical values and awareness.

### *Knowing My Center*

One of the most significant ideas that came from the interviews was the idea that musicians need to have a musical center. It was what Brenda called a "first language." This first language allows for two things. First, it justifies the focus and concentration on developing that language to the best of one's abilities and this development becomes a primary purpose for educational and curricular choices. This seems to be what Derek was referring to when he said, "if you get basic music literacy at a young age, you can apply that to what ever you want when you get older but it's a groundwork." Second, having a primary language still accommodates other languages that, while not primary, are incorporated into the vocabulary and wholeness of the musician. The articulation of a first language assists us in valuing our strengths but also recognizing our limitations.

It might even give us the ability to value those strengths that others have that we do not. Also, it might help us to develop other, non-primary skills without feeling that we are traitors to our own first language. I sensed this kind of attitude in Derek. He commented that he was "educated in that one area but I'm not in this area...and someone else will be able to teach me so much about that music." With this attitude, musicians whose first language is Western art music might allow themselves to enjoy CCM, or bluegrass, or rock and roll. A person who is a solid gospel musician may be more open to Western art music. He/she can learn other styles "if the mindset if right." This attitude creates a dialogue of musics and practices, which opens the musician up to other music making possibilities. It might also establish a freedom for musicians to blur and blend styles which could help dissolve the hegemony of exclusivism that has pervaded Western musics. Best (1993) speaks to this idea. He suggests that credible pluralists have a musical center and when we love ourselves (centrism), we will then be able to be pluralists who are open to other musical styles and languages (pp. 71-72).

But are all first languages on equal footing? John and some of the other interviewees have suggested that it may be easier for a Western art musician to move to other musics than vice versa. If this is true, and I think it is, post-secondary music educators should articulate their curriculum with this in mind. We pose the questions, "What is it that gives our students a solid base from which they are better suited to make and enjoy diverse musics?" Articulating

and accentuating those elements will help us to better educate students to be strong, pluralistic musicians.

Knowing our first language may also help post-secondary music educators to articulate those areas in which the established Western music practices are weak. Some of the common limitations include playing by rote or ear, reading chord charts, and understanding the groove of many popular styles. As I have discussed already, it is, no doubt, unrealistic for us to expect that students will become proficient in all areas. This suggests that it is crucial that we recognize other musical practices as valuable ways of music making. Once music educators recognize this, they might be more willing to give validity to other ways of music making and begin to break down canonic walls.

### *My Music and My Career*

A number of the interviewees suggested that students' careers considered when curriculum decisions are made. Some of the interviewees and many church musicians to be sure, would like to see music education be specifically focused on practical issues that relate to career preparedness. What might be helpful, though, is not a wholesale revision of present and established music education practices nor a complete focus on practical issues but, rather, educators who will blend into their curriculums a concerned awareness of career needs and what preparedness for that means. The links between education and society must be established both by an articulation of how 'first language'

practices make an impact on society and how the education system and its curriculum respond to society. The high culture, top-down, idea of teaching and influencing society must be balanced by a response to the music and musical practices that are currently part of society. As we have discovered, the pop music scene (including CCM) out sells Classical music many times over and the proliferation of popular music on radio stations echoes this disparity. Whatever else this says, it reminds us that as musicians and musician-leaders, we have a responsibility to impact *and* respond to society's music. Careers in music education and church music intersect a great deal with society and careful attention to this fact should influence music curriculum decisions.

## Choral Music and the Music Student

During this inquiry, a number of ideas have surfaced concerning the meaning and value of choral music for individual choir members within larger questions of cultural and canonic tensions. These include the concerns for vocal care, understanding the choral art, the pleasure of choral singing, the social aspect, and understanding diverse musical practices.

### *Vocal Care*

The choral directors that I interviewed were disturbed by the lack of understanding of choral singing that is reflected in CCM choral music. Some of their complaints about CCM included high tessituras, poor vocal techniques, the

emphasis on a black improvisatory style, and unmusical lines. While these aspects of CCM were not seen as positive musical practices, there seems to be a rejection of the musical practice entirely. I was reminded that choral directors need to be vocal care advocates. As Wayne said, "I hope they learn good singing. Healthy singing." Does this mean that CCM is out and Western art music is in? Perhaps not. What seems more appropriate is that choral directors need to understand good vocal techniques and help students understand musical practices and performance practices from that standpoint. Instead of drawing a line between Western art music and CCM or pop (admittedly, a nice straight one), choral directors should choose repertory that promotes vocal care within the context of different styles and musical practices. Drawing a line based on the merits of individual pieces may be blurry but it gives students a deeper sense of what vocal care is all about. With this as a guide, many CCM songs would be rejected, as would many Western art pieces. The director should select choral pieces from whatever musics that suit his or her choir and educational intention. *Part* of the criteria for selection would address issues of vocal care. Canon alone cannot answer these questions.

### *Choral Art and Techniques*

In the interviews, a number of ideas were presented which reflect the importance of students' exposure to choral art. William pointed out that choral art is not just about a choir being a backup group for an amazing soloist. Jim

cautioned about choral music that was technology based. What they and others are saying, I think, is that choral music has its own art-full-ness, its own nature of beauty. Writers, such as Harold Decker (1988) remind us that choral musicians need to defend and protect the art:

> As conductor-teachers and as custodians of the choral art, we are responsible for developing the taste and musical sensitivity of our singers, our audiences, and our congregations. Art feeds the soul and stimulates a search for beauty in all things. (p. 6)

How is this done? Is it a worthy goal? Choral conductors would likely say that it is *very* worthy. The purpose of this inquiry does not include an articulation of choral goals or methods but it is concerned with *how* those goals are impacted by culture and canon. Are choral values influenced by them? Has the transmission of choral art ideals been made through a specific kind of literature? Can choral directors and singers leap over canonic association to consider other canons as a viable choral option? Has defending an art meant defending a canon, also? This inquiry seems to suggest that, to a greater extent, the articulation of choral ideals, including issues of voice movement, blend, balance, melody, harmony, accompaniment, musical development, contrast, phrasing, and so on, need to be made *apart* from cultural and canonic constraints. Paraphrasing Gadamer's phrase "temporal distance," choral directors should be allowed to employ canonic distance. This might free choral directors to articulate choral art-full-ness to themselves and their students, giving them tools with which to assess gospel songs, Western art music, avant garde music, CCM and popular music. It will also give choral directors the freedom and responsibility to

articulate aspects of culture and canon which detract from authentic choral experiences.

### *The Pleasure of It*

If there was one theme that came from each interview, it was the recognition that music gave each person pleasure. These people love music and certainly a part of this pleasure comes from the sonorous quality of music. The choral phenomenon offers a rich and unique sonorous experience. People still love to sing together. Understanding this love allows the conductor to appreciate the importance of singing together, both in a congregation and in a choir. Each has its rewards. Music educators can provide opportunity for students to enjoy choral music and teach them something about the importance of music: it is a sensuous, sonorous art that, many times, transcends style, canon, and culture.

### *The Social Aspect of Choral Music*

Some of the interviewees also mentioned the social value of being part of a group that sings. It was a joint effort, a group affair. This, likewise, transcends canon. We sing *together* and it's great.

## The Roles of a Choral Group

It goes without saying that choral groups do not exist in a vacuum. This is particularly true for post-secondary choral groups. They interface with other members of the institution and society in a number of ways. A number of thoughts about this interface have come out of this inquiry and speak to my initial questions.

### *Learning by Performing*

Performing their music gives choirs a wonderful and unique opportunity for educational growth. Just *what* that growth should be is an important question for the choral director. Understanding the dynamics of rehearsal pacing, memorization, performance considerations, acoustics, sight lines, expression, and so on, give the choir an unprecedented opportunity for learning. I have found that few educators articulate these elements, however. It seems that students are expected to learn them informally. I am proposing that choral directors should take the opportunity to help students become more aware of these issues and take advantage of each performance situation to a greater degree.

### *Understand the Audience*

In his interview, Peter discussed at length the importance of knowing the audiences for whom his choir would be singing. He even tries to develop two

programs from which to select music that he feels will connect with the audience. Mary agreed and said that selection of music must be done with the audience in mind. (Most choral directors also give consideration to concert pacing and its effect on their audiences.) What can be said to the choral director and educator about performing? Is the program *for* the audience of *for* the choir? Perhaps the director could tell the audience that the program reflects the students' educational material and does not consider audience appeal. I believe, however, that most choral directors make some attempt to connect with the audience. As I worked through this study, I've been drawn to the idea that *understanding audience connection* is one the educational pursuits that should be part of a choral education. This is not to say that audience appeal becomes paramount, and questions of balance, variety of musical practices, period performance practices, and learning something new are ignored. Rather, it is to say that audience connection and relatedness are one of many considerations for choral education and repertoire choice. This assumes that the choral director comes to, at least, a beginning understanding of his/her audience. Preparation for the musical experience involves attempting to understand the audience and it is this preparation that needs to be learned by the student. Admittedly, as a student I didn't give it much thought. I just learned the music and sang my part. Could, though, my director have drawn us into the discussion and understanding by consciously raising the questions? Could I have been more cognizant of the audience and their involvement if I had been given the chance or challenge to do

so? Choral directors might also consider the different values that music has—in this inquiry I have identified aesthetic, functional, and preference values—and how each of these can offer audience connection.

### *Recruitment*

The choral group is often called on to be a recruitment tool for the institution. How does this fit with musical and educational goals? What does our music say about the school? Ultimately each institution must decide if and how they will recruit and, the choral director must include these questions in the matrix of their decision making process.

### *Understand Culturally Signifying Events*

The choral event—practice or performance—is a culturally signifying event. It speaks to others and ourselves about who we are and what we believe. In the context of the Evangelical tradition, with its canons and culture, the choral director and educator must be aware of the historicity and "placedness" of that tradition and what that means musically. Hustad (1993) says that "as in all the world's musics, church music's principal meaning lies in the reinforcing of each church culture's value system" (p. 37). What is it about Evangelicalism/Christianity that choral music in an Evangelical, post-secondary institution should reinforce? What signification should take place? To answer these questions, I music recognize the uniqueness of who I am and affirm the

value of reinforcing that uniqueness in my music. At that point, I could include gospel songs and CCM in my choral program without hesitation. But, while I am an Evangelical, I am still an educator and choral musician. As such, I must consider musical, artistic, aesthetic, and educational values in my repertory choice. These, when balanced with issues of cultural signification for the student, the choir, and the audience, will provide direction and authenticity to each choral experience.

## The Awareness of Self Understanding

This inquiry has opened up questions surrounding the idea of canon, culture, and curriculum in a choral program of a Christian, liberal arts post-secondary institution. Through a hermeneutic phenomenological research, I sought interpretation of the lived experiences of myself and others related to these issues. The strength of this inquiry is in the movement around the hermeneutic circle, from preunderstanding to understanding and from whole to part. Apart from a small section in a qualitative research methods course, I was not aware of hermeneutic phenomenology before this study began. I was aware, though, of the complexity of the questions that I had posed and the importance of the issues that they represented. Hermeneutic phenomenology has been a way to inquiry into the webs of meanings that surround different musics and what they mean to people. It has allowed experience to be interpreted, both by the person themselves and by me as well. This offers new

understandings to me and other choral educators about the phenomenon of choral music education in Western culture. How choral directors proceed from here will partly depend on the reaction and interaction with this new discourse and how they see themselves in front of the text.

I have found this inquiry to be challenging for a number of reasons but primarily because it caused me to return to the initial questions a hundred times. I questioned again and again what my thoughts were as I opened up new understandings and interpretations. It has been this returning and questioning that has offered me opportunity to grapple deeply with issues of canonicity, culture, and curriculum. This process has been both rewarding and insightful and, although there have been long periods of confusion and questioning, I have had significant moments of epiphany. These moments have made this study very rewarding since the understandings that have emerged have given me a greater, clearer understanding of who I am as a musician and educator. They have also given me greater understanding on how to proceed both musically and educationally. I am aware of the fact that these understandings are not clean and concise answers—something which doesn't fit with the messiness of lived experience—but these gained understandings and insights have given me a deeper understanding of choral singing and will assist me in my repertory choices. I hope that they may offer new understanding to other musicians and educators as well. Gained understanding is, after all, what hermeneutic phenomenology is all about.

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# APPENDIX ONE

## Letter of Recruitment for Research

Dear Choral Director, Student, or Church member;

As part of my work toward a Ph.D. in Music Education, I am currently doing qualitative research into the impact of various cultural and musical influences on college choral programs. This will particularly focus on contemporary Christian music and Western art music as disparate styles of music.

As part of my research, I would like to interview individuals who represent college choral directors, church choral directors, college students, and church members. I will also be conducting focus groups with church choral directors, students, and church members.
We will discuss issues such as church music tradition, contemporary Christian music, Classical music, and your views on Christian post-secondary education.

Would you be available to participate in the following?

_____ 1-1½ hour interviews (maximum of 3)

_____ a 1-1½ hour focus group

There <u>will not</u> be financial remuneration for your participation.

The results will contribute to my final document and it will be available to anyone who is interested. I will also provide participants with a 5-6 page summary of the final document.

A consent form which describes this arrangement and my responsibilities to you is attached and must be filled out should you wish to participate. I would be happy to answer any questions about the interview.

You may decide to remove yourself from this research project at any time.

Should you wish, you may contact my University of Calgary Dissertation Advisor, Prof. Malcolm Edwards at 403-220-5376.

Thank you,

Don Quantz

# APPENDIX TWO

## Consent Form

Research Project Title: University of Calgary Ph.D. Dissertation: Contemporary Christian Music (CCM) and Christian Choral Education: Culture, Canon, and Curriculum

Investigator: Donald E. Quantz

This consent form, a copy of which has been given to you, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

1. This research will involve several interviews (three maximum) with choral directors at Christian colleges, students of Christian colleges, church music directors, and members of Evangelical churches. The research will also involve focus groups of church music directors, students, and church members.
2. There will not be any likelihood of discomforts and/or inconveniences associated with the participation and known or suspected short-term/long-term risks.
3. Your participation will involve answering questions and offering opinions about church music in its traditional and contemporary forms and its role in post-secondary education. These are not expected to include information of a personal nature. The research will include your opinions on these subjects.
4. Your confidentiality will be maintained. Interviews will be recorded by audio equipment and will be transcribed into written form. The audio tapes will be destroyed following transcription. These transcriptions will remain with the researcher and <u>will not</u> be open for any public viewing. You will be shown your transcript for verbal approval. You have the right to veto any comments of the interview/focus group you wish. Quotes may be included in the final written dissertation but pseudonyms will be assigned to each participant to maintain anonymity.
5. The interviews or focus groups will not bring any cost to you nor will you be paid for your participation.
6. Interview and focus group information will be kept by the researcher in a secure location. Only the researcher will have access to it.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the investigators, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time. The researcher is also free to withdraw from further interviews or focus groups. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation. If you have further questions concerning matters relating to this research, please contact:

Prof. Malcolm Edwards, Department of Music, University of Calgary. Ph. 220-5376

If you have any questions or issues concerning this project that are not related to the specifics of the research, you may also contact the Research Services Office at 220-3782 and ask for Mrs. Patricia Evans.

_____

Participant's Signature Date

_____

Investigator's Signature Date

A copy of this consent form has been given to you to keep for your records and reference.

# APPENDIX THREE

## Research Project Questionnaire: Student

### *Culture*

1. From your perspective, what values do Evangelicals hold? How have these values or other aspects of church culture influenced your church's music?

2. Do you think CCM has been good for church music? Why or why not? What does the use of CCM say to you about church life, meaning, and belief?

### *Canon*

1. What music has been the established music in your church? Do you feel that that music meets the needs of the congregation?

2. Has your church ever made a place for Western art music (classical music) in your tradition?

3. What influence has CCM made on your church's music? Why do you think that is so? If they have a choir, has that affected the choral repertory?

4. Did your college musical experience include CCM? Western art music? What do you feel has been important for you to sing?

### *Curriculum*

1. What do you think would make a good Christian College music education?

2. What kind of music should a choir from one of these colleges sing? Why?

3. Do you sense a tension between the musical experience found in your church experience and the musical experience found in your college? Explain.

4. Why would college choirs learn CCM music? What can they learn from the experience?

Research Project Questionnaire: Church Choral Director

*Culture*

1. From your perspective, what values do Evangelicals hold? How have these values or other aspects of church culture influenced your church's music?

2. How have your perceptions of the mission of the church and how have your beliefs about God affected your musical practice?

3. What influence has Western culture had on Evangelical musical practices? Technology? Popular music? Mass communication?

4. Do you think CCM has been good for church music? Why or why not? What does the use of CCM say to you about church life, meaning, and belief?

*Canon*

1. What music has been the established music for your church in the past? What is it now? How did that change?

2. Where do you see your church music going from here?

3. Has your church ever made a place for Western art music (classical music) in your tradition? Why or why not?

4. Have you sensed a change in the canon of Western art music? If so, what?

5. What influence has CCM made on your church's music? Why do you think that is so? Has that affected your views on appropriate choral repertory?

6. Do you believe that a college musical experience should include CCM? Western art music?

*Curriculum*

1. What makes a good Christian College music education?

2. What kind of music should a choir from one of these colleges sing? Why?

3. What influences do you feel as a church choral director? Church members? denominational? Peer influence? Recruitment?

4. Do you sense a tension between the musical experience found in your church and the musical experience found in your college? Explain.

5. Why would college choirs learn CCM music? What can they learn from the experience?

6. Where do you see church choral music going from here?

Research Project Questionnaire: Hymnal Steering Committee Member

*Culture*

1. What cultural influences have affected the musical canon of the Church of the Nazarene?

2. How have you perceived the mission of the Church of the Nazarene and its beliefs about God affected its musical practice?

3. What does the use of CCM "say" to you about church life, meaning, and belief? Or, what meanings are represented by the use of CCM in church life?

4. Do you think CCM has been good for Nazarene music? Why or why not?

*Canon*

1. What music has been the established music for the Church of the Nazarene in the past?

2. What is the established music for it now? How did that change?

3. Has your church every made a place for Western art music (classical music) in the tradition? Why or why not?

4. Where do you see your church music going from here?

*Curriculum*

1. Is there as place for CCM in college music repertory? Why?

Research Project Questionnaire: College Choral Director

*Culture*

1. From your perspective, what values do Evangelicals hold?
   How have these values or other aspects of church culture influenced your church's music?

2. How have your perceptions of the mission of the church and how have your beliefs about God affected your musical practice?

3. What influence has Western culture had on Evangelical musical practices? Technology? Popular music? Mass communication?

4. Do you think CCM has been good for church music? Why or why not?
   What does the use of CCM say to you about church life, meaning, and belief?

*Canon*

1. What music has been the established music for your church in the past? What is it now? How did that change?

2. Where do you see your church music going from here?

3. Has your church ever made a place for Western art music (classical music) in your tradition? Why or why not?

4. Have you sensed a change in the canon of Western art music? If so, what?

5. What influence has CCM made on your church's music? Why do you think that is so? Has that affected your views on appropriate choral repertory?

6. Do you believe that a college musical experience should include CCM? Western art music?

7. What do you feel has been important for your students to sing? What can they learn from each type of music?

*Curriculum*

1. What makes a good Christian College music education?

2. What kind of music should a choir from one of these colleges sing? Why?

3. What influences do you feel as a college choral director? Constituency? Institutional? Peer influence? Recruitment?

4. Do you sense a tension between the musical experience found in your church and the musical experience found in your college? Explain.

5. Why would college choirs learn CCM music? What can they learn from the experience?

6. Where do you see college choral music going from here?

Research Project Questionnaire: Church Member

*Culture*

1. From your perspective, what values do Evangelicals hold? How have these values or other aspects of church culture influenced your church's music?

2. What aspects of Western culture have had an impact on Evangelical musical practices? Technology? Popular music? Mass communication?

3. Do you think CCM has been good for church music? Why or why not? What does the use of CCM say to you about church life, meaning, and belief?

*Canon*

1. Has your church ever made a place for Western art music (classical music) in your tradition? Why or why not?

2. What influence has CCM made on your church's music? Why do you think that is so?

3. Do you think a college musical experience should include CCM? Western art music? What about choral music? What do you feel has been important for college choirs to sing?

*Curriculum*

1. What makes a good Christian College music education?

2. What kind of music should a choir from one of these colleges sing? Why?

3. What can CCM teach you? Can Western art music do the same?

# APPENDIX FOUR

## LIST OF INTERVIEWEES AND THEIR ROLES

Wayne..... College Choral Director

Jim..... College Choral Director

Wanda..... College Choral Director

Peter..... College Choral Director

Mary..... College Choral Director

Derek..... College Choral Director

John..... Church Music Director

Harry..... Church Music Director

Tim..... Church Music Director

Wes..... Church Music Director

Dave..... Church Music Director

Susan..... Church Music Director

Jerry..... Music Student

Sharon..... Music Student

Sherry..... Music Student

William..... Music Student

Alicia..... Music Student

Jane..... Music Student

Carrie ..... Church Musician

Brenda ..... Church Musician

Darren ..... Church Musician

Todd ..... Church Musician

Kim ..... Church Musician

Dawn ..... Church Musician

Bill ..... Hymnal Committee Member

# APPENDIX FIVE

## Discography: Representative List of CCM Performers

Larry Norman. *Upon This Rock*. Capitol, 1969.

Randy Matthews. *All I Am Is What You See.* Myrrh, 1972

2nd Chapter of Acts. *With Footnotes*. Myrrh, 1974.

Randy Stonehill. *Welcome to Paradise*. Solid Rock, 1976.

Keith Green. *No Compromise*. Sparrow, 1978.

DeGarmo & Key. *Straight On.* Lamb & Lion, 1979.

Petra. *Never Say Die*. Star Song, 1981.

Amy Grant. *Age to Age*. Myrrh, 1982.

Stryper. *Yellow and Black Attack.* Enigma, 1984.

Steve Taylor. *I Want to Be a Clone*. Myrrh, 1984.

Amy Grant. *Unguarded*. Myrrh, 1985.

U2. *The Joshua Tree.* Island, 1987.

Sandi Patti. *Morning Like This*. Word, 1988.

Randy Stonehill. *Return to Paradise*. Myrrh, 1989.

DC Talk. *NU Thang*. Forefront, 1990

Steven Curtis Chapman. *The Great Adventure*. Sparrow, 1992.

Rebecca St. James. *Rebecca St. James*. Forefront, 1994

DC Talk. *Jesus Freak.* Forefront, 1995.

Jars of Clay. *Jars of Clay*. Essential, 1995.

Twila Paris. *Where I Stand.* Sparrow, 1996.

Newsboys. *Take Me To Your Leader.* Star Song, 1996.

DC Talk. *Supernatural.* Virgin, 1998.

P.O.D. *Satellite.* Atlantic, 1999.

Jars of Clay. *If I Left the Zoo.* Essential, 1999.

Steven Curtis Chapman. *Declaration.* Sparrow, 2001

Delirious. *Touch.* Furious, 2002.

Representative List of Praise and Worship Recordings

John Michael Talbot. *The Lord's Supper.* Sparrow, 1979.

Amy Grant. *Age to Age.* Myrrh, 1982.

Various Artists. *Lord We Bow Down: Group Praise 2.* Adoration, 1988.

Various Artists. *Change My Heart Oh God.* Vol. 1. Vineyard, 1996.

Hillsongs Australia. *God of My Praise.* Integrity, 1996.

Various Artists. *Millenium Worship I.* Hosanna!, 1999.

Various Artists. *Wow Worship (Blue).* Integrity/Maranatha!/Vineyard, 1999.

Various Artists. *Top 25 Praise Songs.* Maranatha!, 2000.

Maranatha Promise Band. *Promise Keepers: Live Worship.* Maranatha!, 2000.

Darlene Zschech. *Blessed.* Hillsongs Australia, 2001.

Various Artists. *Wow Worship (Green).* Forefront, 2001.

Rebecca St. James. *Worship God.* Forefront, 2002.

Various Artists. *I Worship 1.c.* Intergrity, 2003.

Michael W. Smith. *Worship Again.* Reunion, 2003.