

Liberty University

“New Models for Worship: Music Education Philosophy in the Multiculturally Fragmented  
Sanctuary”

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by

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**“New Models for Worship: Music Education Philosophy in the Multiculturally Fragmented  
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## **ABSTRACT**

Worship seems to have been approached from theological and sociological perspectives but not through the lens of ideas and frameworks in music education philosophy. This study uses a survey of scholarly works to examine the influence these ideas and frameworks could have on the event of worship leading regarding changes to the agency of fragmented and multicultural worship identities. The study is based on a model of transformative historical research. It analyses ideas and frameworks of music education theory in the context of Christianity in the post-structuralist era. The results and interpretation confirmed that the application of tendential rhizomatic models would give agency to all identities in the sanctuary. This aligns with the hypothesis. The study is helpful for church leadership, worship leaders, and interested non-professionals interested in the evolution of worship in the societal context of today, with a special interest in eliminating inherited colonial thinking patterns.

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## CHAPTER ONE: INTRODUCTION

In worship leading as well as music education, cultural aspects have led to much discourse in research. Modernism's approach is now recognized as a continuation of colonialism, neo-colonialism, or old-fashioned missionary work that does not respect individuals and their cultures. Postmodern and poststructuralist approaches fuel uncertainty by taking what once was seen as a point of arrival, a theory or truth established, apart, thrusting those seeking answers into uncertainty and responsibility. Much of the uncertainty experienced is due to globalization. People are on the move seeking better opportunities and safer lives. Neighbors may find themselves with a heritage beyond English, Irish, German, Polish, or Italian. Multiculturalism, as a source of fragmentation in society, affects all its public and private spheres and all groups and individuals existing within them. Multiculturalism and the resulting cultural and sociological consequences concerning relationships in a multicultural environment function the same way in church as in the music classroom, essentially mirroring each other in this aspect. They are both public spaces where music is created in a multicultural community.

“Music educators began to include multicultural music in the curriculum in the late 1960s after the Supreme Court and Congress created civil rights laws that led the schools to expand their curricula to include the minority populations of the United States.”<sup>1</sup> This is also the decade that sees the Tanglewood Symposium (1967), which examined in what capacity music could and should be part of public education, what its goals were in the contemporary climate, and how or which pedagogies could achieve these aims. Thinkers like the French philosopher Gilles Deleuze and the American music educator Charles Fowler challenged the slow-moving apparatus of institutional bureaucracy with rebellious ideas ahead of their time. Like much of

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<sup>1</sup> Michael Mark, “Music Education History and the Future” in *Music Education: Navigating the Future*, ed. Clint Randles, 3-12 (New York, NY: Routledge, 2014), 10.

philosophy, their thinking remained an ideal difficult to attain that also had not worked out some of the problematic concepts within the theories themselves. Both were proponents of “agency,” even though this may not be the term they used. Agency and power imbalances are key sociological concepts that can be identified as two causes of unrest and upheaval. The multicultural society is shaken during constant efforts to stabilize a naturally unstable construct due to the tension between agency and power. Including multiculturalism into public policy was trying to address fundamental

Everybody, each individual, and each identity, by culture or personality trait, displays cultural preferences as well as belonging to cultural minority and majority groups all at once. In their respective spheres of influence, teachers understand that they serve many who each claim cultures of their own. “Culture is the name given to that part of a social group’s way of life that is learned and transmitted from one person and one generation to the next. Culture, thus conceived, is carried by individuals.”<sup>2</sup> However, despite culture being passed down, humans create culture, particularly cultural combinations unique to them. This is done by the cultivation of habits, practices, and affinities. Thus, self-cultivation can distinguish individuals from influential environments, such as family or church. This type of cultural variation or otherness is the result of (non-)violent confrontation with ideas and ideologies, and it often stems from analytical thinking and a process of change for parts of that person’s identity. Thus, many postmodern humans exist multiculturally within a single person. However, it is a myth that multiculturalism has only existed since the term was coined. Economic multiculturalism has played a crucial role in the history of church and politics since the beginning and before recorded

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<sup>2</sup> Jeff T. Titon, “Ethnography in the Study of Congregational Music,” in *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, eds. Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls, 64-80 (New York, NY: Routledge, 2021), 64.

history. Cultural preferences, whether based on ethnicity, nationality, socioeconomic status, education, age, gender, hobbies, or religion, result in emotional attachment to things associated with said culture, including music.

One way worshipers can find a connection to each other is by their attachment to certain worship music. In the 21st century, worship is understood to happen in a physical and intangible space. In them, the congregation gathers to embrace the values of their community, and comprehend that these spaces are healing retreats, refuges, and sanctuaries in every sense of these words. The emotionally laden music, and the corresponding atmospheres, invoked in these margins assume a reconciliatory function concerning the present identities.

Making music together mimics or points toward how society desires to order itself. Alexandra Kertz-Welzel, professor and department chair at Ludwig – Maximilian - Universität in Munich, Germany, writes: “Having intense aesthetic and emotional experiences utilizing joint music-making is supposed to strengthen peoples’ commitment to a community and its leader. Connected to the notion of community and strong leadership is the longing for a simplicity of life, overcoming the cultural compulsions of an intellectual approach.”<sup>3</sup> This illustrates how leaders and their followers align themselves. Orders, assumptions, and methods are not scrutinized through philosophical thinking since it tends to complicate homogenization or societal order.

Belief, religion, and intellectuality have always worked together but have always been at odds with each other. Those not interested in unexamined uniformity in the face of socio-economic, cultural, or other differences and whose reality is negatively impacted by

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<sup>3</sup> Alexandra Kertz-Welzel, “Advocatus Diaboli: Revisiting the Devil’s Role in *Music and Music Education*” in *Music, Education, and Religion: Intersections and Entanglements*, ed. Alexis Anja Kallio, Phillip Alperson, and Heidi Westerlund, 171-182 (Bloomington, IN: Indiana University Press, 2019), 176.

homogenizing practices often search for philosophical answers. They may have great interest in using intellectual and religious means to improve their situation. The line of demarcation between those who would like to separate religion and philosophical thinking may well be the line of power, where those who have the power to order society, and the literal power to give orders, are favoring doctrines that create hierarchy and linearity.

Nevertheless, society orders itself, or humans order it, to make sense of it. This often happens through broad questions that lead to narrower focused ones. Through grappling with the relationship between models and philosophies that pertain to music and society, music teaching, and worship, the discovery was made that music education often asks the same questions as worship leading: Whose music? How is it taught? Who judges or values? What are ways to inclusion? Who is musical? Is a musician more than a person who produces sound? What is authentic communal music-making or musicking? What is the role of traditions in music education and worship? What is the role of institutions in music education and worship?

The more a worship leader understands herself as a teacher, the less likely she is to engage in unethical gatekeeping practices that may have political, commercial, and other motivations. Gatekeeping here refers to Dr. Kapalka Richerme's question of whom we exclude. Belonging and exclusion are complicated by the ways in which lives have changed due to technological advances and, in more recent times, worldwide medical disasters that will create more tensions regarding how much people are willing to spend time in community, and whether they are able to overcome the lack of social skills that are learned through social interactions. The non-communal style of living in the United States, unless cultural heritage dictates or encourages otherwise, is yet another challenge for music education. Teachers and worship leaders are now tasked to help build bridges of understanding. The philosophies of teaching have

evolved, and the teacher as a possessor of power and imparter of knowledge now enters a classroom where structures that were still in place in the 1960s when ideas surrounding the philosophy of poststructuralism began to be circulated, first in France, the Western world, and then globally. The desire for homogeneity may lead to worship leaders' and teachers' denial that poststructuralism has broken down concepts and even identities that used to be regarded as one single entity. It is impossible to use gatekeeping to not engage with the ever-emerging ideas of societies and their thinkers. Thus, poststructuralist thought almost dissects ideologies of teaching, the sociology of music, and the multiple identities engaged in them.

The new awareness complicates these identities that people naturally belong to more than one identity or choose multiple ways to express their identities, simultaneously signaling belonging to different cultures. All these identities have roles to play, and individuals act upon them depending on the setting they find themselves in. Musicking and music-making in a public capacity may call forth a multitude of identity fragments. The effect is that "participating in music allows students to understand more complex and detailed thoughts because of its nature as an organic, yet fluid, idea."<sup>4</sup> The problem of fragmentation and awareness creates the need for philosophies that address communication across the infinite web of possible connections that can occur and do occur in the sanctuary and the classroom.

Music in America had had clear goals to homogenize and assimilate all that was not American by American standards. "The music education profession played an important role in helping immigrants adjust to their new country while performing a valuable service to itself by sponsoring a songbook that appealed to the masses, both children and adults."<sup>5</sup> The songs that

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<sup>4</sup> Craig Resta, "Looking Back to Move Forward: Charles Fowler and His Reconstructionist Philosophy of Music Education" in *Journal of Historical Research in Music Education* 43, no.1 (2022): 280.

<sup>5</sup> Michael Mark, "Music Education History and the Future," 4.

appeared in the 1913 pamphlet were patriotic, evoked love for the land itself (to establish a new sense of “*Heimat*”), and included Christianity as a value, self-sacrifice, as well as hard work, community, bravery, loyalty, and faithfulness to God, country, one’s love and family. While education has undergone changes that did not touch churches, they both exist in the same society. Christianity and faithfulness will always be part of the church’s values, love of the fatherland or motherland, depending on which country one hails, is not necessarily intertwined with every Christian’s faith. The entertainment value of the songs described above is limited today, and technology has made tastes in sound vastly different for those who do not keep a connection to the past. Thus, pluralism in schools or the music classroom means including a larger variety of perspectives or identities than in church. Despite this difference, efforts must be made to accommodate pluralistic and post-structuralist viewpoints and expressions in the church.

### **Statement of Problem and Statement of Purpose**

Worshippers, worship leaders, and the church may ask themselves which sociological problems of society are perpetuated in their church. Philosophies of worship draw from a rich history, dating back to before the Bible was compiled. Worship is an uninterrupted practice and exists in the physical and spiritual world simultaneously and continuously. The examples of ancient worship find an expression in today’s worship. However, they may not be theologically exhaustive to the current ability and understanding of God’s Word: When was the last time a woman in church grabbed a tambourine and led other women in a parade of song-and-dance around the sanctuary because she felt inspired by the reading and exhortation to do just that? This may exist on rare occasions, but this spontaneity is not the norm for dominant worship practices in the American culture. The congregation’s worship, as a whole, usually does not rest on individual responses because hymnbooks or screens keep everyone together. If they do not,

one person's worship in communication with another person's worship response becomes a fragile, intangible, atmospheric, and fluctuating sound that requires skills and means of negotiation. This contrasts with the order and organization that may be desirable for institutions or governing bodies, whether this is a church or a school.

The education profession, its politics, and policymakers have come a long way and understand that bringing everyone together requires communication across liminal spaces that have evolved for centuries. These spaces, shaped by sociological history, also have hardened with disappointments and misunderstandings along the way. Michael Mark writes: "It is discouraging to realize that the issues the government addressed in 1953 still challenges American education to this day – substandard student performance in reading, mathematics, and foreign languages, as well as urban education problems and juvenile crime."<sup>6</sup> While many teachers work extremely hard for change, policy does not seem to support their efforts. Mark quotes Irving Kristol (1994): "Any reform that is acceptable to the education establishment, and that can gain a majority in a legislature, federal or state, is bound to be worse than nothing."<sup>7</sup>

This leaves the music classroom on a prolonged path to effect change from Eurocentric or dominant American culture to participatory multicultural experiences. How terrible must it be to sing Dixie simply because it is representative of an era of American culture if the student is a person of color? How terrible is it to sing a song about railroad work if the student is Asian or of Asian heritage? How can the atmospheres full of not only music but emotions be approached? How can everyone feel safe in the music classroom? How can everyone feel respected as a musician in the classroom? How can everyone's music be uplifted in the classroom? Teachers

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<sup>6</sup> Michael Mark, "Music Education History and the Future," 11.

<sup>7</sup> Ibid.

are still asking questions that might be addressed in policies. The bigger question will be if pedagogies can be adjusted to these recommendations. A. Creech et al. writes: “The learning environment should feel like a safe space to listen, learn, play, practice, and experiment, enabling learners to set goals for their musical activities and later engage in self-evaluation. Learners should also have agency in selecting music repertoire and ways of musicking.”<sup>8</sup> Forcing students to play Hot Cross Buns on a recorder in fourth grade is one example that demonstrates the powerlessness that students might experience during their time in public music education.

The worship leader, in the role of the teacher, has an awareness beyond her students. Korsch clarifies what the teaching assignment in the context of worship may look like further: “We can distinguish two types of music: a music that perceives the brokenness of universal consciousness and that relates directly to it or even thematizes it directly, using aesthetic means to promise reconciliation – and music which does not perceive universal consciousness, and, because of it, functions in a ‘possessive’ way.”<sup>9</sup> The latter music is loved for the sake of how wonderful, professional, and amazing it sounds without any connection to its justification in a church service. It is a performance and hinders worship instead of supporting the emotional world of the worshiper to fill in these liminal spaces of disconnection where cultural worship bodies (physical and spiritual) are like a set of jumbled puzzle pieces in a box: Belonging together, but not yet fitting with each other.

The choices that are made concerning the music, how it is brought to a congregation, or how it emerges from a congregation, lead to the problem that this thesis addresses, which is that

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<sup>8</sup> Andrea Creech, Maria Varvarigou and Susan Hallam, *Contexts for Music Learning and Participation: Developing and Sustaining Musical Possible Selves* (Cham, Switzerland: Palgrave MacMillan, 2020), 55.

<sup>9</sup> Dietrich Korsch, “Die Religion in der Musik und die Musik in der Religion,” in *Religion. Geist. Musik: Theologisch-Kulturwissenschaftliche Grenzübergänge*, ed. Hans Martin Dober and Frank Brinkmann 25-40 (Wiesbaden, Germany: SpringerSV, 2019), 28.

models of worship influence the agency of the worshipers with their multiculturally fragmented worship identities.

This research aims to identify ideas and frameworks in scholarly source literature that speak to how thinking surrounding multiculturalism can inform practices and models of worship leading. The significance of this research lies in examining possibilities for the evolution of worship in a highly individualized world that is challenged to unite the body of Christ in communal worship despite tendencies towards post-structuralism and fragmentation. The research addresses the problem that worship models influence worshipers' agency with their multiculturally fragmented identities by using ideas found in scholarly sources from the field of music education philosophy. The latter are examined for their possibility to create dialogue and potential change for the worship event and its process through an analysis of the effects of an overlay of music education philosophy onto worship practices. Unique aspects of Christianity will be considered in order to find realistic solutions to address the issues of agency in multicultural worship events.

### **Research Questions**

This thesis aims to answer the following research questions:

1. In what ways can frameworks of music education philosophy shape the event of worship in relation to concerns of multiculturalism
2. How may worship-leading in multicultural contexts be changed by approaching it through the lens of music education philosophy?

## Hypothesis

The history of music education and music education research also shed light on the role of music education in society and its institutions. While they are briefly touched upon in textbooks for aspiring music teachers, much of the in-depth work is to be found in recent scholarly works. Michael Mark, who concerns himself with America-specific music education history, states, “Education follows society. Society establishes new needs and new goals, and music education adjusts.”<sup>10</sup> A statement he later somewhat contradicts by writing, “While events beyond the schools shape their work, they [music educators] themselves exert their own cultural influence outward to society.”<sup>11</sup> The comment by his co-author Michael Zelenak, in the collection of essays in the same book, is applicable to the field of worship and congregational studies today, some eight years later: “Music education is making progress toward becoming a research-based profession.”<sup>12</sup> This research will include interdisciplinary fields and an adapted understanding of theology or of how music education research may be implemented in worship musicking. The trajectories of research concerning the histories and methodologies in music education also make the extent of interconnectedness between education, music, religion, and state more explicitly visible, while making it possible to logically connect worship in the 21<sup>st</sup> century to the past.

The hypothesis succinctly states that frameworks of education philosophy, specifically those of music education philosophy, concerning multiculturalism can be applied in worship and change both the event of worship as well as worship leading.

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<sup>10</sup> Michael Mark, “Music Education History and Future,” 3.

<sup>11</sup> Ibid.

<sup>12</sup> Michael S. Zelenak, “Methodological Trends in Music Education,” in *Music Education: Navigating the Future*, ed. Clint Randle, 235-252 (New York, NY: Routledge, 2014), 249.

### Definition of terms

1. **Multiculturalism:** the presence, or support of the presence, of several distinct cultural or ethnic groups in a society.
2. **Cultural pluralism:** cultural pluralism is defined as the societal condition in which minority groups within a society can maintain their distinctive cultural identities, values, and practices provided that they are consistent with the laws and values of the wider society.
3. **Structuralism:** a method of interpretation and analysis of human cognition, behavior, culture, and experience that focuses on relationships of contrast between elements in a conceptual system that reflect patterns underlying a superficial diversity or the doctrine that structure is more important than function.
4. **Post-structuralism:** a term for philosophical and literary forms of theory that both build upon and reject ideas established by structuralism, the intellectual project that preceded it. (It seeks to dismantle the patterns constructed by the ideology of structuralism and represents a more individualistic worldview.)
5. **Musicking:** musicking is to take part in any capacity in a musical performance, and the meaning of musicking lies in the relationships that are established between the participants by the performance. Musicking is part of that iconic, gestural process of giving and receiving information about relationships that unites the living world, and it is in fact a ritual by means of which the participants not only learn about, but directly

experience, their concepts of how they relate, and how they ought to relate, to other human beings and to the rest of the world.<sup>13</sup>

6. **Fragmentation:** the process or state of breaking or being broken into small separate parts
7. **Liminal:** of, relating to, or situated at a sensory threshold; barely perceptible or capable of eliciting a response; or: of, related to, or being an intermediate space or condition: in-between or transitional

### **Research Plan**

The remainder of the thesis is laid out as follows: Chapter Two will establish some of the histories of specific theological and philosophical thoughts. Both disciplines will be covered. It will explain the reasoning behind how religious and educational thinkers have arrived at their ideas and frameworks for either worship or music education. Chapter Three contains the Methodology. Chapter Four will show, through an analytical process, which areas of the church hierarchies and processes, beyond fragmented worship identities, will be affected by applying music education philosophies concerning multiculturalism to worship musicking. Chapter Five presents a summary interpretation of possibilities for worship in the future, the limitations of this interdisciplinary study, recommendations for further study, and the conclusions of Chapter Five and the entire thesis.

### **Summary**

Chapter One has laid out which problem in congregational or worship studies this thesis is trying to address: models of worship influence the agency of worshipers with their multiculturally fragmented identities. It has established the suitability of looking at worship, its

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<sup>13</sup> Christopher Small, "Musicking - The Meaning of Performing and Listening. A Lecture" in *Music Education Research* 1, no.1(1999): 9, <https://doi.org/10.1080/1461380990010102>

constituents, and peripheral areas through the lens of music education philosophy, specifically those concerning themselves with multiculturalism and in-equality related to it. A key element of the research is that these philosophies are entrenched in society. They span from post-structuralist thinking backward into history. The latter part of this chapter expanded thought processes leading to the hypothesis that applied music education philosophy will change worship and worship leading.

## **CHAPTER TWO: LITERATURE REVIEW**

In this chapter, worship, the persons of worship, the music of worship, fragmented worship identity, and frameworks and ideas in education and music education philosophy will be introduced as the basis for the study. Primarily, this will give a sense of theology and some historical aspects of worship. In contrast to it, because ideas of what it means to ‘include everyone’ have changed, philosophical thinking that foregrounds relationships in worship will be explored. The study will touch upon sociology as it is included in educational thinking. The descriptions of worship, the people and entities involved, the complication of multiculturalism or fragmentation, and philosophy can then be used to reconstruct worship. Figure 2.1 reiterates the entire construction of the thesis:

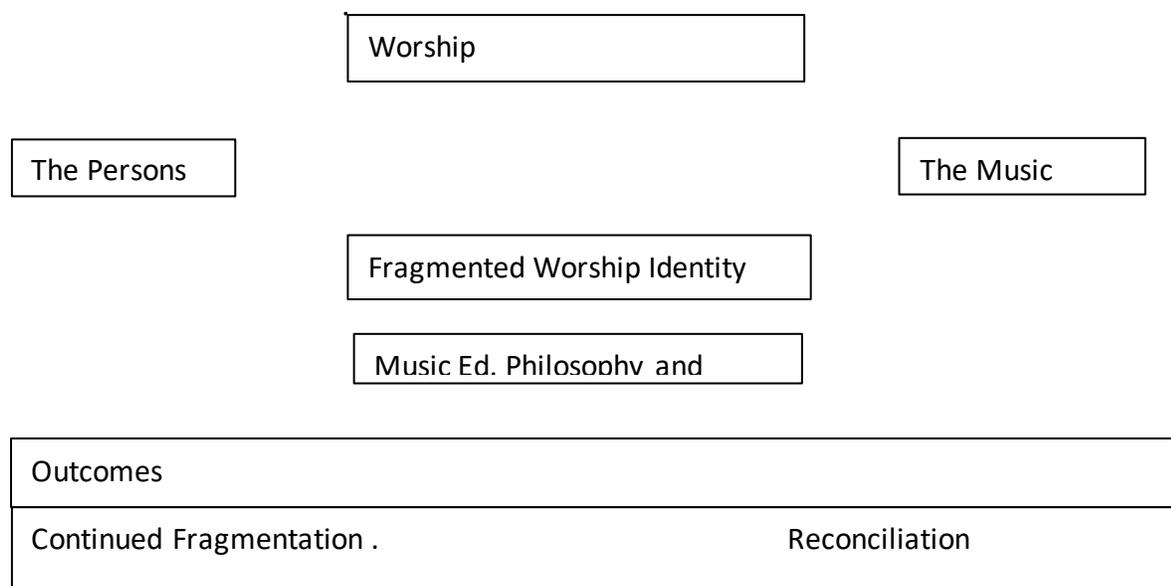


Figure 2.1: Thesis Structure

The journey thus begins with theological worship. The second part of this chapter examines the persons, their roles, and their identities at church as multiculturally fragmented beings and how they may relate to one another. After this, the frameworks and ideas about multiculturalism in music education are introduced. This chapter also continues to build tentative connections between worship and music education.

### **Worship**

Worship is an appropriate response to God and is due only to Him. This has many underlying premises: Because it is a response initiated by God; and He desires it to be our response to Him. It also means that he has shown and told His worshipers what appropriate responses are, from whom, and why He expects this response. The worship leader and the worshipers must have knowledge of theology through reading the Word of God.

Worship is an individual and a group activity. This thesis acknowledges both the group and the individual within the group. This corresponds to the reality of globalization and mobile

worship communities where individuals may find themselves alone or in a small minority within a larger cultural group of worshipers. Furthermore, it corresponds to the thinking spaces that individuals and society occupy in 2022, labeled as postcolonial, postmodern, or poststructural. Meaning, that even in the worshiper's mind, the ideas or emotions surrounding his place in society are subconsciously present. These ideas include who he is as a global worshiper (American, one of the world's leading or most powerful countries) or whether he is in the majority group of his national identity (dominant). This consciousness is natural and was not experienced differently by ancient worshipers. They also knew their identity in relation to society and that it carried expectations that influenced said society or were expressed in it. Nehemiah writes: "So, I purified the priests and the Levites of everything foreign, and assigned them their duties, each to his own task" (Nehemiah 13:30, NIV). Foreign here has a meaning beyond tribal or national foreignness. The priests and the Levites were special; their tribes had been selected to fulfill special duties and tasks. Thus, the term foreign suggests that it meant foreign specifically to their tribe or identity group within the believers on top of the general meaning.

The purpose of the response, meaning worship, is laid out biblically. The worshipers try their best to be in the company of God, and by His grace to come into His presence. This is the privilege humankind lost by eating the forbidden fruit (and Cain's sin): "Then the man and his wife heard the sound of the Lord as he was walking in the garden in the cool of the day, and they hid from the Lord God among the trees of the Garden" (Genesis 3:8). This verse, placed shortly after the eating of the apple, tells that humans occupied the same space with God at a time. This is a reference point to be kept in mind concerning the interaction between God and people. However, from this story alone, it is not entirely clear if humans worshiped God at the time. The

collective understanding of theology is that heavens, earth, and all that exists have worshiped God since the beginning of time and that worship continuously exists.

Early stories also specify ways of worshiping. Eve said: “With the help of the Lord, I have brought forth a man” (Genesis 4:26). And later, Cain and Abel made offerings, which would be considered a form of worship. In this way, scripture explicitly identifies reasons for worship: God as Creator, Provider, and Helper. The forms of worship are now calling upon Him in addition to bringing Him offerings. God is worshiped for who He is (Creator, Provider, and Helper) and for what He has done (created, provided, and helped).

Worship is tied to encountering God. It is important to note that there were two ways of living on earth: in the presence of the Lord and not in the presence of the Lord. Even though physically removed from Eden, earth dwellers were still in His presence before Cain’s failure and subsequent punishment. It is semantically a ‘second fall,’ and given history, humans are not in the presence of the Lord by the ancestry of Cain, and therefore they need to call upon the Lord. This part of biblical history explains human nature and why Christians are convicted by it.

However, people do not enter unequipped into worship: From the Old Testament, God has spun a red thread that helps understand His provisions. The story traces the arks: The first ark of Noah was the only place where everything inside was protected and kept alive, everything outside the ark had to perish. In the Tabernacle and the Temple, God dwelled in the Ark of Covenant, and everything outside the ark was subordinate to it and of lesser importance. Finally, in the New Testament, God becomes indwelling in the hearts of humans and develops through the right relationship with God by making everything outside of the heart subordinate to the transformed human heart. In this way, the heart is like the ark, and the impure body, which is driven by worldly concerns, is a living sacrifice for it. Thus, believers enter the sanctuary and

worship convicted but with the indwelling God in their hearts while trying to make offerings and call upon the Lord.

Collecting and recounting ways of worship, observed in the Bible, gives additional modes of worship. The inauguration of the temple, erected under David and Solomon, and the re-building of it, were times of celebration. Specifically, the dedication of the wall of Jerusalem in Nehemiah 12 details the elaborate planning and preparation of a celebratory communal worship event. Allen P. Ross writes: “The task is for each worshiper and each congregation to develop worship as fully and meaningfully as possible, not necessarily to replace their traditions, but to embrace more of the biblical patterns and principles.”<sup>14</sup> In the temple-related example, worship as a celebration is important. It is a repeated theme throughout the Bible with other words too: “Shout for joy you heavens; rejoice, you earth; burst into song, you mountains! For the Lord comforts his people and will have compassion on his afflicted ones” (Isaiah 49:13). Easter falls into the category of biblical examples that are often celebrated with hymns (most of which are non-biblical historical) such as “Hallelujah, What a Savior” by Philip P. Bliss written in 1875.<sup>15</sup> Some Christian holidays are non-biblical historical in themselves such as the celebration of the birth of Christ as Christmas. Often it is celebrated as nativity with a cycle of songs that may include a Gloria, such as, the originally French carol, “Angels we have heard on High.” An example of eschatological celebration comes from Revelation: “. . . Hallelujah! For our Lord God Almighty reigns. Let us rejoice and be glad and give him glory. For the wedding of the Lamb has come, and his bride has made herself ready” (Revelation 19:6-7). Considering Ross’ comment, it becomes clear that it opens the floor for a discussion of worship-related aspects

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<sup>14</sup> Allen P. Ross, *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation* (Grand Rapids, MI: Kregel Publications, 2006), 63.

<sup>15</sup> Robert J. Morgan, *Then Sings my Soul, Book 2: 150 of the World’s Greatest Hymn Stories* (Nashville, TN: W Publishing, 2004), 153.

focused on biblical-historical, non-biblical historical, and eschatological precedents and meaning.

### **Striving to Organize: A Sample of Biblical and Historical Agency**

Ordering religion did not only include establishing uniform doctrine. The ways of worshiping and the place of worship, both carrying signs and symbols of the ritual, needed to express the thought that God loves order since there is order in creation. Everything has its place and role in the ecosystem that is the earth. This suffices as a reason to attempt a level of worship uniformity in the church. John H. Walton explains:

Order is established in and by creation, and it flows from God. In the ancient human experience, that order is found in the temple, where God was present. Purity was also closely related to order, since it was one of the ways that order was upheld with regard to the temple. Furthermore, law was an expression of order and purity and governed both cultic propriety and morality. . . . With this constellation of ideas in mind, we must begin our discussion of the temple. An understanding of sacred space is one of the most underappreciated and neglected aspects of biblical theology.<sup>16</sup>

Worship in the temple was organized under King David and King Solomon. There were strict assignments for the professional musicians and their underlings. No doubt that heading towards the medieval age, under the shadow of the church doctrine contest - resolved in the Council of Nicaea - there was an added significance in ordering the worship ritual in the sacred space of the sanctuary. The appointed clergy of the universal church had to ensure adherence to the agreed-upon doctrines.

It is unclear whether the time of persecution constituted the loss of agency and the loss of bodily expression for worshipers. Or, if it was driven by the comfort of being *a* recognized, and later *the* recognized religion of the rulers of the Roman Empire. Prior to this status, beginning

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<sup>16</sup> John H. Walton, *Old Testament Theology: From Ancient Context to Enduring Belief* (Downers Grove, IL: InterVarsity Press, 2017), 143.

immediately after the death of Christ, different doctrines were circulated. One of the well-known instances happened in the 3<sup>rd</sup> and 4<sup>th</sup> century:

They [the Gnostics and Marcionites] used popular music as means of communicating their lyrics, and much of their theology proved to be heretical. Their songs taught that Jesus was not equal to God in His divinity. To counter this trend, Ambrose of Milan wrote doctrinally pure hymns and, in the process, developed a simple, rhythmic, and syllabic chant that had strong appeal to the common person. Worship was organized to meet the challenges of the growing congregations. The clergy, partly to control the spread of heretical hymns, took a more prominent role in the preparation and presentation of music for worship.<sup>17</sup>

This selection shows the institutional building of knowledge as a tool for power, where those in charge hold this knowledge and it is up to their discretion when and how to share it. The value judgment and what is deemed appropriate is conveyed in the notion that simplicity appeals to the (uneducated) masses, which is much more likely a gross misconception.

Since then, the church has seen many battles over access or using one's voice to voice one's own worship. Either the disadvantaged rose up themselves or theologians took up their plight, and because they felt compelled that a flaw in doctrine was leading the church astray on the issue among other points of contention. Martin Luther was only one of the people whose doctrine denied the necessity for human intervention between the believer and God and insisted on believers' right to use the vernacular of their locale to pray and worship. During this time, multicultural already also potentially meant multilingual.

On the American continent, the hymnody changed gradually. Claims are made that the development of movements such as the Singing Schools of the 18th century already "helped establish a precedent for the use of indigenous folk melodies and hymns"<sup>18</sup> to American worship.

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<sup>17</sup> Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville, TN: B&H Publishing, 2012), 77-78.

<sup>18</sup> Towns and Whaley, *Worship Through the Ages*, 127.

The workings of history, seen as pendulum swings from one extreme to the other, and also, as a cycle of transferred oppression, can be seen during the times of the Great Camp Meetings (1780-1820). The context is this: ‘American intellectuals’ purportedly had a “growing fascination with European empiricism and rationalism. There was a rapid spread of secularism and rationalism.”<sup>19</sup> This spurred a distancing from educated preaching and a yearning for new simplicity that would speak to those valuable members of the church but clearly labeled lower class because of their socioeconomic statuses, such as farmers, seamstresses, and others. With the success of these awakening and worship events, money quickly became involved: “Not only were the meetings meaningful spiritual events, they were social events, and in time became significant economic ventures.”<sup>20</sup> The intermingling, based on shared faith, did not last. Churches were not color-blind. The songs and bodies of black, white, and native American worshipers were separated. The evangelical church has inherited some of the openness to movement from this time and has found theological grounds for it as well, but the standard is set by white leadership whose social class is often above those of their black fellow believers this means the restraining or controlling of worship expression based not only on color but also on class continues to this day.

Protestant, Reformed, and later the Evangelical Church continued to undergo changes in their stance toward congregational singing. Don Wyrzten’s five bullet overview describes some of them. He begins with the New England School where “German and English texts, like those of Martin Luther, Charles Wesley, and Isaac Watts, came to America, specifically to places like Boston. People like Lowell Mason took these texts and gave them an American feel.”<sup>21</sup> How

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<sup>19</sup> Ibid., 135.

<sup>20</sup> Ibid., 145.

much American church music and or institutional music remained subject to the thinking that European music was superior is debatable. American worshipers were seeking their own identity and naturally sought to distinguish themselves from Europe. The establishing of this group identity – of being American – excluded those who were not American in their eyes, thus, transferring oppression.

## **The Persons in Worship**

### Congregants

It is necessary to explore who the worshipers are as individuals and as a group, and who everyone is together as they are musicking and making music in a sacred space. Relationships in worship, or the horizontal facets of worship, can be described with different sociological terms: multiculturalism, fragmentation, identity, power-imbalance, and agency.

People have an identity, and worshipers have a worship identity. Worshipers choose their congregation which means that the worship identity of the congregation exists prior to that member joining the congregation; he just adds his compatible worship identity to this group of worshipers. Today, individual identity and group identity, are usually no longer determined by superiors (husbands were considered superior to women, women were superior to their slaves and servants), nationality, or the government, but they may play a part in a church's spoken or

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<sup>21</sup> Don Wyrzten, "Worship through the Ages," in *Building a Theology of Worship Workbook*, ed. Vernon M. Whaley, 99-108 (Sagamore Beach, MA: Academx Publishing Services, 2013), 101.

unspoken self-identification (some churches take political stances). These discussions have become increasingly minute based on postmodern thought: Which group memberships, by birth, circumstance, or choosing, determine the identity or identities of a person?

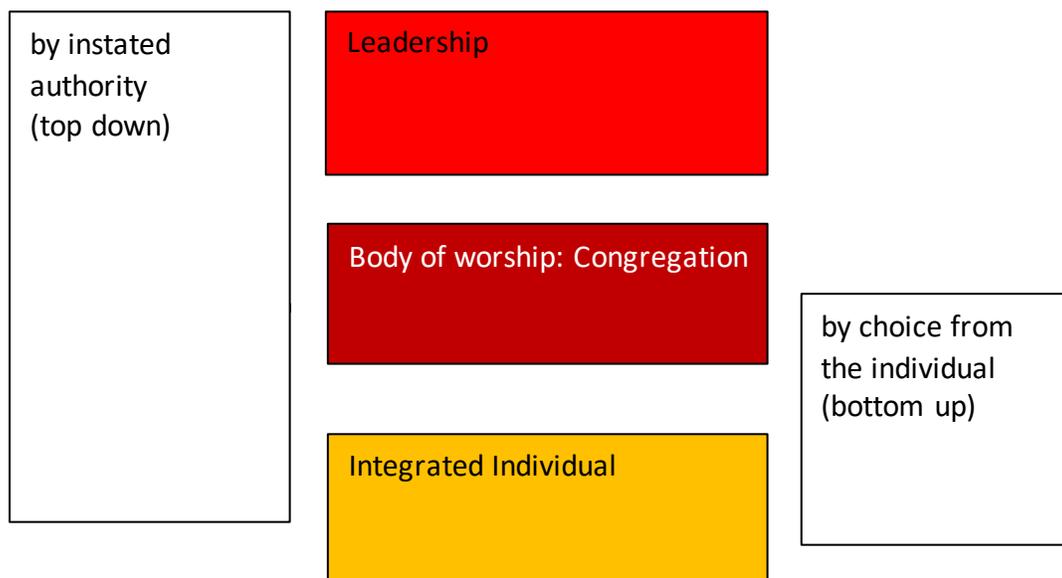


Figure 2.2: Patterns of Homogenization

Both paths in the diagram depict the scenarios where leadership, congregation, and the individual exist together homogeneously. Authority and choice bind a group to shared values and shared actions. This means that the individual conforms to the group identity by finding it meaningful to place less emphasis on her identities, desiring to not interfere with the group identity. Conversely, the leadership controls the group identity by emphasizing shared values and established cultural conventions.

The persons at the leadership level who influence worship are the pastor, the worship leader, and other “influencers.” The latter could be elders, elderly church members, or those with the most charisma or level of expertise. They make decisions on how the musical worship space will be filled or created. Joshua Morton, who did a research survey in 2020, found that “two

impactors could interchange in their hierarchy,” that “the pastor has a massive influence on the worship music identity of a church,” and that “the highest influencer in the high impact category is the worship pastor.”<sup>22</sup> (The first quote refers to the senior pastor or preacher, and the second quote refers to the worship leader). If all participants agree, ways of worship musicking also become uniform to the chosen worship identity of the congregation.

What is the purpose of being together during worshipful singing? It has a much deeper meaning than following a historical tradition. It is biblical, as can be seen by examples of prophets, kings, and Jesus. Constance Cherry, whose book “The Worship Architect,” lays out several premises for worship; among them she states that “worship is a primary communal activity. Singing together is a way of expressing the corporate nature of the body of Christ.”<sup>23</sup> As congregations come together, the individual worshiper understands that there is no replacement for a personal relationship with God and that nothing can replace personal worship practices held in solitude, but that all individuals in the community create something together. This something, the body of Christ, is expressed through the special ritual of communal singing in worship. “By making special a certain chronotope (such as Sunday worship), congregants create a special place-time for the performance of worship, using among other things, special performatives, and special music.”<sup>24</sup> Another central idea of Cherry’s writing is the inspirational value that singing together has for a congregation: “Inspiration comes through meaningful texts, beautiful melodies, and the sound of a variety of voices combining to empower the message of the songs.

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<sup>22</sup> Joshua Morton, “Methods and Motivations of Multigenerational Churches in Selecting a Worship Music Identity” (Master’s Thesis, Liberty University, 2020), 56-57.

<sup>23</sup> Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids, MI: Baker Publishing Group, 2010), 155.

<sup>24</sup> Marcel Silva Steuermagel, *Church Music through the Lens of Performance* (New York, NY: Routledge, 2021), 131.

It is aided by appropriate accompaniment (or none at all when the voices alone are most authentic).”<sup>25</sup> The purpose of singing for worship is the manifestation of a spiritual, and emotionally felt, unity that is called the body of Christ.

A quick cross-examination of the themes thus far shows that much of what the modern mind concerns itself with is not relevant to the Bible. In the Old Testament, no concern for whom worshiped with whom can be found, and the leaders functioned solely based on theology regarding worship. Jehosaphat, for example, delegated, but did not abdicate, responsibility for the religious life of his people in a hierarchical fashion: “Amariah the chief priest will be over you [Levites], and Israelites will be over you in any matter concerning the Lord, and Zebediah, son of Ishmael, the leader of the tribe of Judah will be over you in any matter concerning the king . . .” (2 Chronicles 19:11). People had an awareness of their identity but had less agency to establish it for themselves. The identity of the people in the Old Testament was determined from the top-down, whereas the identity of the people in the 21st century is determined from today’s individualistic viewpoint, or from the reverse. Furthermore, in Jehosaphat’s story, under distress, the whole nation comes together, and all kinds of people (persons of all social classes) worship together.

#### 1. The Worship Leader or Music Director

In many ways, the worship leader is like her fellow worshipers. She has her individual and solitary practices of worship, her alone time with the Divine. Especially, in her leadership position, any performative music making is to be avoided by applying the perspective of offering her services to God and the people. She prays, consults, plans, and rehearses to facilitate authentic and smooth-running worship services for her congregation. She is a musician, a leader,

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<sup>25</sup> Ibid., 156.

a (minor) pastor, a theologian, a teacher, an administrator, a caregiver, and a team member of several teams in the congregation.

Again, the examples of her calling or “job” come from the Bible and history. The worship leaders of old led people in prayer, verbally or by singing. His or her words were necessary because the people are joining in with what the leaders were doing: “While Ezra was praying and confessing, weeping and throwing himself down before the house of God, a large crowd of Israelites – men, women, and children – gathered around him. They too wept bitterly.” (Ezra 10:1). In ancient times or today, the worship leaders’ words became or become a way for the congregants to express themselves.

The Worship Leader is in the strongest position to give or deny agency to worshipers in her care. “He [McGregor], shapes participants’ experience (through repetition within this special time). He recognizes the special time of worship as an opportunity and considers it his job as worship pastor to “put words into people’s mouths,” hoping that “this is the time where we are trying to be recalibrated, do something, to be further transformed in this moment.”<sup>26</sup> Constance Cherry uses the term worship architect as a stand-in for worship leaders. Her framework explains how they conceive and plan worship with the metaphor of building a physical church building. Concerning music, she writes: “I hope that worship architects will include a variety of songs. If they do, they will provide a larger window into worship. Windows let in light; music enlightens our worship. Windows also provide a two-way means of vision – for looking out and looking in.”<sup>27</sup> Both worship leaders aspire to give their congregations access to superhuman experiences. Both believe that they have the power to do so. They differ only in method: One

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<sup>26</sup> Maracell Silva Steuernagel, *Church Music through the Lens of Performance*, 141.

<sup>27</sup> Constance Cherry, *The Worship Architect*, 175.

primarily uses words, while the other seems to assume that her music choices could open the connection between the worshiper and the spiritual world.

## 2. Musicians

The musicians of the Bible were highly organized. In the Old Testament, this was strictly regulated. “David left Zadok the priest and his fellow priests before the tabernacle of the Lord . . . With them were Heman and Jeduthun and the rest of the chosen and designated by name to give thanks to the Lord, ‘for his love endures forever.’ Heman and Jeduthun were responsible for sounding of the trumpets and cymbals and for the playing of the other instruments for sacred song” (1 Chronicles 16:39-42). One of the best examples is the long description of the work of a choir found in the book of Nehemiah. Being a choir member or a professional musician for God is serious work. David Williamson writes (by addressing choir members directly), “Few if any of you will likely have considered the possibility that your membership in the choir is a result of God’s call on your life to lead His people in worship.”<sup>28</sup>

The choir and the praise band are an extension of the worship leader or music director but also part of the congregation. The latter happens when the entire assembly becomes a choir singing for God together, as is the case during a shared hymn or worship song. While praise bands animate and solicit participation, a choir contributes to homogenization by singing for the congregation (to God) without any involvement of their voices. Music selection, for the musicians in worship leading roles, depends on the worship identity of the church filtered through the authorities. It is rare that choir members, or the congregation, actively participate in this process.

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<sup>28</sup> Dave Williamson, *God’s Singers: A Guidebook for the Worship Leading Choir in the 21<sup>st</sup> Century*, Singer’s Edition (Nashville, TN: in:cite, 2010), 67.

The use of a choir gives the congregation time to contemplate worship through its offerings by following along with the created atmosphere and meaning of the lyrics, listening silently, and consenting. Jeffers Engelhard, a scholar in congregational studies describes the choir in several ways: “What one encounters in an acousmatic choric body is an extensive body that synchronously produces and transduces; singing, listening, and feeling simultaneously, but in specialized ways and through specialized repertoires that bear the authority of religious institutions.”<sup>29</sup> In that way, the choir plays a significant role in worship and in creating the special chronotope, mentioned by Marcel Silva Steuernagel, that cannot be fulfilled by the congregation alone. The choir is assigned expertise and authority. “André de Quadrados shows that the default definition of chorus or choir hinges on its social role in presentational performance; choruses and choirs rehearse and perform, “an assembled community or congregation does something different – illocutionary communal singing, for instance.”<sup>30</sup> The choir leads worship through their offering and may, both, give voice and take it away, depending on the mixture of worship identities present at the time.

#### A Person of Power: The Institution and its Homogenizing Effect

The church as an institution is also a person or personality involved in the worship musicking process. Institutionalization formalizes the selection and upholding of representative repertoire for its constituents. This could be interpreted to the effect that church members willingly give authority to their worship musicking lives over to the overarching, or potentially over-reaching, governing body: The church in its role as an institutional entity. The

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<sup>29</sup> Jeffers Engelhard, “Congregation and Choralities: Fluidity and Distinction in the Voicing of Religious Community,” in *Studying Congregational Music*, eds. Andrew Mall, Jeffers Engelhard, and Monique M. Ingalls, 140-155 (New York, NY: Routledge, 2021), 143.

<sup>30</sup> *Ibid*, 150.

rationalization is that “those in charge know best,” or that trained or experienced personnel, such as the worship leaders, do. The institution of the church as a person retains and reserves for itself the notion of “by the power vested in me.” This thinking is likely echoed in the minds of the believers. Thus, chronological, historical worship traditions are presented (and preserved) with the full impact of institutional power. This mindset strengthens (unconsciously) ideas of superiority. It also guides decisions of appropriate worship music and behaviors. In a way institutionalization has its advantages, it is useful in desired non-differential environments. “Its benefits include a codification of shared values and a promotion of collective identity, which are desirable for the cohesion of communities and larger societies.”<sup>31</sup> But while David Cavicchi acknowledges this, he also states that “in a complex society, social institutions necessarily exist in tension,”<sup>32</sup> and that they promote “exclusive forms of representation.” This leads to the observation that the church as a personified institution is most influential in the relationship between the worship leader, the worshiper, and the teaching and musicking process that happens in-between them.

The opposite of intentional homogeneity is unintentional homogeneity. It can stem from ill-intention, misguided good intentions, or no intention at all. In the former, leadership consciously chooses to ignore the multiculturalism present in the church. The worshipers may not be aware of this choice by their leadership. They accept the existing functioning of the church as the status quo. On the other hand, misguided good intentions or no intention lead to an invitation to sing that assumes assimilation into the dominant worship culture of the church. Both

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<sup>31</sup> David Cavicchi, “My Music, and the Irrelevance of Music Education,” in *Music Education for Changing Times: Guiding Visions for Practice*, eds. Thomas Regelski and J. Terry Gates, 97-110 (New York, NY: Springer: 2009), 102.

<sup>32</sup> *Ibid.*, 103.

ways of operating leave voices muted, unheard, or silenced. This is a modern version of church musicking that is not unlike the medieval catholic (universal) church's division: Lay people would attend the performative ritual of mass where only the initiated had the right to sing, and the clergy communicated the meaning of the musical rituals to people as they pleased, with more or less piety guiding them. The memory of these theatrical, performative practices still unifies worshipers today. They accept that certain musical rituals have a fixed meaning. Through time these rituals may not be a specific, unchangeable sonic event but rather the combination of a musical event in context. Meaning, whatever the music, if it happens at an assigned place in the ritual of Sunday morning worship, its significance is understood by all. It can be considered cultural homogeneity that has been historically ingrained in worshipers' minds over centuries, and therewith it falls into the category of unintentional homogenization.

### **Music and Music in Worship, A Complicated Matter**

Concerning this thesis, it must be explored what music is itself, how it connects to people, and what music is in connection with worship. People involved with the church ask themselves if a sacred sound and therewith sacred music exists. Generally, everyone accepts that music is closely related to emotions, so they wonder if there is specific (sacred) music that relates to religious emotions that express important behaviors of the believer such as repentance and thankfulness. Further, questions arise about the utilitarian side of worship music when the avenues of how music arrives in the sanctuary are considered. This section tries to uncover perspectives on these issues.

Music carries the emotional aspects of the worship intent often through text. In the traditional setting, these emotions are pre-prescribed through song selection and are expected to only vary in intensity. When a congregation sings together, the assumption is that the worshipers

let the words guide them to the emotion(s) related to the music and that these emotions are to be felt and potentially even performed. This can happen through the bodily expression of the music, such as raising one's hands during a song that speaks about praise. How much, or deeply the congregants feel, can be judged on how willing they were to engage with the chosen song.

Does the emotional value of worship music make it sacred or spiritual? Potentially, in and of itself, it is neither. Music is made of sound elements combined in specific ways: Harmonically and rhythmically. This includes melodies, beat patterns, pauses, consonances, dissonances, (the latter two could already be points of contestation), meters, tactus, key signatures, vocal and instrumental timbres, harmonic progression, conventional and non-conventional sound production, ethnic-specific sound production (I.e., throat singing, hitting of instruments), and the overtone series. These elements are produced by people for people, including the self, and in church for God. They are sacred or spiritual only by assignation. Even the label "aesthetic," in conjunction with the two terms (sacred or spiritual) is a subjective judgment; thus, the sacredness or spirituality of music is a socio-psychological, cultural prejudice, or choice.

In the sanctuary sacredness, music, and communication all become interconnected. To an extent, multicultural and fragmented worship identities can rely on theology to cross over into each other's spiritual worlds, and they may assume that they are the same. In *Sacred Music, Religious Desire and the Knowledge of God*, Julian Perlmutter, a British theologian and philosopher, quotes the author Irvin Yalom:

The psychotherapist Irvin Yalom has described four "distorting prisms [that] block knowing of the other": the non-translatibility between the images of the mind and linguistic expression; our selectivity in what we choose to disclose about ourselves; our tendency to see in others our own ideas, assumptions, and desires; and "the vast richness and intricacy of each individual being." Yalom seems correct in thinking that as far as human relationships go, "the enabling relationship always assumes that the other is never

fully knowable”; and this, no doubt, is a large part of the “existential isolation” he describes as the “unbridgeable gap between self and others.”<sup>33</sup>

The thoughts on music among theologians vary greatly. Julian Perlmutter, despite the understanding of communication issues that arise from music alone, does see music as sacred. To the contrary, Dave Williamson argues that, even in the sanctuary, music is only as valuable as its purpose: “The choir is about using music to reach toward the heart of God. As much as the musical purists will dislike hearing this, music is simply a tool.”<sup>34</sup> If it is a tool, stylistic considerations may be trivial, but they have already proven to be weighty in the minds of the believers and their leaders.

Worship music must not create stylistic limitations. In cultural or multicultural terms, style is more than a genre. The ethnomusicologist Mary E. McGann writes: “Black theologians, for example, are likely to assume that music, narrative, and ritual are traditional forms of systematic theology within the African American tradition, and that singing, dancing, and drumming in worship are not simple stylistic elements incidental to worship but profoundly theological acts in and of themselves.”<sup>35</sup> European heritage is removed from this perspective, despite the decades-long eschatological and intellectually induced push towards the inclusion of world music that became increasingly popular with missionary work, globalization, and digitization. In fact, the Western attachment to the importance of text over sound or music can be seen as an attachment to a worship style. Text-focused worship music is one way to worship, and in this interpretation of the term style, text is a sign that is not superior to musical elements,

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<sup>33</sup> Julian Perlmutter, *Sacred Music, Religious Desire and Knowledge of God: The Music of our Human Longing* (London, UK: Bloomsbury Academic, 2020), 99.

<sup>34</sup> Williamson, *God's Singers*, 139.

<sup>35</sup> McGann, *Exploring Music as Worship and Theology*, 60.

musical sound, and their embodiment. The American theologian, Robert E. Webber, further explains the idea of superiority of text in the worship:

It is generally recognized that there are three kinds of language. First, there is the language of everyday speech. In this, we utilize words to convey meanings, to elicit thoughts, and to establish feeling. Words, are of course, the most common form of communication and are basic to all peoples. Second, there is the language of science. This language utilizes concepts that have empirical reference and are capable of being tested by experiment. Third, there is the language of poetry in which we utilize symbols to elicit thoughts, feelings, and intuitions. All of these kinds of languages belong to the Christian religion and are employed in worship. Protestants are weakest in the third area of communication, the language of symbols. We have capitulated to the Enlightenment penchant for scientific objectivity, for observation and proof, for cerebral communication.<sup>36</sup>

Webber's quote, while showing awareness for the lure of words for the so-conditioned worshiper, potentially passes an unspoken judgment with the phrase "words are of course the most common form of communication." Cavicchi spoke of threat through denying and devaluing elements and expressions of music-making that are meaningful to (worshiping) musicians, McGann pointed out that musicking elements, and not only words, are included in some culture's theological understanding of the Bible. Inherent in this judgment, or restriction of non-verbal signs and symbols in worship musicking is the designation of bodily movements as appropriate or inappropriate based on European heritage norms.

Besides these culturally inspired theological and spiritual reasons, political and economic ideologies are playing their part in molding a worship community into a unified worship body through music, too. Economical frameworks for worship music include styles that are established by tradition, or in the 21st century, by branding.

As a collection of meanings drawn from a variety of other media, the brand is a mediated object (Lury, 2004). But the brand is also a sign vehicle and is, therefore, media in and of itself. This duality is important because, while the range of meanings, available to a brand, are dictated by its cultural context, it also organizes those meanings by providing a framework in which brand experiences are interpreted by the consumer vis-a-vis its position within that cultural context. In other words, the brand is afforded certain meanings

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<sup>36</sup> Webber, *Worship Old & New*, 88.

within consumer culture and simultaneously affords certain experiences to its stakeholders.<sup>37</sup>

Hillsong is a brand that is much mentioned in texts studying congregational music, it fits the above definition of a brand very well. Andrew Mall labels one of the relations between worship music (as specific brand) and congregants as commodification. “Many churches feel compelled to distinguish themselves by investing in specific (and specifically contemporary) ways of engaging their congregants and of meeting presentational expectations shaped by lifetimes spent consuming modern entertainment.”<sup>38</sup> For this discussion, the connections between economic factors, value judgment, multiculturalism, agency, and homogenization should all be kept in mind.

Technology, as useful as it is for inclusion, supports the omnipresence of Hillsong-style contemporary worship music. The tendency toward large churches that require a maximum number of screens, and other visual and audio equipment has entered a win-win marriage with worship music artists and publishing companies. Their successful continued relationship with each other breeds accessible music and exclusivity. Technology is also part of the connectivity that these entities foster with each other, thus influencing worship culture societies. “Patterns of connection, which give the network measurable structural properties, often have sociological effects. They generate opportunities for and constraints, individual and/or collective, for those embedded in them and they mediate social processes such as the diffusion of culture and mobilization of collective action.”<sup>39</sup> In a simplified version of this quote Crossley writes: “Music

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<sup>37</sup> Tom Wagner, *Music, Branding, and Consumer Culture in Church: Hillsong in Focus* (New York, NY: Routledge, 2020), 27.

<sup>38</sup> Mall, *Political Economy and Capital*, 126-127.

<sup>39</sup> Crossley, *Connecting Sounds*, 87.

world participants are 'in the loop' and 'the loop,' or rather a network, which is a crucial part of a world."<sup>40</sup> Thus, many contemporary evangelical churches may experience homophily based on shared Christianity and the sonic and visual presentation of Hillsong-style worship music. It is then reproducible because everyone involved continues to seek out or offer the same interactions, experiences, and music.

Both, branding and economic structures, are often integral to an institution's identity. In the case of worship music, the current economic structure functions much like the established Western canon of church hymns has for centuries. It is deemed the "right way" of musicking in church and during worship, and it is also copied or exported to the entire world.

Many people are not aware, or have just relatively recently become aware, that the Nigerian artist Sinach originally wrote "Waymaker," which was made famous through performances by artists like Leeland, Hillsong, and others. While Sinach is doing very well, the interaction between white artists, the related unquestioned superiority in creating church canon - and the (economic) network available to them - have led to the worldwide propagation of the song. In this way, the economic structures established between church and artists continue to promote sameness. As a side effect, it can also promote the missionary-culture mindset and neo-colonialism.

### **Multiculturalism: Music, Style, and the Fragmented Identity**

Music as an expression of people's identities is inherently multicultural. It is not necessary to leave Western music, i.e., a chamber music piece or an orchestral piece, to demonstrate, how for instance by interpretation, diverse cultural backgrounds could come to the surface: Harmonic structures often keep musicians together, but different preferences based on

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<sup>40</sup> Ibid.

cultural associations, formed throughout life, may want to make one musician approach or perform parts of a piece in distinct ways that others do not have access to. These variations could affect dynamics, timbral balance, articulation, and body involvement among other things.

How people express themselves through music or through their musicality is connected to place, time, and emotion and their complex, or fragmented, identity. While Daniel Cavicchi states that “People’s descriptions of their musical lives encompassed a variety of overlapping behaviors (including those typically considered non-musical); frequently involved mixing and movement between established genres; and did not neatly correlate according to race gender, socioeconomic status, and other cultural markers,”<sup>41</sup> J. Scott Goble seems to adhere to the 19th-century philosopher Charles Saunders Peirce, whose premises were that “human beings born in different places and under different conditions develop different sets of habits, both physical and mental, to survive.”<sup>42</sup> The progression from the antiquated philosopher’s thinking to Cavicchi’s observation seems to fall naturally into increased globality and technological development from the 19<sup>th</sup> century to postmodernism. Even the idea of survival may be applicable to music and worship.

Worship music has a status in people’s minds. While the status of worship music seems to be unshakeable, the music it refers to has changed with the times. Worship music has been fought over with much bitterness, disdain, and accusations: Those who are attached to certain traditions and recognize them as valuable, understandably want these traditions, and the musics that belong to them, to be passed down and survive infinitely. Changes in worship music, even

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<sup>41</sup> Cavicchi, “My Music, Their Music, and the Irrelevance of Music Education,” in *Music Education for Changing Times: Guiding Visions for Practice*, 97.

<sup>42</sup> J. Scott Goble, “Pragmatism, Music’s Import, and Music Teacher’s as Change Agents,” in *Music Education for Changing Times: Guiding Visions for Practice*, eds. Thomas A. Regelski and J. Terry Gates, 73-84 (New York, NY: Springer: 2009), 74.

though they are not abrupt, can trigger unease: “Peirce observed that when an individual encounters an interruption of his/her habitual survival patterns of thought and action, the individual experiences doubt.”<sup>43</sup> In the worship musicking context, this doubt refers to the loss of knowing what worship musicking is and consists of. It raises questions about right and wrong ways of worshiping and in turn fear of loss of traditions. The latter may or may not be connected to ideas about the authority of assimilating instead of integrating people and their worship music.

Building on the assumption that music and musical elements are signs (Peirce’s semiotics or theory of signs), it is impossible, and also not desirable, to have the globality of musical signs transmitted through an individual music educator or worship leader. Phrases, such as “gate-keeping” or “gate-opening” for the task of teaching music and/or leading worship, are misconceptions of the power and responsibility these professionals, the worship leader in her identity as a teacher, hold. The worshiper himself carries the responsibility to worship together with her fellow worshipers. Ironically, participants being lost in their own world seems to be a byproduct of teaching or leading others in worship, despite the idea of opening gateways to other worlds or otherworlds. A solution may be found in calling forth the consciousness of how humans cope with signs, even if they experience doubt:

When an individual first consciously perceives a given sign, it may be regarded as new information, as it has much data to yield. However, as he/she encounters and reflects on the same sign over a period of time, meeting it in a variety of social contexts, the sign might become more meaningful over a period of time, more well understood, and more well-integrated into habitual patterns of belief, but also likely to yield less new information with each encounter.<sup>44</sup>

The task of the worship leader may have to adapt to reflect the understanding of the presence of identities that send and receive signs.

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<sup>43</sup> Ibid.

<sup>44</sup> Ibid., 75.

The fragmented worship identity is the concept of 1 being unequal to 1; a single fragmented worship identity meeting other single fragmented worship identities and/or groups means multiplying the possibilities of encounters infinitely. Each of these identities or cultural-belonging groups may generate different musical expressions. Which ones of a person's identity respond to the word of God may change from week to week, alternating in a non-predictable way, potentially in relatively short time frames. Additionally, a change could happen while at church, too. A young male adult male may feel his Christian identity, his patriotic identity, his identity as a father, as a student, as a failed husband, or as a contributor to a mission at varying levels close to his consciousness. That same young adult male might find himself beside a middle-aged woman who is an immigrant, a singer, a dancer, a student, a pacifist, and a blue-collar worker. A third person present came as an intellectual, a recovering drug addict, a survivor of a war, a person on the autism spectrum, and as a socially awkward person. They all came to worship, or with the expectation of being able to worship.

Christian identity cannot and must not efface these other identities completely. As God resides in the heart temple, He decided to take up residence in significantly different humans. David Peterson, the author of *Engaging with God*, writes: "We meet God when we meet one another."<sup>45</sup> Peterson further lays out, through an explanation of Paul's letters, that coming together for worship always involves edification and ministering to one another, and that there is a "corporate, spiritual engagement with God, in the Holy Spirit, through his words."<sup>46</sup> In musical ways, the idea that interacting identities may find unpredictable sounds for edification may clash with the theory that music in and of itself is neither sacred, spiritual, moral, or evil. Constance

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<sup>45</sup> David Peterson, *Engaging with God: A Biblical Theology of Worship* (Downers Grove, IL: IVP Academic, 1992), 198.

<sup>46</sup> Ibid.

Cherry says this about congregational song: “The role of congregational song is to help produce the dialogue of worship. It can play no other role, for either it is part of the fabric of the dialogue, or it is an extraneous entity serving another purpose, at which point it does not belong in worship.”<sup>47</sup> The liminal space between worship identity and personal identity is a reality within the believer.

Christians negotiate with themselves and others how much of their personality and identities are offered during worship. Daniel Thornton confirmed these two key points through his research on contemporary congregational songs: (1) “. . . individuals maintain their individuality in worship music preferences when they are not otherwise prompted”; and (2) “Christians often willingly put at least some of their musical preferences aside for the sake of the worshipping community.”<sup>48</sup> These negotiations remain more unconscious in a streamlined worship experience that limits the necessity to listen as opposed to an emerging practice, where individuality is integral to becoming a worship community through connecting musically.

People relate to each other by making specific genre or style choices. The insistence on style preference is often a way of signaling belonging. “Identities are never only individual; they are always negotiated between self and other, and on a larger scale, between groups and outsiders, or between two or more groups. One key lens for understanding the relationship between music and group identity in the West has been genre, a complicated concept that is worth unpacking.”<sup>49</sup> Music is interwoven with all aspects of its human environment if one is to

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<sup>47</sup> Cherry, *The Worship Architect*, 187.

<sup>48</sup> Daniel Thornton, *Meaning Making in the Contemporary Congregational Song Genre* (Cham, Switzerland: Palgrave Macmillan, 2021), 96.

<sup>49</sup> Jonathan Dueck, *Congregational Music, Conflict and Community* (New York, NY: Routledge, 2017), 125.

imagine the relationship between humans and the music they make in reverse. Music has adherents or practitioners that find themselves, each other, and spaces that belong to a genre based on convention and perpetuated expectations. A distance of consciousness does not truly exist between humans and the music they make or hear, they feel connected or disconnected from it. Crossley, a music sociologist at the University of Manchester, writes: “Music is not ‘in’ society as an object might be in a box. It is of society; a form of societal interaction that comprises society, and it both shapes and is shaped by the dynamic of that network.”<sup>50</sup> For congregants of a church, music is one way of expressing not just what they like, but who they are.

### **Music Education Philosophy**

#### Approaching the Worship Space

Both worship, and music education, are universal endeavors while the music in neither of these is universal. Bennett Reimer, of Northwestern University, tasked himself with research that could lead to a universal philosophy of music education. He is aware of the postmodern tendency toward individualism, which is particularly prevalent in the Western World and copied through the export of western culture. “The tenor of our times, philosophically and politically, seems much more to be focused on differences among peoples of various generations, times, cultures, and nations than on similarities, to the point where, in philosophy, many would be offended by any claim for universality, taking such a claim to be a threat to the individuality – the authenticity – of each generation, time, culture, and nation.”<sup>51</sup> The term universality itself signals

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<sup>50</sup> Nick Crossley. *Connecting Sounds: The Social Life of Music* (Manchester, UK: Manchester University Press, 2020), 9.

<sup>51</sup> Bennett Reimer, “Should there be a Universal Philosophy of Music Education” in *The International Journal of Music Education* 29 (1997): 5.

inclusion. However, when church musicians speak of inclusion, they may not designate the same meaning to it as when the term is used by music educators. A common connotation is inclusiveness as an expression of solidarity when singing pieces of music that are different from the usual repertoire representative of a congregation's worship identity. This good intention may cover up what Elizabeth Gould interprets how inclusion happens in the music classroom.

“Others, other musics, other students, are depicted in one of two ways in music education discourse: as worthy but needy or worthy and similar, hence not dangerous.”<sup>52</sup>Universality cannot be ascribed to music nor music making. The inclusion of individuals calls for more nuanced thinking surrounding this concept.

What, then, are universal concepts for musicking in church and school contexts? Reimer lists them as formalism, praxialism, referentialism, and contextualism.

Table 2.1: Reimer's Universal Concepts for Musicking

Formalism	Formalism is product-oriented and involves the assignation of value to a (musical or other) piece of art that is subjective and has historically been based on Western culture.
Praxialism	“Praxialism emphasizes the process – the doing the acting, the creating involved in music making – as being the essence of music

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<sup>52</sup> Elizabeth Gould, “Social Justice in Music Education: The Problematic of Democracy,” *Music Education Research*, 9, no. 2 (2009): 238.

	making. The products of the process are decidedly secondary.” <sup>53</sup>
Referentialism	In this case, music is a means to convey a message of value for a certain culture, or it is used as a tool to develop or achieve human skills (often cognitive).
Contextualism	“In the contextualist view, the sociocultural functions of music are the focus of attention. What matters most about music is its status as a means of cultural/social engagement. Music is, first and foremost, a playing out of, or manifestation of, or aural portrayal of, the psychological, emotional, political, and social forces of the human context in which it exists.” <sup>54</sup>

Musicking in the church can be related to these concepts, and it becomes clear that all of them exist within the chronotope of worship.

Formalism is a means to hold on to traditions, not because they are valuable, but because they support a power structure. Hymns have never been described by the phrase “they worshiped hard with it” and are often used for either telling a story (His story) or to shed light on a snippet

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<sup>53</sup> Reimer, “Should there be a Universal Philosophy of Music Education,” 11.

<sup>54</sup> Reimer, “Should there be a Universal Philosophy of Music Education,” 15.

of the worshiper's relationship with God. The concept of formalism leads to a slippery slope of 'no-need-to-defend' selections for worship. On the surface, contemporary praise worship does not fall into the category of formalism, however, once it became 'canon,' it made the leap into this concept by following the historical trend of imposition, a way of neo-colonization in the worship music world. Mall writes:

Furthermore, following an Adornoian culture industry argument, to what degree can worship experience legitimately meet the intimate needs of worshipers (including, among other things, facilitating the God encounter, strengthening congregational cohesion, and reinscribing ritual and tradition) if it is rooted in the products of a handful of companies, several of which are subsidiaries of for-profit, globalized entertainment conglomerates?<sup>55</sup>

While worship leaders will never be able to choose music based on theology alone—due to the fact that they are part of a set of cultures—imposed uniformity through unchecked formalism is one of the possible outcomes.

Praxialism is two-pronged during worship: The congregation worships and the congregation makes music, meaning the process of doing worshipful actions and the process of doing musical actions happen simultaneously. While associating praise worship with formalism is important, it shares a more obvious connection to praxialism: The worship leader reads the room (sanctuary), and while aware of the time constraints of modern and postmodern worship, adjusts repetitions of sections and dynamics to fit the atmosphere. This communication signals that worshipping and musicking are done together, and the congregation proceeds into and out of them together.

The focus on process is a key element in supporting contextualized and individualized music-making. It breaks down streamlined experiences: Worship music will or may express the

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<sup>55</sup> Mall, *Studying Congregational Music*, 134.

disconnectedness or distances within the congregation. Dr. Kapalka-Richerme distills tenets of Deleuze's thinking:

Deleuzian ethicists seek the point of rupture that constitutes everyday life yet often remain obscured by the automation of habit. ... Deleuze argues for an ethics highlighting creative futures, favoring unimagined possibilities rather than repetition of existing action. While most ethical theories attend to the future, at least in part, unlike those focused on specific ends or ideals, Deleuze envisions futures consisting of divergent, continually changing potentials.<sup>56</sup>

At this point, inclusion, by allowing and facilitating congregants to bring forth their own worship sounds and music as their proper process, seems dangerous and could signify a loss of control. It may counteract the phenomenon of sound-tracking, described by Crossley, "as the way in which we use music to frame social situations. The music signals to those present that a particular style of interaction, particular identities, are now called for."<sup>57</sup> Institutions naturally exist in tension with the rebellious tendencies, described through Deleuze's words, that resist being 'called into a particular identity' as Crossley terms it.

Referentialism (as defined by Reimer) is the only concept that provides a unifying framework for worship music and the making thereof. Those in attendance have already decided that the value of this music lies in relating to and worshipping God. Immediately, this clarity and single purpose get complicated by human interaction during the active process. Sociological structures and networks, simply said, human interaction, are, in fact, concepts that never exist separate from any other conceptual framework. Teaching or worship musicking involves people, communication, and relationships: This is the concept of contextualism as it suffuses all groups, and therewith all interactions that were referentially agreed upon.

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<sup>56</sup> Kapalka-Richerme, *Complicating, Considering, and Connecting Music Education*, 70.

<sup>57</sup> Crossley, *Connecting Sounds: The Social Life of Music*, 138.

The Deleuzian idea of context overlaps with the idea of Reimer's contextualism. However, Deleuze uses it for practical purposes: It empowers an individual's decisions on how to engage with music in a radical way that "does not assist teachers and students in distinguishing where one human's possibilities end, and another's begin."<sup>58</sup> Reimer, on the other hand, is theorizing, that the attention paid to an individual's situation is the core principle of using context or contextualism. Church and the chronotope of Sunday morning worship are the referential space (where all events and actions are oriented towards unified goals) in which the contextual space of multiculturalism (where actions may vary based on the identities of a person) exists on all levels of human connection and interaction (language, body language, and music).

David Elliott, who names his philosophical framework Praxialism, places great emphasis on personhood, which includes identities, and the influence it asserts over the many aspects of music education and communal music making. His idea of personhood provides the context for how an individual is able to engage in the music-making or musicking process. At the beginning of the chapter dedicated to personhood, he asks: "What's the relationship between your personhood and your body, brain, memories, identities, gender, spirit, empathetic and ethical-moral dispositions, and other attributes that may contribute to your *self*?"<sup>59</sup> Despite spending time on ideas about what affects the "nature of music education,"<sup>60</sup> as mental scaffolding for his framework, personhood is foregrounded and limited at the same time. "In our praxial view, 'musical agency' is first and foremost a matter of musicking and listening for the purpose of

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<sup>58</sup> Kapalka-Richerme, *Complicating, Considering, and Connecting Music Education*, 74.

<sup>59</sup> Elliott and Silvermann, *Music Matters*, 153.

<sup>60</sup> *Ibid.*, 15.

empowering persons' individual and communal flourishing.”<sup>61</sup> From his writing, it is clear that child-centeredness did not mean letting go of “supervisory knowledge,”<sup>62</sup> meaning it was still the subjective teacher who decided on the importance of personhood, related to the above question, for decisions concerning musical instruction or endeavors. Thus, the teacher, due to his expertise, affirms which music, musical instruction, or musical activity is appropriate for the student. The focus on inclusion has brought awareness to the fact that teachers had been limited to choose from Eurocentric traditions.

The superiority of classical Western thought has a history in American general education and its music classrooms as well. While the Puritans in early America and the founding fathers had the idea that uniform schooling would benefit the nation, public schools or common schools as they were called in the 19<sup>th</sup> century were not inclusive. “In the 1830s, Horace Mann, a Massachusetts legislator and secretary of the state’s board of education, began to advocate for the creation of public schools that would be universally available to all children, free of charge, and funded by the state.”<sup>63</sup> It is well known that the word universal did not have the same meaning as it has today, and schools were not multicultural places in the common sense of the word. Movies like *Little Rock Nine*, *Ruby Bridges*, and *the Education of Little Tree* are testimonies to struggles that continued in the 20<sup>th</sup> century. These include the complete denial of identity, and the violent attempts to make culturally diverse people fit into an ideal American mold. Yet, their experience had been so radically different that this was impossible, and

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<sup>61</sup> Ibid., 52.

<sup>62</sup> Ibid., 227.

<sup>63</sup> Nancy Kober and Diane Stark Rentner, “History and Evolution of Public Education in the US,” Center on Education Policy (Washington D.C., 2020), 3, accessed July 11, 2022, <https://files.eric.ed.gov/fulltext/ED606970.pdf>

educators and education policymakers had to admit the degrading and inhumane side of education. In 1984 Jawanza Kunjufu, a now former education consultant and author of *Countering the Conspiracy to Destroy Black Boys, Black Economics, and Critical Issues in Educating African-American Youth*, wrote: “Traditional methods of teaching do not address the language and culture of African-American children.”<sup>64</sup>

Affirmation versus recognition make an incredibly big difference in the relationships involved in musicking and music-making. According to Hess, “Coulthard identifies a politics of recognition as a crucial mechanism for continued colonialism, oppression, dispossession, and seeks to identify a different type of recognition based on self-affirmation and self-recognition rather than state acceptance.”<sup>65</sup> Recognizing from top-down, from governing body to the people, a.k.a. the congregation, means either appropriation, or it means bringing other’s music and culture into the sanctuary, which is concurrent with the idea of “music in need of assistance.” It is a benevolent gesture that purports the superiority of the culture dominant in said governing bodies and leadership. Worshiping in one’s own language, which has been an important aspect of Protestant worship at least since the Reformation, when it was meant more literally, can be expanded to worshiping with one’s own culture and (musical) language. Hess builds her argument on Coulthard, that agency cannot be given but must be taken by giving and presenting oneself. This aligns with Deleuze’s stance on potentially working outside an established system.

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<sup>64</sup> Jawanza Kunjufu, *Developing Positive Self-Images & Discipline in Black Children* (Chicago, IL: African American Images, 1984), 43.

<sup>65</sup> Juliet Hess, “Towards a (Self-)Compassionate Music Education: Affirmative Politics, Self-Compassion, and Anti-Oppression,” in *Philosophy of Music Education Review* 28, no. 1 (Spring, 2020): 48.

### Two types of frameworks: The question of Origin

Music education's concern seems to be a matter of origin: A way to reconcile fragmentations or multiculturalism in all its forms. The aims are to avoid appropriation, judgment, and the continued support of neo-colonial power structures. Reimer's four frameworks explore the formulation of a unified philosophy for music education and clarify how interactions in music education are approached. These theories mostly hinge on goals: In formalism, the teacher and the student(s) work together towards presenting a performance-ready piece of music. The importance lies only in the piece itself; thus, the piece of music is the end goal. In praxialism, the goal is to explore the process - and to possibly find multiple processes - and maybe arrive at a point where these processes are complete, whatever the state of the piece of music may be at this point. In referentialism the goal is to convey a message through the music, The music is chosen as a sign for all to see and hear (in Western culture military music displays patriotism, music for cruises often display vacation by including ocean sounds with violins, peacefulness may include music pieces with mellow, or lower register flutes). A secondary goal of referentialism is cognitive development, this means choosing music for what can be learned in other areas, using music to teach counting and the ABCs. In Contextualism the goal is the development of interpersonal relationships, having a good relationship with one another, often also across borders.

Shifting the focus away from goals opens other considerations of the importance of music education. Deleuze, Arendt, Coulthard, Hess, Goble, Cavicchi, and Kapalka-Richerme seem to place the emphasis on impetus and/or origin. Kapalka- Richerme introduces frameworks that she calls arboreal and rhizomatic. The linearity of the arboreal framework is familiar to Western

music education and worship musicking approaches and developments. “Arboreal thought presupposes certain unified totalities that subsume and order difference.”<sup>66</sup> The rhizomatic framework “conceives of individual music-making experiences as positive in their own right rather than as incomplete parts of a standardized or idealized musical or educational whole.”<sup>67</sup>

In the church, the arboreal model manifests itself as historical linearity with a few branches. Canon, tradition, and normative music making are chosen and preferred ways for congregational expression. The congregation may choose this approach for themselves because they find it beneficial or have simply no other experiences to draw upon. One positive aspect may be the ideological and felt connection to those who worshiped before and will worship again with the believer of today. The worshiper knows his place in time and in timeless, eternal worship. This connection is voiced emotionally and vocally, thus expressing the believer’s place in the otherworld. This idea also aligns with an expanded version of contextualism: The otherworld is part of an individual’s personhood and environment. However, arboreal models remain a selective and judgmental practice and are, at their roots, hierarchical and value-based. In it, Canon, tradition, and normative ways of musicking are more valuable than the worshiper. How he worships, is superimposed. But what does linearity in the arboreal model mean for the origin of worship? In plain text: In the arboreal model worship originates outside the worshiper.

Not adhering to linear models may cause disorientation, insecurity, and fear. Kapalka-Richerme writes, “Rhizomatic educative encounters wander outward from uncertain middles along possibly disjointed paths without seeking a clear end or whole.”<sup>68</sup> Musicking becomes a very fluid endeavor without defined shape or boundaries. It supports equitable multiculturalism

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<sup>66</sup> Kapalka-Richerme, *Complicating, Considering, and Connecting Music Education*, 134.

<sup>67</sup> Ibid.

<sup>68</sup> Kapalka-Richerme, *Complicating, Considering, and Connecting Music Education*, 135.

inherently. The people involved in it must interact with each other, in order to create the musical body of worship or the musical body of Christ involved in worship.

Power imbalances and multiculturalism in a church may often sought to be solved by democratic processes. This translates to agreeing to disagree and may lead to a more harmonious co-existence. The discussion of visions for worship in the 21<sup>st</sup> century may include a rhizomatic model instead of the habitual thinking that a democratic model can solve all issues surrounding multiculturalism. “When humans share their understandings about specific situations and experiences, their diverse viewpoints enable-multifaceted conceptions of a collective reality.”<sup>69</sup> The imbalance of dominant and established culture within the church does not necessarily portray itself as democratic, but even democracy can be oppressive by making voices unheard. In a musical sense, this type of democracy may lead to greater harmony and less messiness in becoming a worshiping body each time the worshipers are assembled, but it also eliminates chances to work in the liminal spaces between worship identities. Elizabeth Gould, who explores and analyses a framework of music education philosophy based on ideologies of democracy, writes:

Fundamental to the common good is assimilation in the service of an abstract notion of equality. In music education, equality typically translates as equal opportunity or equal access to educational and musical resources, and equal access to power in student-teacher interactions through students making choices and decisions, or at least voting on issues affecting them. Naturally, majority decisions rule- literally. Failing to impose once will through voting or consensus and acted in degrees of persuasion that may escalate to coercion, or failing to succeed in school generally is constructed as a result of personal deficiencies, of difference, of not assimilating, and hence, is the problem of the individual and not of liberal democracy or its so-called democratic practices. Any disputes that may arise are settled through the use of abstract reason, of which everyone is assumed to have equal stores column and that is implemented in negotiation and debate, at which everyone is assumed to be equally skillful.<sup>70</sup>

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<sup>69</sup> Ibid., 76.

The existence of the job titles music educator and worship leader makes it clear that they occupy not only the space between music and people but also potentially between people as they are making music together. Reading Goble's thoughts, the expectation may be that "Some musical practices tend to bring about the psychophysiological reconciliation of individuals to the worldview (or conception of reality) already collectively shared by the community within it takes place. Other forms of musical practice tend to make manifest a new conception of reality, the characteristics of which may have been latent in the collective mind of the community."<sup>71</sup> He does recognize the multiculturalism of individuals which makes these two ways of musical practices quite different. The first would be a streamlining referentialism, in which music often originates with authority or the idea of authority. The second, on the other hand, would be akin to Dr. Kapalka's synthesis of Deleuze and Arendts, allowing for emergent musicking within an institution but not institutionalized in the way that learning and musicking is dictated.

Daniel Cavicchi brings another interesting aspect to these triangular relationships: The idea of musicality. Earlier, the statement was made that "musical lives" and "musicality" take on different expressions when they are perceived to be in an "everyday" context versus an institution. "If institutionalized musicality is often unilateral, about giving something to the world [or the congregation], everyday musicality is multilateral, shaped more by experience in a network of social relationships. Jason Toynbee's idea of 'social authorship' addresses this notion of musicality by defining musical creativity as the outcome of people, power relations, and

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<sup>70</sup> Elizabeth Gould, "Social Justice in Music Education: The Problematic of Democracy," *Music Education Research*, 9, no. 2 (2007): 231.

<sup>71</sup> Goble, "Pragmatism, Music's Import, and Music Teacher's as Change Agents," in *Music Education for Changing Times*, 76.

accepted practices or ‘possibles.’”<sup>72</sup> Thus, it seems that music teaching has reached the irreversible point of questioning dominance and balance of power in the field, from which musicking in the church is not exempt. The stance of Juliet Hess, as she addresses the possibilities for healthy, reconciliatory practices for music education in Native schools, is focused on self-recognition and self-affirmation. All of these are distilling into the question of origination. Where does the music come from? Is anyone “giving” the music? Cavicchi writes, “Music teachers, simply in attempting to teach the district curriculum and affirm the truth of ‘good music,’ challenge the legitimacy of their student’s deeply felt musical experiences and therefore – whether they intend to or not – begin from the position of a threat.”<sup>73</sup> A quote that resonates with the idea of survival by Peirce on a deep level. It takes on a poignant meaning in the context of disenfranchised people.

### **Summary**

The thought processes in chapter two have established worship through biblical material. The key points are that it is a response to God and that everyone is called to respond. Further, it was shown that there are key people who function as worship leaders, that the Levites were chosen as musicians, and that a person in power could prescribe them their work. Worship is also a timeless connection between believers unified in the body of Christ and with Christ as their leader. At the same time worship is a public musicking event where the musicking people support and uplift each other while the human worship leader inhabits the role of a teacher. The chapter laid out educational arguments for the complications that can arise when

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<sup>72</sup> Daniel Cavicchi, “My Music, Their Music, and the Irrelevance of Music Education,” in *Music Education for Changing Times: Guiding Visions for Practice*, eds. Thomas A. Regelski and J. Terry Gates, 97-110 (New York, NY: Springer 2009), 100.

<sup>73</sup> Ibid.

multiculturalism and fragmented identities need to be considered in worship the same way as they are in music education. Thinking philosophically showed that there are disagreements concerning the value judgments of music and who gets to make them. Significant aspects arising from this perspective were theories on how these judgments were made, which were often emotional and connected to personal context. Some of the reasons were adherence to tradition, group belonging, and acceptance of a governing body's authority. Lastly, the chapter also sheds light on the implications of these practices: Every type of communal music making involves questions around agency.

### CHAPTER THREE: METHODOLOGY

This chapter will provide an examination of ideas, concepts, and frameworks in music education theory regarding multiculturalism. They are selected for their ability to have practical implications on worship events and processes. In this way, the interpretation of the examined ideas, thoughts, and concepts can make predictions about future possibilities for worship.

This study had to establish common norms of thinking for the research in the fields of music education and theology. David J. Elliott comments:

Normative philosophies of music education put forth concepts of what music education should be. They attempt to build reasonable and pertinent arguments about how music education and its key components (music, personhood, musical understanding, creativity, etc.) should be conceived, and who, how, when, where, and for whom music education should be carried out. Normative philosophies aim to explain what musical, personal, and social understandings, abilities, dispositions, and values music education should develop. Anyone who works to develop normative philosophies of music education makes use of previous and current philosophical research in music, education, CM, and other areas related to music education such as cultural studies, sociology, and psychology.<sup>74</sup>

Whaley has distilled the essence of worship frameworks to theology, philosophy, and methodology which must be built exactly in that order.

The design of this study loosely follows the model of historical research, as it is the most appropriate approach, and all its elements fit into the design description required by the research institution. In detail, it is based on a transformative philosophical worldview that uses the interpretation of theories as a basis for a qualitative study to be conducted as the second step to a complete research project. “Transformative research uses a program theory of beliefs about how a program works and why the problems of oppression, domination, and power relationships

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<sup>74</sup> David Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York, NY: Oxford University Press, 1995), 13.

exist.”<sup>75</sup> The frameworks in music education philosophies and Christianity are the program theories. Their confrontation or, the attempt to transplant multicultural music education philosophies into the church worship service, expands the understanding of power structures and relationships that exist and happen in the sanctuary. This design can be understood as the theoretical portion of an interdisciplinary study involving worship studies and multicultural education philosophy. By bringing acute awareness to this issue, empirical studies could help devise constructive plans for change.

The broad question that guided this research was whether and how worship could possibly change in the future or if it had arrived at all possible models and could only look back into history and to the Bible. To do this created tension with the assumption that music changes as society changes. This led to the idea that even though this thesis is considered a historical research project, key points of the discussion had to include sources that were based on post-structuralist thought. Thus, music education theorists and philosophers that traced their thinking back through Gilles Deleuze like Kapalka-Richerme were of interest to the literature review. It quickly became evident that the scope needed to stay narrow but that older sources were still relevant to examining worship as it exists now and worship as it could change.

This narrowing resulted in part from the question of what should change in worship. Post-structuralist society is still plagued by issues of power imbalances and struggles to realize ideals of true equality. Perceptions of difference are often socio-economic, race, ethnic heritage, or language based. These differences are expressed in worship styles, music, and identities. The logical conclusion was to find material that addressed multiculturalism and its related power

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<sup>75</sup> John W. Creswell and J. David Creswell, *Research Design – Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles, CA: Sage, 2018), 10.

imbalances and examine them for common ground with the field of worship and congregational studies.

As very basic frameworks, *The Worship Architect* by Constance Cherry, *Worship Old & New* by Robert E. Webber, and *God's Singers* by Dave Williamson, were chosen to be representative of current underpinnings for worship in contemporary churches. For the education philosophy side, Bennett Reimer's four concepts, David J. Elliott's book *Music Matters*, and Dr. Kapalka –Richerme's very recent book *Complicating, Considering, and Connecting Music Education* provided the perspectives from which the event and process of worship were examined.

In Chapter One some historical matters relevant to worship and relevant to music education were recounted separately. In Chapter Two they were brought into a discussion with each other. In Chapter Four the analysis of the influence of multicultural music education philosophy will be discussed in a way that pointed out potential problems. They are labeled Problems of Music, Problems of Roles and Relationships, and Problems of Process. Chapter Five provides a summary and interpretation of the findings in Chapter Four by bringing awareness to the changes that could occur if multicultural music education was implemented in churches. It lists and expands on areas of worship that would be impacted.

The analysis of this interdisciplinary study is based on the transformative worldview used in the design of this research. The final parts of Chapter Five are comprised of the significance of the study, the recommendations for further study, and the conclusions. They reiterate the need for the church to rub itself against post-structural and contemporary thought through the common pursuit of research that can penetrate the liminal space between religion and society.

## CHAPTER FOUR: FINDINGS

The examination of music education philosophy has established that addressing multiculturalism in worship could bring forth unanticipated concerns: Authenticity, agency and authority, feasibility of hierarchical structures, appropriation, interaction within the worship community, fulfillment of the role of worship leader, quality of musical offering, predictability of musical offering, and the stability or instability of the atmosphere in the sanctuary during worship. This is based on the uncertainty that arises through the potential change in origin of the worship response from authority or expert or also from authority through the expert to those who are making the sounds of worship: the congregation. The decentralization and shared responsibility for the worship offering change all interactions in the event.

While Chapter Two looked at the frameworks based on religious thought somewhat separate from the secular music education philosophies, Chapter Four overlays the latter onto the former to see the influences and problems this viewpoint creates for worship. Is it even possible or desirable to reconstruct worship by the mental exercise of juxtaposing theology with philosophical ideas from music education and multiculturalism? Three problem areas may have to be considered when answering the research questions: Problems of roles and relationships that people have in worship, problems with the music itself and the functions it needs to fulfill, and problems involving the process of worship. Through these crucial issues, the research questions can be addressed, and conclusions can be drawn about the potential effects on worship, and whether it is theologically sound to incorporate education philosophy into Christian spiritual practices.

### **Problems of Music and Knowledge**

It is quite difficult to draw a clear line between the two research questions because identities, fragmented and multicultural, always interplay with the object of music and knowledge as a combined, single unit, and the processes of musicking or music-making. To answer the first research question “In what ways can frameworks of music education philosophy shape the events of worship concerning multiculturalism,” a reasonable starting point is a perspective that understands music as an object that is influenced by identity, is influenced by politics and money, and has quality and value.

#### **Music as Identity**

If music is taken as a marker for identity, then the question of how music accomplishes to establish identity begs to be answered. The first simple idea may be that it does so through style. Worship music repertoire, or songs, in the area of style is often liked for several reasons:

- Liking the music for the music’s sake or for itself
- Liking the music because of the accompanying lyrics, which may help express what the singer (or passive participant) wants to say about God, Jesus, the Holy Spirit, or the triune God as a complete person
- Liking the music because of an emotional connection via the memory of a specific time or event in the believer’s life
- Liking the music because it allows for easy participation and is accessible for untrained musicians such as those who are often present in a congregation

Style preferences played no verbally expressed role in the Bible, but it has become important through the centuries, so much so, that the believers managed to create a war out of it: The so-called Worship Wars. The music itself became an insurmountable problem and made Christian brothers and sisters feel emotions from annoyance to hateful disdain for each other. However, members of a group in agreement with one another found their shared worship identity.

This type of multiculturalism is a similar paradigm to separate but equal. It replicates society in an interesting way, that may not uphold the ideology of Christian unity. Underlying opinions of normative music (and normative music practices) lead to worship spaces where everyone is comfortable with ‘their own kind of people,’ while the general aims of worship, as laid out in chapter 2, can still be fulfilled: worship as a response to God’s Word, seeking help, praising, glorifying, celebrating, and thanking God. However, it is more difficult to assess if allowing to let music such a dividing role in the body of Christ is potentially theologically erroneous. On one hand, singing songs in worship is considered an offering or sacrifice laid before God. The individual would naturally want to select their best and best-liked and present it with their best effort. Constance Cherry writes: “We must think of music as providing a legitimate voice for communication (even emotional connection) throughout the service as it performs its liturgical function in the community’s conversation with God.”<sup>76</sup> On the other hand, singing in worship aspires to be a communal activity and often happens in multicultural settings. The tension between multicultural aims (policies of equality) and the idea of giving one’s best may not have an easy solution. Both, contextualism (as defined by Reimer and Deleuze), and considerations of Personhood support the idea of choice in a public and communal musicking

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<sup>76</sup> Cherry, *The Worship Architect*, 191.

space. However, this specific way of application leads to increased fragmentation in the body of Christ in its entirety.

### Politics and Money

Music as a homogenizing tool runs through church and education history. This is mainly an issue of governance and commerce, whose influence is continuous and bears a strong tendency to undermine multiculturalism. Churches who recognize either conservative or liberal governing models for themselves may describe their governing styles as equally democratic, with the idea in mind that their hierarchical structure is elected by the people for the people. However, democratic music choices are a majority rule, and thus, cannot acknowledge minorities unless benevolence, a form of asserting power, brings minority music choices into the sanctuary (with an adequate explanation or reason of why they are being used).

The commercial homogenization, prevalent in worship music today, is related to the genre labeled Contemporary Congregational Song. Looking at how the research of music education frameworks discovers in which ways marginalization happens through financial channels, a direct comparison between the textbook industry and areas of the Christian music industry can be made. Finances create opportunities for dominant styles to be reproduced as art events and printed materials. Kapalka Richerme, professor of music education at Indiana University and an internationally known Deleuze scholar asks: “What people and content do educators exclude from musical spaces? When does an educator use an artistic event to reinforce local norms, and when do educators work with students to challenge what music making and

society could become?”<sup>77</sup> The same questions could be asked after considering research done by Andrew Mall, who writes: “90% of CCLI’s top songs are administered by three companies: Bethel Music Publishing, Capitol CMG Publishing (a division of Universal Music), and Essential Music Publishing (a division of Sony Music.) As Bjorlin points out:

[T]he resulting list of songs is startlingly homogeneous, both stylistically and theologically. This homogeneity is self-perpetuating, both by directing worship leaders to new songs not dissimilar from those they have already successfully used and also by discouraging new publishers and churches with more diverse expressions of worship from participating in CCLI as licensors or licensees.<sup>78</sup>

By juxtaposing Kapalka Richerme’s work with Mall’s unique field of interest, the relationship between financial matters and the musical life of a congregation gains a multicultural perspective. There is a possibility that secondary commercially driven music choices (secondary because the primary reason remains the worship response to God’s invitation) are well suited to the task of worship, but are they ethical if they recreate existing non-inclusive, or only minimally inclusive, worship practices?

When considering music as a homogenizing factor in church—viewed from the discussions in music education philosophy—music choices, and who gets to make these decisions, may amount to a conflict of interest between goals of worship and the institutional power to dictate how the church worships.

### Music as Communication

What does music communicate in communal musicking spaces? By nature of the specific research field, one religious or non-secular, and the other secular and (supposedly) rational, the

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<sup>77</sup> Lauren Kapalka Richerme, *Complicating, Considering, and Connecting Music Education* (Bloomington, IN: Indiana University Press, 2020), xi.

<sup>78</sup> Andrew Mall, “Political economy and capital in congregational music studies – commodities, worshipers, and worship,” in *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, (New York, NY: Routledge, 2021), 134.

communicative possibilities vary greatly. While Webber proposes signs and symbols pointing toward Christ and the spiritual world, Cherry ascribes music the ability to express the nature of God (majestic, glorious, etc.). With Elliott, communication is an inherent characteristic of music, stemming from the premise that “music is something people make for other people (including themselves), either alone or in social groups small and large, it’s inevitable that music listening and music making will be deeply affected by social, community, cultural, and other factors.”<sup>79</sup>

School environments exhibit a level of multiculturalism not found in a church since it encompasses non-Christian religions, Eastern and Western spiritualities, Pagan religions, and pan- and atheistic lifestyles within its walls. If everyone understood the same music piece and its musical elements, such as rhythm, melodic contour, or timbre choices (to name a few) in the same way, then music would be a universal means of communication. School, however, is interested in skill development to create well-rounded adults and in imparting knowledge. The latter includes knowledge about other cultures. The pursuit of an all-inclusive framework for music education (Reimer) and its implementation could lead to such a scenario. Perspectives would vastly expand. Habitual ways of musicking could be questioned. Potentially, as Peirce wrote, this interruption could create doubt about what is right, worthy, or valuable. An example of this is the use of animal sounds in music. Musicians around the world incorporate them into their music and believe that some animals, birds, and insects have the ability to sing. What happens when this practice becomes scrutinized through Elliott’s idea of the nature of music education? Would these kinds of global multicultural practices interfere with goals, objectives, and practices in music classrooms or sanctuaries?

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<sup>79</sup> Elliott and Silverman, *Music Matters*, 62.

Music communicates through its repetitive elements and form, which is different from a congregation's decision to repeat certain pieces of music or remain repetitively in a genre. Through repetition, music gains many assignments: It accumulates meaning, and it becomes linked to identities. An example of assigned meaning is the plagal cadence of Amen, which even when the worshiper hears it without the word, means "so be it" to him. What does it say about the identity of a congregation or an individual to repeat or engage with certain forms or formal elements of music in specific ways? The performance dedicated to God says who a person is, who they chose to be in front of God, and subsequently who they choose to be within the congregation. Which other identities may be expressed through musical form and repetition? Quickly, this way of categorizing may lead to the over-simplified classification of appropriate and inappropriate. Scholars have tried exploring kinetic versus kinemic movement in this context, which could help to understand the individual cultural body within the body of worship. Kinemic movements are the movements and gestures which are available to a person based on their cultural context. The latter will inform the choices for musical engagement. "If music, for example, speaks to racial identities and draws listeners with a shared racial identity together, then it contributes to the doing of race and racial division."<sup>80</sup> Race is not only performed outside church. Clapping patterns to a contemporary song are tell-tale signs of demarcation. Within the church, it often manifests as a Spiritual that is forcibly pressed into a form that is more familiar (hymnification or current dominant style). Worship identity based on music includes the body and its repetitious (emotional) expressions: dancing, side-stepping, swaying, bouncing, body-tapping, jerking, jumping, pausing, nodding, and facial expressions. Music education philosophy

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<sup>80</sup> Nick Crossley, *Connecting Sounds: The Social Life of Music* (Manchester, UK: Manchester University Press, 2020), 10.

illuminates the fact that cultural and religious assignments of music overlap and co-exist in the church and may lead to encounters between vastly different identities in the church despite the shared foundation of Christian symbolism.

### The Quality and Value of Music

Music education is based on standards. It is a catalog that mentions which kinds of music should be learned or which musics students should be exposed to, based on their intrinsic quality (traditional or compositional) and including their representative qualities.

Ideas about the quality and value of music posit that someone must have passed judgment on it. Professionals and lay musicians may judge music very differently because they use music very differently in their lives. Younger generations, who claim worship cultures of their own, usually do not feel inclined to sing Gregorian chants or a hymn on their way home from school. Hillsong-style or other contemporary worship music may have a better chance of connecting the Sunday morning worship chronotope to the mundane. This may transfer some of the specialness into the secular-dominated activities of the week. Thus, while the economic loop created by institutional relationships with contemporary artists has contributed to exclusionary practices, their value lies in their usefulness to the worshiper with which he can maintain a connection to God outside the corporate worship event.

### **Problems of Roles and Relationships**

The answer to the second research question, how worship-leading in multicultural contexts may be changed by approaching it through the lens of music education philosophy, results from looking at Problems of Roles and Relationships and Problems of Process. The

worship leader spans the two problem areas since her role as the teacher cannot be separated from her action of teaching. This first section deals with Problems of Roles and Relationships.

### Congregants: Meeting and Engaging Horizontally

Worship intent is a form of desire. Worshipers in general desire an encounter with God or a feeling of closeness to God when they engage in worship. They think about encountering their fellow worshipers during coffee hour, service projects, or even in the five minutes before worship begins. They do not desire to meet any human at all during worship, which most have reserved for individual interaction with God despite it being done in a group setting; much like the alone but together of a group of people that all look at their cellphones while playing the same game on different levels with different quests to solve (Skyrim, Halo, etc.). Theologically, congregants have the knowledge of the indwelling God, so they could logically engage more with each other as one possibility to encounter God in the sanctuary. Human interaction may be perceived as a hindrance instead of a catapult for interaction with the Divine. The consequence is that the sanctuary can remain a superficial space, where most are unaware of the fact that a desire for God could include that the worshipers get to know those who worship with them through their worship musicking and actions.

Music, in any locality, has the potential to expand the expression of self beyond words. Yalom, who wrote about the difficulty of knowing others' selves, can be considered to think about how (worship) music can influence relationships in the sanctuary. An additional aspect is that it is not only those who make audible music who are participating in worship. This means those who are listening or being attentive to the sound surrounding them receive an impression beyond the linguistic ability of the person with whom the sound originates. How selective are worshipers when they respond to God's word with music? Do they choose intuitively or

rationally from musical elements available to them? What are worshipers assuming about each other and their otherworlds based on shared Christianity? How does multiculturalism complicate these questions? All these questions fall into the contracted or elongated intangible or atmospheric spaces where 'intricate' or fragmented worship identities seek, or in fact do not seek, knowing each other.

Viewing musical interactions of persons in worship from the educational perspective is potentially not helpful because the emphasis in the music classroom lies on interaction with multicultural musics and not on the interaction with multicultural identities. The focus is influenced by standards, as mentioned in the section on quality and value of music and may result in a technical discussion and experimental projects solely depending on the teacher's knowledge of the subject matter or everyone's willingness to engage beyond these technicalities. In this beyond, the students could learn the meaning behind signs and symbols of other people's music.

### The Worship Leader: Teacher or Facilitator

While the congregation experiences worship partially as a learning event, the worship leader experiences it as part of a teaching event. Thus, their respective roles are student and teacher. Both are at the lower hierarchy of the larger institution, which is the church. Since institutions have cultural identities that are supported or financed with money, other cultural identities, who differ from the institution's main identity, may struggle in their halls. How does the worship leader as teacher treat the fragmented multicultural identity in the sanctuary or in the church?

The worship leader is hired as part of the system. Would the application of music education philosophy thought processes and frameworks hinder or help her to do her work within the system? Her role would change corresponding to the change in basic assumptions: She would consider the ideas of threat, oppression, and maintaining of the status quo raised as problematic issues in educational philosophy, and how to respond to them adequately in her sphere. The knowledge she has, while earned and important to her, may become secondary to the educative experiences of the worshiper. Hyesoo Yoo, a professor at Virginia Tech Performing Arts School, writes: "Rejecting their own expertise encourages music teachers to use community resources by working with culture-bearers of that particular culture to prevent essentializing stereotypes."<sup>81</sup> In this way, music education could influence worship leading by re-examining the roles and relationships people have with one another in the sanctuary.

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<sup>81</sup> Hyesoo Yoo, "Cultural Humility and Intercultural Contexts of Music Education," *Music Educators Journal* 108, no.2 (December 2021): 38.

### **Problems of Process**

The Worship Leader continued: Teaching or Facilitating

This is a section that will naturally have more questions than answers, and suggestions become more tentative than assured answers. After asking: Who gets to lead and whose music is sung, the questions turn into a list of “hows.” How will new music be learned? How do worshipers stay unified? How will the music begin, and how will it end? How will professional musicians be utilized? How will they rehearse? How is anything chosen at all?

Much of the music would become emergent. The worship leader would, along with her fellow worship-leading musicians, hold sessions to expose the congregation to musical elements that she clearly labels or designates as only stemming from her own subjective experiences, or she would invite culture-bearers from the congregation or community to help. In this case, the worship leader must be aware of her assistant or co-teaching role. Sometimes she may even become reduced to a host or facilitator as others share their musical language based on their subjective experiences.

Coming to God as an authentic person also means living into all facets of fragmented and multicultural personhoods. The process of expressing this through worship may be likened to making education child-centered. The term (child-centered) has been increasingly qualified by the addition of the stipulation that the teacher is an observant guide in a child’s education. The worship leader, applying this idea, would observe how music emerges and if the vertical and horizontal aspects of worship emerge simultaneously with the musicking. This information can further guide the more teaching-oriented musical events.

## Conclusion

Multicultural issues in Music education philosophy can indeed influence and shape worship. Their application would affect the music in worship because awareness of power influenced by politics and money may lead to a questioning of material beyond the lens of tradition and history. Multicultural musics themselves would be examined in relation to personhood. A more globally oriented understanding of signs and symbols, and the meaning they have for communication during worship would emerge. And finally, worship leaders would have to reflect on their service and ministry and consider new best practices for the time being. “Because comprehensiveness and objectivity are elusive, there will always be a need for new philosophies of music, education, music education, and community music.”<sup>82</sup> The progression of times and the development of thoughts and frameworks put a moveable expiration date on these philosophies, no matter how useful they are for the church now.

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<sup>82</sup> Elliott and Silvermann, *Music Matters*, 57.

## **CHAPTER FIVE: OUTCOMES AND CONCLUSION**

The research has revealed several recurring and overlapping topics between religious frameworks of worship and music education philosophies and ideas. This chapter seeks to interpret these possible connections and hypothetical consequences of applying music education perspectives in the specific area of fragmentation of identity and multiculturalism to religious (Christian) congregations. First, a revisiting of issues of homogeneity will highlight that they are often connected to frameworks that are referential. Homogeneity can be the opposite of individual identity whose agency is affirmed through rhizomatic or contextual models. This chapter will also expand on the religious view of identity and compare it to the secular view. The next section will reiterate the significance of the study and its meaning beyond the religious communities. After that, the limitations of the study based on the inherent different natures and premises of the fields will be introduced. Finally, the chapter arrives at a conclusion of itself and the entire study which will include recommendations for further research to keep religious studies connected to relevant interdisciplinary fields.

### **Summary of Findings and Interpretation**

#### Referentialism and Homogeneity versus Multiculturalism

The keywords in the effort to reconcile public musicking spaces with pluralistic multiculturalism are awareness and humbleness. This study has found that homogenization takes place in the church in a comparable way to a classroom. The church is susceptible to ignoring these similarities because it can refer to religious reasons to promote and accept homogeneity. Some forms of it (homogeneity) will continue to be desirable for the church because they are theologically encouraged. The signs and symbols in the liturgical practice of Sunday morning worship should preferably mean the same to an entire congregation. Through Elliott's model of

personhood (see appendix), it can be understood that a complete overlap of meanings of worship signs and symbols may be unrealistic. The aspects of personhood make a fragmentation of individuals and of individual worship cultures a real presence in the sanctuary.

Homogenized practices in church or in school have the tendency to be referential. Certain traditions, cornerstone beliefs, and hierarchies support the distribution of power. Referentialism is not necessarily negative. However, considering a multicultural context, the positive referentialism of worshipping God gets tainted not by humans but by the church as an institution. When the two terms come together, they take on the full force of their ancient and more modern history as oppressive, power-hungry, and partially money-driven entities. All postmodern churches are working to distance themselves from these connotations that affect mostly those who, or whose ancestors, were suffering from abuse through church and state-sanctioned violence. The ongoing uncovering of atrocities at First Nation boarding schools on the American continent and Indigenous equivalents around the world (the Sami in the Scandinavian countries and Russia for example), the child abuse scandals of the Catholic Church in Germany that often targeted children in orphanages or care-facilities, the recurring incidents of moral depravity displayed by church leadership for all to read in the news, and the self-enrichment of the same especially during the after-war period, have many people of color who love God attending church, with baggage from either their own experiences through cultural osmosis, in an environment with varying levels of hurt and pain. This still-unfolding story brings together people that view dominance very differently. People in the dominant (often white or westernized) group only have to think about these issues when they have the luxury of time to do so because they cannot imagine the painful underlying presence of disenfranchisement and humiliation that their counterparts live with continuously. Juliet Hess, from the University of

Michigan, asserts: “Any move to construct a framework thus must attend to overarching structures of oppression while working towards the needs of all identities present within groups. In an effort to consider an affirmative politics that can account for the complex intersections of oppression, I turn to self-compassion, a mental health and wellness approach, that perhaps offers the productive recognition Coulthard seeks by refusing state recognition as a tool of colonialism.”<sup>83</sup> The examination of these frameworks has, thus, also shown the connection between persisting remnants of colonialism, homogenization, and worship music.

While the discussion of economic factors concerning homogeneity and worship may be a separate research project, novel approaches to music making, based on multiculturalism in music education philosophies, may break open possibilities for churches to distribute resources differently. Such possibilities need not be geared toward counteracting the tendencies to promote a certain small pool of musics and artists, as Andrew Mall has described, because worship needs to remain focused on worship. Rather, it may be desirable to think philosophically about an essential disconnection between worship, worship music making, and the church as a business entity (a secondary function it has acquired over a millennium). However, the awareness of business relationships that a church maintains is useful for churches that want to practice the inclusion of many cultures within their walls and their outreach ministries. Every institution must consider its funding and its mission.

#### Rhizomatic and Arboreal Frameworks, Communication and Origin

Comparing schools and churches with the criteria of communication flow based on the different music education models results in a very convoluted map of it (communication flow).

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<sup>83</sup> Juliet Hess, “Towards a Self-Compassionate Music Education: Affirmative Politics, Self-Compassion, and Anti Oppression,” *Philosophy of Music Education Review*, 28 (Spring 2020): 51.

In a student-centered or rhizomatic framework (the two overlap but are not entirely the same), the learner communicates their needs and calls the teacher as a guide into action. Student-centered education does not eliminate the possibility of an outer standardized framework. This would mean that a student makes choices only from accepted material such as the Western Canon of music and non-Western music that was deemed worthy. Rhizomatic frameworks, however, promote the contextual origin and agency of learning impulses that lead to infinite starting points for educational experiences. Students' choices may lay outside the specific scope of materials listed in the standards. Interpreting the effects of the rhizomatic model for the church through the findings in the previous chapter, churches might find their operational effectiveness threatened.

Rhizomatic worship has consequences: It raises concerns about the way worship could still be led, quality of music, individual and communal meaning-making, and continued or worsened worship identity fragmentation. Musicality and musicianship may also need to be reconsidered in this new perspective. Everything may point, in fact to utopian musical mayhem in the sanctuary. However, sociological research has solidified the truth that even habitual human interactions seldom follow only one, single scheme since people change and grow in their personalities. It is the same with paradigms: "Music-making may tend toward either rhizomatic or arboreal curricula, but it is rarely purely one or the other. Even with solidified arboreal curricula, changing musical connective experiences can illuminate movements of rhizomatic rupture, and rhizomatic educative practices can never fully escape the structuring weight of tradition."<sup>84</sup> Further, it is also logical that both systems have centers of origin and coexist with other systems of the same kind, meaning i.e., rhizomes co-exist with each other and with

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<sup>84</sup> Ibid.

arboreal systems. Church systems tend to be arboreal by nature of their institutional structure.

The implementation of a purely rhizomatic framework to accommodate multicultural pluralism would require a lot of creativity if it were possible for it to exist in a church at all.

### Expectations: Authority, Identities, and Agency in Worship

Using music education philosophy as a lens to examine fragmentation and multiculturalism in worship does not change or influence these identities themselves. It may influence awareness about them and how these identities interact with each other, the worship leader, musicians, and influencers. Interaction happens through listening, and the study has established that there is a power imbalance in a) who listens to whom in the sanctuary and b) who must explain themselves to whom. Both often fall within unspoken expectations, thus, signaling the power of the dominant culture over what is “other.”

The ideas of Hess, Coulthard, and Kapalka-Richerme can be interpreted as the taking of agency without needing outside recognition or affirmation. Yoo’s idea of humbleness in the music education classroom would create the space for listening to each other. To implement these ideas a person must have a level of assuredness of who they are. This could give additional meaning to the term self-recognition used by Hess. People would not only self-recognize their music and claim it as worthy of presentation, but they would also self-recognize their personhood in the same manner. Finally, regardless of the culture, or the mix of cultures a person represents, these ideas can be interpreted and supported biblically: “This is the covenant I will establish with the people. I will put my laws in their minds and write them on their hearts. I will be their God, and they will be my people. No longer will they teach their neighbor, or say to one another, ‘Know the Lord,’ because they will all know me, from the least of them to the greatest” (Hebrews 8:10-11).

While schools pay lip service to the right of an individual’s assuredness of worth, the church also struggles with this concept: All fragmented worship identities, multicultural or not, have a biblical right to feel that they have worth and that everyone, including themselves, must

recognize their worth as indisputable, existing assumption. The impact of applying the ideas surrounding this in-depth model of personhood would ripple outward from the person, creating musical negotiations in rhizomatic liminal spaces during worship and non-musical negotiations beyond it.

### **Significance**

Much of this thesis was dedicated to the expansion of the understanding of the term “fragmented worship identity” and the work it creates for the worship leader as an educator in relation to worship leading. The worship leader is assigned multiple roles and responsibilities. These would significantly change if philosophies of multiculturalism and identities in music education were applied.

Biblically, the musicians in David’s and Solomon’s temple were awarded the professional label by going through training with their assigned head of the department (Chenaniah, Heman, Jeduthun, Asaph). With them, they trained in singing, instrumental music, and more, the definition is not as clear-cut today because while leading worship, the musicians are often amateur or lay musicians from the congregation. “By looking at traditional music education offerings in schools one could assume a musician is a performer that sings or plays a certain type of instrument (most notably, a Western European orchestral instrument) primarily in large groups. This is a pretty limited view of musicianship. We tend to limit the definition even more by giving increased attention to the best performers ...”<sup>85</sup> While there should be a label for and distinction for those who train with the aim to increase toward a level of perfection in their art, for which the addition of professional in front of the word musician may suffice, in church, the worship leader needs to treat the congregation, while they are in the process of musicking, as

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<sup>85</sup> David A. Williams, *A Different Paradigm in Music Education: Re-examining the Profession* (New York, NY: Routledge, 2019), 10.

musicians onto God. Theoretically speaking, even a child is a mature worshiper in her own right because a worshiper's maturity neither relates to nor is limited by age. An example would be asking a child to make a musical sound for the person (God) that gave her a family, food, or that made flowers. Whichever sound she produces in response is a mature worship sound. It is in direct correlation to an action by God or who God is to her, and it originated within her without dictate of formal musical conventions. She will have picked freely from her authentic capabilities. Her inherent mature worship makes her a musician during the act of worship.

Further, in a globalized world, even the epitome of the standard norm, "the straight, white male," may be part of several groups of belonging. This superficially simple person may be a white man who is a single father, lived in Kenya during most of his youth, enjoys surfing, and works as a translator for a small publishing company. In this way, we can determine that multiculturalism in the church is already inherent in the individual congregant, who carries with him his secular-world experience and his (unique) spiritual world. All these identities who are entering the worship space, have to a certain extent, already agreed upon interacting with each other in specific, unspoken patterns. The worship leader who oversees worship must be included in this general observation.

This study is significant because worship studies always concern themselves with either new ways of making worship more entertaining so it can fit better in people's (daily) lives or telling people why history and tradition are more important to worship than what is popular. Researchers agree that worship changes with its respective societal context. This study, however, foregrounds, in a way closely following trends in current philosophical thinking, a deconstructed believer and his or her cultural identities. This angle resulted in finding new possibilities for the evolution of worship by putting the magnifying glass of music education philosophy onto

worship. Furthermore, it showed how focusing on multicultural fragmentation can inspire the work that needs to happen in the field of worship musicking and worship leading, so that worship can become an event done together instead of an event where everyone just happens to be in the same room or sanctuary.

### **Limitations**

Limitations in research are understood as “threats to validity.” This thesis’ validity is or may be compromised by the researcher’s subjectiveness, physical constraints such as the size of the body of knowledge due to the timeframe of its accumulation, conflicting viewpoints within the fields, unresolved discrepancies in the use of terminology, and lack of overlap due to belief, moral, or ethical systems.

The author's personal background may be considered a contributor to biases: the author is an immigrant and a person of color. In the early 2000s, she was an educator at a parochial school. Later, the author took electives in music education during undergraduate studies at Indiana University. She is actively involved in the music program at a small, progressive church. These identities influenced the choice of music education philosophy for an interdisciplinary study in combination with music and worship studies.

The body of knowledge is such that decisions had to be made about the inclusion and exclusion of sources, as described in Chapter Three. The biblical source is limited to the New International Version. This may influence key points of the arguments and findings if other, or translations with the claim of being closer to the original version of the Bible, and new scholarly interpretations, emerge. While multicultural studies date back to the 1960s, they are rooted in prior governmental and educational policies that claimed that education was for all, and everyone

had the right to be equally educated. This describes a historical body of knowledge so large that it could not be described in detail for a short master's thesis.

Different viewpoints can create a problem for interdisciplinary studies in two ways. They can be within a field, which leads to parallel sections that use side-by-side or argumentative comparisons. While discussing different frameworks and thoughts of multicultural music education theory, the thesis did not offer an in-depth discussion of music being sacred, which was seen differently by Cherry and Williamson.

Through the study itself, a list of terms emerged that do not mean the same in the respective fields. The full examination of them would have taken this thesis too far, but an awareness of this limiting factor is necessary. In this list belong the terms communal, community, public, otherworld, and others' worlds. To make an example: The word public should mean that everyone has access to a space, however, this is limited by age and zoning for a public school classroom. In church, anyone can enter regardless of their age or where they live, but the space is still a private space belonging to the church, which could make the phrase public worship confusing.

Lastly, the nature of the fields determines the amount of overlap that can be discussed in an interdisciplinary study. This inherent nature lies in the morality, ethics, beliefs, and values to which each field subscribes. Some of them are political and historical. Others lie in the subject matter: Worship is based on theology, and its musicking is a response. School, on the other hand, falling under the stipulates of education, is interested in the "common good."

## Recommendations

This research could be a starting point to formulate a philosophy of worship for the twenty-first century and beyond. The emphasis lies on the possibilities that interdisciplinary research could bring into the field of worship studies. It promises a greater connection to worshipers and their needs that may have been ignored by using faith and Christianity in a silencing way. Aspiring worship leaders and other students of worship should not only look back into history to find models for best practices in congregational care and service in the scope of their profession. Continued engagement and cross-examination with music education, ethnomusicology, sociology, life span studies, women's studies, and many more could change worship practices in theologically sound ways.

Since quality is one of the concerns identified through the implication of the origin of worship, further study, including ethnographic study, will be necessary. David Elliott wrote: "School and community educators have a responsibility to carry out simultaneously two broad categories of "good work": good musical work and good educational work."<sup>86</sup> For worship studies, this signifies an awareness of how worshipers currently differentiate or cannot differentiate between worship as aesthetic music or worship as an offering.

Empirical research could help develop methodologies for congregations to apply feasible "authentic origin worship." This should involve different plans of action for rhizomatic worship that can lead to survey data and observational data about the impact or change to the musical and sociological aspects of worship in multicultural churches. Individuals could also be interviewed about their perception of fragmented identities and these new methods of worship.

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<sup>86</sup> Elliott and Silvermann, *Music Matters*, 15.

For those interested in Orff, Kodály, Dalcroze, and Suzuki, it may be interesting to delve into a comparative study of methods and philosophies that migrated from other countries to the United States. Specific areas in this project could be focused on modeling, repetition, and (prepared) environments. The choice of philosopher musicians, selected here, are just examples because there are philosopher musicians from other countries, just lesser known, that could also be included in such research.

Finally, a project centered on focus, atmosphere, and liminal spaces could shed light on the web of communication in worship. This could also be done in comparison to music education studies because enough similarities exist between the two to draw interdisciplinary conclusions.

## Summary

The multicultural tapestry of worship conjured by fragmented worship identities consists of the overlapping physical, spiritual, and aural atmospheres under the care of the worship leader. Simplicity in the thought process about fragmentation and worship does not serve the worshipping body as it leads to uniformisms that do not reflect what a specific congregation is capable to bring before God at a specific place and time. This chapter detailed the interpretations of music education philosophy in the field of worship studies: it highlighted how aspects of multiculturalism included in their frameworks and thinking bring awareness and potentially change to worship and worship leading. The first areas of awareness are homogenization through institutional power, beliefs, financial considerations, and adherence to the idea of the superiority of western-derived music. The second area revolved around perceptions of identity. In contrast to referentialism, rhizomatic models empower the individual but destabilize the existing worship patterns and systems. All areas touched upon in this research could be further explored, and suggestions for possible research directions have been included.

### **Fragmented yet Whole: The Future of Worship**

This study has explored concepts of multiculturalism in education philosophy and some of their implications for the developments in worship events and processes, thus answering the questions in what ways frameworks of music education philosophy can shape the event of worship and in what ways worship-leading in a multi-cultural context may be changed by approaching it through this lens.

The question may arise whether this emphasis on the individual in a rhizomatic model of worship is not a form of humanism and may, as a non-Christian ideology, not have a place in the

church because it is following the postmodernist and poststructuralist trends of increased individualization. This can be countered with theology: The individual believer's (human) heart should be the worthiest place of origin of worship. Further, the "*Entfremdung*," or making unfamiliar something familiar, lets the object of study, worship, be seen more clearly. Thus, music education philosophy has helped demonstrate theological aspects of worship musicking pertaining to how interactions between the fragmented worship identities happen in church: Worship is vertical and horizontal, it is about learning about one another. The origin of worship sounds needs no validation beyond that is a sound of a worshiper made to interact with God and God's community. Better yet, it is a sound to interact with God through community.

The research has confirmed the hypothesis that multicultural music education philosophies can be applied to worship and that they could potentially change worship and worship leading. The songs resulting from these approaches may be scary to some people. However, changes may not be radical. The new song(s) of worship are intangible, an ever-emerging sound experience by worshipers who will also not forget the "tried and true" chants, hymns, and praise songs. They will just never sound the same because worshipers will give themselves permission to present their fragmented personalities and cultures, knowing that all of their person is welcome to join in the worship sounds the multicultural congregation produces.

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## APPENDIX A: FRAMEWORKS FOR WORSHIP

Constance Cherry's Book "The Worship Architect" is a visual image of worship as construction in process. Each Sunday it is built anew into a home or cathedral for a congregation's worship to God. Her ideas focus on:

1. Biblical Foundation and establishing Christ as the center or priority
2. Flexible ways to organize worship but keeping to biblical ways where "God approaches or initiates, the person experiences discontinuity between the Divine and humanity, God speaks, the person responds, and God sends."<sup>87</sup>
3. Liturgy as a unit of actions towards God should be considered a prayer
4. Music is a two-way street or "window" for encountering the Divine
5. The worship leader is a pastoral musician
6. Worship is framed by story-telling
7. Worship is participatory

Dave Williamson's book "God's Singers" focuses on a small group of people within the context of worship. His framework of worship highlights the choir as a worship-leading choir. From this perspective, the choir members are called by God and help the congregation in their worship of God. The effect of this paradigm is the attitudinal change from either self-serving or meaningless musicians to responsible musicians in the service of God and the people.

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<sup>87</sup> Cherry, *The Worship Architect*, 45.

## APPENDIX B: FRAMEWORKS FOR MUSIC EDUCATION PHILOSOPHY

David Elliott and Marissa Silverman's book "Music Matters" is built around two

foundational concepts:

1. The Nature of Music Education and community music depend<sup>88</sup> on the variety of ideas

believed to be true about:

- a) The natures of Music
- b) The natures of Education
- c) The values of Musi
- d) The values of Education

2. The holistic concept of all people involved in the praxial music-making process. He labels it a holistic, embodied-enactive concept that connects the experiences of the world, environment, and contexts within a person. His dimensions of personhood<sup>89</sup> are:

- a) Self
- b) Identity
- c) Spirituality
- d) Autonomy
- e) Attention
- f) Perception
- g) Cognition
- h) Emotion
- i) Volition
- j) Memory
- k) Body
- l) Brain
- m) Mind
- n) Consciousness
- o) Non-consciousness

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<sup>88</sup> Elliott and Silvermann, *Music Matters*, 15.

<sup>89</sup> *Ibid.*, 157.

## **Appendix C**

Lauren Kapalka-Richerme's book dives deep into the thinking of French philosopher Gilles Deleuze and American philosopher Hanna Arendt. She points out that their approaches could inform policies that struggle with how to write policies that have an effect on pedagogy concerning multiculturalism in the classroom. In her work "Complicating, Considering, and Connecting Music Education," she makes the reader think through two frameworks that, she says, coexist and whose conscious, and balanced application could provide possibilities for the future of music education.

1. Arboreal model: This model starts from a certain center or assumptions about the values and nature of music and education. It is traditional but can be adapted.
2. Rhizomatic model: A model with an uncertain center, which effects what and how musical educative experiences happen.

## **APPENDIX D: INFLUENTIAL WORK FOR CONSIDERATIONS AND ARGUMENTS**

Robert Webber's "Worship Old & New": he frames worship in a tangible and intangible time-space. The key thoughts to his theological philosophy about worship are:

1. Worship is the Gospel in Motion: The actualization of Christ's body from his time on earth to his second coming through the congregation
2. Worship is the Gospel Enacted: "Worship is a dramatic enactment of a meeting with God." It involves recitation, drama, and interaction.<sup>90</sup>
3. Worship is the Gospel Enacted through forms and signs: The rituals, the words, and the music all point beyond themselves, they are tools for the interaction with the Divine

Everything else in his elaboration springs from these three ideas.

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<sup>90</sup> Webber, "Worship Old & New," 82.

