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‘As One We Sing…’: Convergence Theology as Congregational Musicking
in the Communion of Evangelical Episcopal Churches-Province USA

Ryan David Mackey

Abstract:
This dissertation argues that The Communion of Evangelical Episcopal Churches, specifically Province USA (CEEC-USA) treats its congregational musicking as a theology of convergence. Convergence describes a vision of the Church through the confluence of the three primary ecclesial traditions of the Church – ‘evangelical’, ‘sacramental’, and ‘charismatic’ – and their corresponding practices. My assertion is argued through the evidence provided by qualitative research gathered from (1) two rounds of semi-structured interviews with laypeople, music ministers, and clergy from three congregations in the CEEC-USA – St Gregory, St Joseph, and St Raphael; and (2) observations of four consecutive Sunday services livestreamed from each of the three congregations.

Research into the relationship of congregational musicking and theology has advanced considerably over the last twenty-five years (e.g. Porter; Titon) – in particular, histories of ‘praise and worship music’ (e.g. Busman; Lim, Ruth; Reagan); research on the formative power of contemporary praise and worship music on certain Christian communities, traditions, and denominations (e.g. Altrock; Ingalls; Thornton; You); and insights into the burgeoning field of music theology (e.g. Heaney; Zon). My dissertation builds upon this work and the work of related scholarship through a series of historical, methodological and theologically-orientated chapters and case studies. The first three chapters are contextualising: Chapter One introduces convergence, its relationship to congregational musicking, and its place within the history and theology of the CEEC; Chapter Two introduces participating congregations, explains my approach to methodology, and explores the qualitative research data from two rounds of interviews; Chapter Three provides descriptions of livestreamed services. Using primary interview data, Chapters Four, Five, and Six provide case studies respectively interrogating each of the three primary traditions or ‘streams’ of convergence. A conclusion reasserts my thesis, summarises key points, substantiates my argument; and, considering my roles as bishop and musicologist, offers personal reflection on my dissertation.

‘AS ONE WE SING...’: CONVERGENCE THEOLOGY AS CONGREGATIONAL MUSICKING IN THE COMMUNION OF EVANGELICAL EPISCOPAL CHURCHES-PROVINCE USA

Ryan David Mackey

A dissertation in one volume submitted for the degree of Doctor of Philosophy

Department of Music

Durham University

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Declaration

None of the material contained in this thesis has been previously submitted for a degree in this or any other institution. The thesis is my own work.

Statement of Copyright

The copyright of this thesis rests with the author. No quotation from it should be published without the author's prior written consent and information derived from it should be acknowledged.

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Dedications

To Uncle Jim, who encouraged my gifts and interests of music and music technology with godly wisdom and example; and to Dr Bob, who was the last of the wise, guiding voices confidently pushing us out into the waters of UK university education: May their memories be eternal + …

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[1] The use of the † indicates those who passed away during the writing of this dissertation; may their memories be eternal. ✝

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EPIGRAPHS

‘Praise, praise the Father, praise the Son, and praise the Spirit: Three in One’
– ‘All Creatures of Our God and King’, attributed to St Francis of Assisi

‘Let us, who mystically represent the cherubim, and sing the thrice-holy hymn to the life-creating Trinity, now set aside all earthly cares that we may receive the King of All, Who comes invisibly upborne by the angelic hosts. Alleluia! Alleluia! Alleluia!”
– ‘The Cherubikon’, from The Divine Liturgy of St John Chrysostom

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Introduction – 'Turn Your Ear to Heaven'[2]

Georges Florovsky once wrote, 'Most important in the life of the Church is its fulness, its catholic integrity. There is more freedom in this fulness than in the formal definitions of an enforced minimum, in which we lose what is most important – directness, integrity, catholicity'.[3] These words of Florovsky, while written about how one may view the Church as a whole, can be utilised to view and investigate various parts of the life and ministry of the Church more broadly, including the practice and use of congregational music. Congregational music is a nearly universal part of Christianity and corporate worship traditions. For example, when thinking of the congregational worship music and singing found in a typical Anglican cathedral, one might envision a lush choral Evensong service with soaring treble voices and deft organ playing. The mention of an Eastern Orthodox Divine Liturgy might elicit sonic memories of Byzantine modes, thick, close harmonies and rumbling Russian oktavists. Southern Baptist, Mennonite, and shape note/Sacred Harp music is also well known for full voice singing in four-part harmonies, either a cappella (in the case of Sacred Harp) or with piano accompaniment. Pentecostal and charismatic congregations around the globe are known for energetic, often emotional, times of musicking, frequently featuring rhythm sections, sometimes with other various instruments, such as synthesisers, in which the music may sound more akin to a song on the pop charts or Top 40 radio than standard church fare. Most, if not all of these, are fairly well-known worshipping traditions, both in the Church and beyond the Church, which can be seen in media depictions of Christian services, ranging from portrayals of Greek Orthodox worship in movies such as *My Big Fat Greek Wedding* and *Zorba the Greek* to very charismatic worship scenes – featuring dancing in the aisles – at

[2] David Crowder Band, 'O Praise Him', *Illuminate*, Atlanta: sixsteprecords, 2003.
[3] Georges Florovsky, 'The Catholicity of the Church', in *Collected Works of Georges Florovsky, Vol. 1: Bible, Church, Tradition*, Büchervertriebsanstalt, Vaduz, Europa, 1987, p. 50.

the fictitious 'Triple Rock Church' in the film *The Blues Brothers* and 'Harmony Baptist Church' in *The Last Holiday*.

Yet this discussion does not stop at considering only the music used in congregational worship itself, but the very act of making music itself – 'musicking': "To music is to take part, in any capacity in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing"'.[4] This dissertation uses the term 'congregational musicking' to indicate the corporate musical action(s) and participation of a religious community's musicking, including, but not limited to: congregational singing and chanting; solo and choral singing, chanting, and/or cantoring; playing musical instruments; all manner of liturgical and service music, including instrumental music. This contrasts with the normative practice in many Western evangelical and charismatic practices in which the word 'worship' or the phrase 'praise and worship' are used to indicate the time of congregational musicking; as Steven Bruns points out, 'Recently, especially within what is commonly called contemporary worship, the music portion of the service is exclusively referred to as *worship*…'.[5] This view contrasts with the historic or traditional view held by many coming from more liturgical or sacramental practices would see the entirety of the service as 'worship'. Thus, congregational musicking involves all facets of composing, writing, arranging, performing, participating, recording, transcribing, and so on related to congregational music. As an area of academic research, congregational musicking is increasingly popular. Monique M. Ingalls examines developments in early twenty-first-century 'contemporary worship music' in North American evangelical worship settings 'and the influence of pentecostal [*sic*]-charismatic practices'.[6]

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[4] Christopher Small, as quoted in Mark Porter, *Ecologies of Resonance in Christian Musicking*, Oxford: Oxford University Press, 2020, p. 3-4.
[5] Steven D. Bruns, *Introduction to Christian Worship: Grammar, Theology, and Practice*, Nashville: Wesley's Foundrey Books, 2019, p. 157.
[6] Monique M. Ingalls, *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community*, Oxford: Oxford Scholarship Online, October 2018, p. 1

Constance M. Cherry addresses the need to 'help [church] leaders understand worship and music as related but separate entities', with '[t]he main thrust…[being] congregational song and the leaders who employ it thoughtfully, faithfully, and prayerfully for the sake of the church's worship'.[7] Congregational music studies of the past forty years probe many dimensions of congregational musicking, including charismatic and Pentecostal congregational musicking,[8] [9] musical analysis,[10] economic factors,[11] and the role of media[12] in congregational musicking; one such writing in the last category, by Daniel Thornton and Mark Evans, which bears the title 'YouTube: A New Mediator of Christian Community', explores the use of 'YouTube videos that feature professional recordings of "famous" worship songs with mostly self-produced videos' as a means of forming 'new, broadly Christian, online communities'.[13]

The work that follows in this dissertation extends current research into the field of congregational musicking with an exploration of The Communion of Evangelical Episcopal Churches (CEEC), specifically Province USA (CEEC-USA) – a previously unexamined 'communion' of congregations, not unlike the Anglican Communion – and what is called 'convergence': a term that describes a vision of the Church purposefully practicing and

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[7] Constance M. Cherry, *The Music Architect: Blueprints for Engaging Worshipers in Song*, Grand Rapids: Baker Academic, 2016, p. xiii-xiv.
[8] Queen Booker, 'Congregational Music in a Pentecostal Church', *The Black Perspective in Music*, Spring, 1988, Vo. 16, No. 1, p. 30-44, Accessed August 30, 2024, https://www.jstor.org/stable/1215125.
[9] Monique M. Ingalls and Amos Yong, eds., *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, State College: Penn State University Press, 2016.
[10] Joshua Kalin Busman, 'Worshipping "With Everything": musical analysis and congregational music', in Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls, eds., *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, New York: Routledge, 2021, p. 25-38.
[11] Andrew Mall, 'Political economy and capital in congregational music studies: commodities, worshipers, and worship', in Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls, eds., *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, New York: Routledge, 2021, p. 123-139.
[12] Anna Nekola and Tom Wagner, eds. *Congregational Music-Making and Community in a Mediated Age*. Florence: Taylor & Francis Group, 2015. Accessed February 25, 2025. ProQuest Ebook Central.
[13] Daniel Thornton and Mark Evans, 'YouTube: A New Mediator of Christian Community', in Anna Nekola and Tom Wagner, eds. *Congregational Music-Making and Community in a Mediated Age*, edited by Mr Tom Wagner, Taylor & Francis Group, 2015 p. 141. *ProQuest Ebook Central*, http://ebookcentral.proquest.com/lib/durham/detail.action?docID=5121941. Created from Durham on 2025-02-25 03:19:44.

blending three ecclesial traditions of Church history and their corresponding practices: 'evangelical', 'sacramental', and 'charismatic'. This dissertation argues that The Communion of Evangelical Episcopal Churches-Province USA treats its congregational musicking as a theology of convergence. The aim of this dissertation is to discover what congregational musicking says about the CEEC-USA's convergence theology, and how musical selections and practices mediate, enhance, filter, translate and even hinder the experiences of laypeople, music ministers, and clergy in the CEEC-USA. The supporting research will elucidate the theological understanding and motivation pervading the CEEC-USA, describing how that understanding and motivation informs convergence as congregational musicking, including how those factors contribute to the respective musicking identities of three congregations from the CEEC-USA.

Inspiration Behind This Thesis

Before turning to the observations of the three congregations in later chapters, space will be made to discuss the inspiration behind the devised approach. First is the book chapter 'Finding the Church's Voice', the third chapter of Ingalls's book *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community*, in which Ingalls '[examines] the choices of congregational music repertory, style, and performance practice at St. Bartholomew's Church, an "evangelical Episcopal" church in Nashville, Tennessee, reveal[ing] how church leaders and congregation members use music to navigate the church's relationship with other area churches, denominational traditions, and church networks'.[14] The chapter offers 'an "ethnographic portrait"…in order to show how this congregation uses worship music as a means of positioning, drawing from interviews with church leadership, congregants, and [Ingalls's] perspective as an "observant participant"…within this

[14] Ingalls, 2018, p. 107.

congregation'.[15] Ingalls relays observations from three services at St Bartholomew's – two observations of services from the 10:30am Sunday service time, one observation from a 7pm Sunday youth group service – as well as observations from two special event services; this approach informs the approach utilised later in this dissertation of observing multiple services per congregational service. Some of Ingalls's observations are offered in the first-person and include both observations and reflections by Ingalls; a similar approach will be taken later in this dissertation. Ingalls also gives 'a genealogy of worship' for St. Bartholomew's, offering some historical background of the congregation, as well as some of the background of the changes in congregational musicking throughout the history of the congregation to that point. A table demonstrating the structure of St. Bartholomew's 10:30am service is offered[16] – the structure of the services for each participating congregation will be offered as well – as is St. Bartholomew's 'Active Repertory and Repertory of Action', that is, the songs used in services over the course of 36 months, including those used most frequently during that timeframe.[17] While song repertory within the participating congregations is addressed in this dissertation, it is addressed on a smaller scale than that of Ingalls's research. Note is made of the variety of places wherein music is found in the various liturgies and services of three participating congregations, including 'service music', that which is used to accompany certain parts of the liturgy, such as the Gospel acclamation, the Sanctus, and so on. One section of Ingalls's chapter includes the overall title of the chapter, 'Finding the Church's Voice: Strategic Positioning through Worship Song and Style Selection'.[18] This idea of 'finding the church's voice' will be kept in mind as the dissertation progresses.

A second inspiration comes from the introductions found in two chapters of the edited volume *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*,

[15] Ibid., p. 108.
[16] Ibid., p. 119-120.
[17] Ibid., p. 121.
[18] Ibid., p. 124.

edited by Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls.[19] The first introduction is by Jeff Todd Titon in his chapter titled 'Ethnography in the study of congregational music'.[20] The opening sentence of his chapter states, 'Ethnographic approaches do not dominate in the recently coalesced field of Christian congregational music…nor is ethnography appropriate for historical, theological, and certain other kinds of research'.[21] The assertion that ethnography – 'the systematic description of the culture, or some aspect of the culture, of a social group'[22] – is not appropriate for theological research might unnerve some, especially when one is delving into the world of music theology, where music is the adjective to theology. Yet, an ethnographic approach is being utilised in this dissertation because, as Titon assuages his readers' concerns, 'But the scholar interested in what…hymns sound like in ecclesiastical performance, how and why they are sung, what they mean, and how they affect the singers would find ethnographic methods invaluable'.[23] The antiphonal response to Titon comes from Bennett Zon in his chapter titled 'Music Theology as the mouthpiece of science: Proving it through congregational music studies'.[24] In the introduction of his chapter, Zon demonstrates the wrestling and frustration that can occur when working in 'Music Theology – a broad term for methods interpreting music as theology and theology as a methodologically legitimate musicological dialogue partner…'.[25] He unfolds the definition further:

> Music Theology sees musical objects through theological lenses where its predecessor theomusicology considers itself 'musicology as a theologically informed discipline'…Unlike theomusicology, moreover, Music Theology generally considers

[19] Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls, eds., *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, New York: Routledge, 2021.
[20] Jeff Todd Titon, 'Ethnography in the study of congregational music', in Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls, eds., *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, New York: Routledge, 2021, p. 64-80.
[21] Ibid., p. 64.
[22] Ibid.
[23] Ibid.
[24] Bennett Zon, 'Music Theology as the mouthpiece of science: Proving it through congregational music studies', in Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls, eds., *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, New York: Routledge, 2021, p. 103-120.
[25] Ibid., p. 103.

> its objects of study (and objectives for that matter) to be intrinsically theological – objects like psalms, hymns, chant, gospel music, musicals, and birdsong; singing, dancing, and listening; justice, time, transcendence, beauty, goodness, and faith; prayer, preaching, worship, and liturgy; or space, digital media, migration, reconciliation, disability, and church communities.[26]

As a counterbalance to Titon's ethnographic encouragement of 'description of culture' and 'religious congregation as social group',[27] Zon notes that 'church communities' can be 'intrinsically theological'; the delicacy of this relationship is summarised in the following sentence, indicative of the balancing act felt during the process of this dissertation: 'Music Theology…as a relational discourse…still has to navigate the potentially treacherous disciplinary waters between the rock of science (musicology) and the hard place of religion (theology)'.[28] It is into this confluence of interdisciplinary waters, we will wade, starting on the edge of the waters with the dissertation's outline.

Dissertation Outline

Chapter One introduces readers to 'convergence' and the 'Convergence Movement', a term coined in the 1990s to describe a development in the Church wherein individuals, congregations, and groups of congregations pursue a vision of the Church that intentionally pulled together, or saw the confluence of, the major traditions, or 'streams', of Church history and practice. These traditions include, but are not limited to, 'evangelical', 'sacramental' or 'liturgical', 'charismatic' or Pentecostal, and even push into areas of service, social justice, 'holiness', and 'contemplative'. This chapter includes: a history of the development of the Convergence Movement in the 20th and 21st centuries; an introduction to convergence theology; the Convergence Movement and congregational musicking; and introduces The Communion of Evangelical Episcopal Churches, the international communion which houses

[26] Ibid.
[27] Titon, p. 64.
[28] Zon, p. 104.

the specific jurisdiction at the focus of this dissertation, The Communion of Evangelical Episcopal Churches-Province USA (CEEC-USA).

My second chapter introduces the CEEC-USA, the participating congregations – St Gregory, St Joseph, and St Raphael – and the methodology, including the philosophical approach, defining features of the chosen methodology, as well as issues and problems that arose during the research/data gathering phase. Additionally, this chapter contains the qualitative research data that emerged from two rounds of semi-structured interviews with laypeople, music ministers, and clergy from the three participating congregations – St Gregory, St Joseph, and St Raphael – regarding their experiences with congregational musicking and convergence, and groundwork and defining parameters.

The second part of the research data comes in Chapter Three wherein I give observations from four consecutive Sundays of livestreamed services from each of the three congregations, plus a more in-depth description of the services that were held on 12 February 2023. These observations combine with the interview data from Chapter Two to undergird the exploration of the three primary traditions, or 'streams', of the Church and the Convergence Movement in Chapters Four, Five, and Six.

The opening discussion of Chapter Four, the evangelical stream, defines 'evangelical' using the work of Richard Foster, Thomas Howard, and Gordon Smith, among others. The next section addresses the expression of the evangelical stream in congregational musicking, leaning upon the work of Mark Porter and his ideas related to an 'ecology' of musicking. The third section compares the themes that emerged in the previous two sections of this chapter with data from the research in Chapters Two and Three with the goal of supporting my argument regarding the CEEC-USA treating its congregational musicking as a theology of convergence. The chapter ends with brief reflections.

Rather than an immersive exploration of the individual sacraments of the Church, Chapter Five defines the concept of 'sacramental' and associated forms of the word, i.e., sacramentalism, sacramentality, sacrament; this work is built upon input from Foster, Kevin Irwin, and Metropolitan Kallistos Ware. Like Chapter Four, this chapter addresses the expression of the sacramental stream in congregational musicking, using works by Gordon Smith, Joshua Altrock, and Nick Drake. The third section compares the themes that emerged in the previous two sections of this chapter with data from the research in Chapters Two and Three with the goal of supporting my argument regarding the CEEC-USA treating its congregational musicking as a theology of convergence. The chapter ends with brief reflections.

As the 'third verse' of this song, Chapter Six opens with defining the charismatic stream with the work of Eddie Hyatt, Smith, and Foster offering the first portion, while Ware and Alexander Schmemann offer a complimentary second portion of the definition. The chapter addresses the expression of the charismatic stream in congregational musicking, harnessing Smith's ideas of unity and mission, and work from Cheryl You, Jonathan Ottaway, and Andy Lord. The third section compares the themes that emerged in the previous two sections of this chapter with data from the research in Chapters Two and Three with the goal of supporting my argument regarding the CEEC-USA treating its congregational musicking as a theology of convergence. The chapter ends with brief reflections.

Finally, the conclusion offers a recapitulation of the research found in this dissertation; delivers the summary of evidence to support my argument that the CEEC-USA treats its congregational musicking as a theology of convergence; offers two unexpected experiences that kept the vision of this dissertation in focus and gave additional support to my argument; and closes with my 'perspective' as a bishop-musicologist on this dissertation process.

Brief Background to My Research

Every story must start somewhere. *Moby Dick* begins with the introduction of the narrator, Captain Ishmael. *A Tale of Two Cities* begins with letting you know the status of the era and a basic frame of reference for the eponymous 'two cities' of London and Paris. Even *Star Wars: Episode IV* begins with letting its viewers know that this takes place very long ago in a very faraway place. The story of this dissertation begins not thirty minutes away from where this introduction is being written: in a small, rural church in southcentral Kansas, USA. I was raised in the Disciples of Christ congregation that my mother was raised in, that my parents were married in; it was the familial church we returned to two years after I was born, and the church in which I was baptised when I was of age. This congregation was an average traditional, mainline Protestant congregation that sang from a hymnal, had piano and an electric organ to accompany congregational musicking, and featured a choir which sang anthems, cantatas, and offertory specials, especially during Advent, as well as on Christmas Eve and Easter Sunday.

When I was in early primary school in the mid-1980s, the congregation added a second songbook in the pews next to the old red hymnals. The new books were spiralbound, had a simple purple cover, and contained excerpts from so-called 'praise choruses' and contemporary Christian songs that had been composed in the 20-25 years prior to that time. During the years that followed, I began to wonder why the addition of a second songbook was important: Were there songs missing from the hymnal? Why are these praise choruses so short? How come we sing them multiple times?

As I grew up and made my way from primary school to secondary school and into high school, I also, with parental blessing, began to attend a youth group in my family's hometown, which was about 20 minutes away from our home congregation, which was in a different county. Partially due to me being a teenager at the time and my parents not wanting

me to drive out of town and back in the dark and during adverse weather conditions, I attended the youth group of several of my school mates, a local Pentecostal-Holiness church in a tucked away, lower-middle income part of the town. It was here that I was introduced to Pentecostal and charismatic songs and the accompanying congregational musicking practices. In the first year of attending the youth group of this new congregation, I learned how to play the electric bass guitar, began playing in the youth group band and for Sunday evening services, too, before leaving my family's congregation and attending this Pentecostal-Holiness congregation on Sunday mornings, too.

While I very much enjoyed the times of congregational musicking, as well as the times of fellowship and education, the questions I asked as a child followed me to the new congregation and began to morph. Instead of 'Were there songs missing from the hymnal?', the question became 'Where are the hymnals?'; instead of 'Why are these praise choruses so short?', the question was 'How many songs are we going to sing?'; although the question 'How come we sing them multiple times?' remained, the question 'Why is it just singing and preaching?' cropped up. Furthermore, as I went off to university for undergraduate and postgraduate studies, to study both music and theology, as well as to begin my studies for Holy Orders in the Church, new questions arose, and thoughts and statements regarding congregational musicking emerged. One such statement occurred after discovering a meme from a 'praise & worship' social media account during my second round of postgraduate studies. The meme featured a close-up of the hands of a musician playing an electric bass guitar with the sentence 'Your bass player is assessing the Christology of that last song' emblazoned across it. This tongue-in-cheek statement set off my next phase of research and study.

After ordination and upon commencing employment as an instructor of music and ministry & theology at a local Free Methodist college, I continued studies at the intersection

of congregational musicking, ecclesiology, liturgical music, spiritual formation, theology, and music technology, which also informed some of my research through master's degrees in ministry, music history and literature, and musicology and music theology. Upon consecration as a bishop, I moved into deeper research and studies of historic and contemporary church music, as well as speculation on the future of congregational musicking. Additionally, I realised that much had been written regarding congregational musicking of multiple denominations and traditions, yet my nascent communion, founded in 1995, had no internal writings, publications, or even discussions regarding congregational musicking; instead, most of the writings, publications, and discussions were directed towards polity, structure, and historicity. Ergo, this dissertation was born, to a certain degree, out of the recognition of a need, both within my broader communion, as well as a need and emerging area of research within my own work as a bishop, musicologist, and theologian. It is like a question posed by Mark Porter. After choosing to bypass attending Sunday morning service at 'a local charismatic church…in city center [*sic*]', where he states he would often '[find] enjoyment and refreshment in extended periods of intense musical expression', Porter instead decided to 'attend a more traditional Anglican service with choir and organ…'.[29] After Porter realised that 'the music [at the traditional Anglican service] doesn't seem to require the same investment of personal energy and outward expression that the fast, driving, rock music had done', and that 'the music and sound seem to be flowing in the opposite direction, conveying something toward me, and allowing me to experience the music as gift',[30] he considered the dichotomy of the two congregational musicking traditions, and posed this question: 'What happens if we take this entry point of a human being, standing in the midst of musical activity, experiencing certain patterns of interaction with the world

[29] Mark Porter, *Ecologies of Resonance in Christian Musicking*, Oxford: Oxford University Press, 2020, p. 1.
[30] Ibid.

around, through the medium of sound as a point of departure for thinking about Christian musicking?'[31] At the end of his research questions, Porter writes of the work which follows, 'It is an attempt to think across a range of different worshiping traditions with a new point of focus and, in doing so, to grapple with some of the multiplicity of Christian musical activity'.[32] So too, this dissertation 'grapple[s] with some of the multiplicity of Christian musical activity', whilst elucidating the theological ideas and motivations pervading the CEEC-USA and exploring how those ideas and motivations inform congregational musicking within the CEEC-USA.

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[31] Ibid., p. 2.
[32] Ibid.

Chapter One – 'We could join and sing'[33]: Convergence, Congregational Musicking, and the CEEC

This chapter introduces the Convergence Movement – a usage coined by Wayne Boosahda[34] – an ecclesiology that intentionally seeks to bring together the major ecclesiological traditions of the Church, via writings from Lesslie Newbigin, Dennis J. Bennett, Robert E. Webber, Richard J. Foster, the Catholic Charismatic Renewal, and stories of charismatics becoming Eastern Orthodox and Episcopalian. Next, I give an overview of convergence theology – also known as 'ancient-future' Christianity (Robert Webber), 'paleo-orthodoxy' (Thomas Oden), or simply 'convergence'[35] – and locate the movement within the history of the Church.[36] The three primary 'streams' of convergence will be discussed below, and parsed out greater detail throughout Chapters Four, Five, and Six, respectively. Third, I explore what has been said about congregational musicking and convergence, an academic first, in three eras: the first or 'foundational' era (1950-1980); the second or 'growth' era (1981-2010); and the third or 'multiplication' era (2011-present); fourth, I offer the history and introduce the 'four rites' of one of the oldest convergence jurisdictions, the Communion of Evangelical Episcopal Churches (CEEC). The history serves to give the setting and locus from which the CEEC-USA practices convergence, which will be seen in more depth via the interviews in Chapter Two and service descriptions in Chapter Three. The chapter ends with a conclusion.

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[33] David Crowder Band, 'O Praise Him', 2003.
[34] Quintin Moore, *Ancient Future Bishop: A Memoir of Faith, Friendship, and the Dream of Unity*, Hutchinson: QMM Press, 2019, p. 147.
[35] The term 'convergence' is often used as a shorthand for the ecclesiological constructs of individuals, congregations, and groups that are part of the Convergence Movement or grew out of the movement.
[36] At time of writing, this chapter is – to my knowledge – the longest, most complete history of the Convergence Movement since the original paper published on the subject, co-authored by Wayne Boosahda and Randy Sly: Wayne Boosahda and Randy Sly, 'The Convergence Movement' in Robert E. Webber, ed., *Twenty Centuries of Christian Worship*, Nashville: Abbott Martyn, 1994, p134-140, which was taken from Wayne Boosahda and Randy Sly, 'The Convergence Movement', 1992.

The Convergence Movement

A simple way to think about the term 'convergence' is 'the uniting or coming together of multiple things into a single entity',[37] such as a confluence of rivers or a highway interchange. The term convergence has been used theologically – historically or practically – since the late 1980s/early 1990s to describe the coming together of the primary traditions, or 'streams' – to continue the water analogy – of the Church into a reunited whole. By extension, part of the goal of many of the groups within the Convergence Movement has been to 'sound forth the call for unity and acting as a bridge between denominations of different traditions'.[38] In order to better understand the jurisdiction at the centre of this dissertation – the CEEC-USA – and the three participating congregations, it is necessary to explore the roots of convergence and the Convergence Movement.

While there may have been small or localised attempts to harmonize Church traditions, the first major work from what I will later dub the 'foundational era', which regards what would eventually be christened 'convergence', was penned by Lesslie Newbigin. In November 1952, Newbigin delivered a series of lectures at Trinity College in Glasgow, Scotland. The lectures, which were part of Trinity College's Kerr Lectures series, were a call for Christians, and the Church as a whole, to reconsider their history as a people and the Church's ecclesiology. Newbigin's lectures, which were compiled into the book *The Household of God: Lectures on the Nature of the Church* in 1953,[39] were his reflections upon 'sharing in the life and ministry of the Church of South India during the [previous] five years' and '[thinking] systematically about what that experience had to teach…'.[40] In the preface to *The Household of God*, Newbigin notes, 'The reader will find here no attempt to deal with the

[37] Ryan Mackey, 'Three Streams & One River: The History & Future of the Convergence Movement', conference paper, Florovsky Week Lectures, Newman University, Wichita, Kansas, July 10-14, 2018, p. 1.
[38] Ibid., p. 7.
[39] J.E. Lesslie Newbigin, *The Household of God: Lectures on the Nature of the Church*, London: SCM Press, 1953.
[40] Newbigin, p. ix.

doctrines of the ministry and the sacraments or of the standard of faith. I have simply tried to make a contribution to the discussion of the question "By what is the Church constituted?"'.[41] Newbigin suggests that the Church, in a primarily Western context,[42] 'may be roughly characterised as Protestant, Catholic and Pentecostal'.[43] Newbigin's early years in ministry were invested in serving as a missionary in South India; during that time, he experienced a disunited Church, as missionary clergy and lay leaders from a variety of denominations competed for territory and people in an attempt to claim more souls for the same God, but to the credit of their particular denomination. This disunity and conflict 'raised practical questions about the relations of the Church to the world, and therefore about the nature of the Church itself'.[44]

The results of these experiences and reflection on questions regarding the relationship not only between the Church and the world, but more importantly, as regards this dissertation, within the Church itself, is Newbigin's attempt to parse out his characterisations of 'Protestant', 'Catholic', and 'Pentecostal'. In addition to this, Newbigin offers a two-part follow-up question to push the discussion forward: 'But how are we of the subsequent generations made participants [of] that atonement? *What is the manner of our engrafting into Christ?*[45]'. In response to his question, Newbigin gives a threefold answer: 'The first answer is, briefly, that we are incorporated in Christ by hearing and believing the Gospel [Protestant]. The second is that we are incorporated by sacramental participation in the life of the historically continuous Church [Catholic]. The third is that we are incorporated by receiving and abiding in the Holy Spirit [Pentecostal]'.[46] Writing on the subject 65 years

[41] Ibid.
[42] 'I have has said nothing about the Eastern Orthodox interpretation…simply due to the fact that my knowledge of the Eastern Church…is too slight to justify any attempt to speak of it in a book'. Ibid., p. ix-x.
[43] Ibid., p. ix.
[44] Ibid., p. 14.
[45] Ibid., p. 30. Emphasis original.
[46] Ibid.

later, Gordon T. Smith offers this further refinement of Newbigin's definition: 'By Protestant, [Newbigin] meant the Lutheran and evangelical tradition of stressing the importance of faith in response to the Word preached. By Catholic, he meant the perspective that grants the sacraments pride of place in religious life. And by pentecostal [*sic*], he meant that perspective that stressed, in his words, "experienced effects"'.[47]

Coming at the close of the first of his Kerr Lectures, Newbigin's definitions acted as a harbinger to what would emerge in the rest of the 20th century, and foreshadowed major events and movements within the Church, including the convening of the Second Vatican Council by Pope St John XXIII. Newbigin considers his definitions not as limiting or exclusionary, but one that, hopefully, would cast open the doors to the multifaceted-ness of Christian life and worship: 'The moment one has stated these three positions in this bald way', he remarks, 'it is at once apparent that they are far from being mutually exclusive, that very few Christians would deny the truth of any of them, and there is an infinite variety of combinations of and approximations to these three positions'.[48] Newbigin offers an encouragement based on ecumenical work of that time, including the then-nascent World Council of Churches (WCC):

> I find it now impossible to think of the World Council [of Churches], and the other conciliar bodies, simply as scaffolding within which the process of organic union may take place. I find myself compelled to hope that the 'conciliar experiment' may become at least an adumbration of a true churchly unity, or – to take a phrase from an essay to which I am much indebted – 'a churchly earnest of the unity yet to be achieved'.[49]

The twenty-five years after *The Household of God* was published saw not only Newbigin's work continue in academia and in the Church of South India,[50] but the first ripples of Newbigin's 'pebble in the pond' spreading out across the globe and pockets within

[47] Gordon T. Smith, *Evangelical, Sacramental & Pentecostal: Why the Church Should Be All Three*, Downers Grove: IVP Academic, 2017, p. 3.
[48] Newbigin, p. xii.
[49] Ibid.
[50] See J.E. Lesslie Newbigin, *A South India Diary*, London: SCM Press, 1960.

established denominations experiencing Newbigin's 'Protestant, Catholic, and Pentecostal' reality.

In late 1959 to early 1960, Dennis J. Bennett, a British-American Episcopalian priest then serving at St Mark's Episcopalian Church in Van Nuys, California, encountered Newbigin's 'receiving and abiding in the Holy Spirit [Pentecostal]' after he and several members of his congregation experienced an infilling, or 'baptism', by the Holy Spirit.[51] Bennett's journey included the weaving of the Anglo-Catholic practice of utilising *The Book of Common Prayer* with Holy Spirit-led prayer[52] and the interspersing of 'gospel music' and 'choruses – little short songs that could be learned quickly and could be picked up and sung at any point in a praise meeting'.[53] Shortly after this, Father Bennett was offered the post of rector at St Luke's Episcopal Church in the Seattle, Washington area, where the bishop, William Fisher Lewis, encouraged this fresh movement within the Episcopalian Church. Bishop Lewis was fully expectant that Father Bennett would bring 'the gifts of the Spirit' to Seattle and 'reportedly encouraged Fr. Bennett to "bring the fire" to this new assignment'.[54] Over Father Bennett's 21-year tenure at St Luke's, the congregation found itself not only on the forefront of the transformative 'Charismatic Renewal' of the 1960s and 1970s, but they also experienced their own metamorphic process, through which they 'understood their worship to be both thoroughly Episcopalian and Spirit-filled'.[55] While St Luke's offered both the more traditional prayerbook services on Sundays and more charismatic prayer services throughout the week, it should be noted that Father Bennett and the congregation not only 'allowed' but embraced a 'cross pollination between both services'.[56] It is worth noting that

[51] This is the subject of the book Dennis J. Bennett, *Nine O'clock in the Morning*, Plainfield: Logos International, 1970.
[52] Bennett, p. 64.
[53] Ibid., p. 37.
[54] Matthew Sigler, 'Fr. Dennis Bennett and the Charismatic Renewal at St. Luke's Episcopal Church', *Liturgy*, 37:3, p. 11, DOI: 10.1080/0458063X.2022.2085971.
[55] Ibid.
[56] Ibid., p. 18.

this cross pollination between services and 'streams' of the Church – in this case Newbigin's 'Catholic' and 'Pentecostal' – also impacted congregational musicking at St Luke's: 'Musical styles also shifted. One announcement in the church newsletter from the late 1970s asks congregants to refrain from singing praise choruses during the distribution of the elements – proof that the stylistic separation between the Prayerbook and prayer meeting services had blurred by this point'.[57] Whilst the next several years saw other Episcopalian clergy have similar encounters, this experience was not limited to Protestants, nor to the West Coast of the United States; in the mid-1960s a similar event happened on the other side of the United States, triggered by a paradigm-altering event an ocean away.

The fourth and final session of the Second Vatican Council, the whole series of gatherings which has also been known colloquially as 'Vatican II', ended in December 1965.[58] One of the major issues taken up during the fourth session was the work of the Holy Spirit, particularly when considering the ecumenical movement and the Roman Catholic Church's relationships with other denominations. '[The] focus', notes John D. Hannah, 'was upon church renewal to a reconsideration of the Holy Spirit and the doctrine of the church. Steps were envisioned for Christian unity through the Spirit, the modus operandi obviously being the Holy Spirit'.[59] Fourteen months later, in February 1967, a weekend prayer retreat was held involving students and faculty from Duquesne University, Pittsburgh, Pennsylvania, which 'is acknowledged as the birth of the Catholic Charismatic Renewal movement in the United States…'.[60] During that retreat, several students at the retreat, who hailed from either 'Duquesne University [or] La Roche College',[61] had a similar experience of an infilling, or

[57] Ibid.
[58] John D. Hannah, 'The Roman Catholic Charismatic Movement', lecture transcription, CH510 A History of the Charismatic Movements, Our Daily Bread University, 2019, p. 5.
[59] Ibid.
[60] Peter Finney, Jr., 'Catholic Charismatic Renewal Marks 50th Anniversary of Founding this Year', *Catholic News Service*, Accessed June 25, 2022, February 17, 2017, https://catholicphilly.com/2017/02/news/national-news/catholic-charismatic-renewal-marks-50th-anniversary-of-founding-this-year/.
[61] Ibid.

'baptism', by the Holy Spirit that Father Bennett and some of the members of St Mark's Episcopalian Church had at the start of that decade. Following the 'Duquesne Weekend', as it became known, 'news…spread to students attending the University of Notre Dame and Michigan State', where similar events took place.[62] The weekend was a launchpad for a movement and, eventually, a formal fellowship, the Catholic Charismatic Renewal, that had, and continues to have, a long-lasting impact: The Catholic Charismatic Renewal celebrated its 50th anniversary in 2017 with an ecumenical worship service on the vigil of Pentecost. Hosted by Pope Francis at the Circus Maximus in Rome, the service featured both traditional Roman Catholic hymns and contemporary Roman Catholic and non-Roman Catholic praise and worship music, along with prayers, homilies, and statements from both Roman Catholic and non-Roman Catholic ministers.[63]

A decade after the Duquesne Weekend, in late July 1977, upwards of 50,000 Christians descended upon the Great Plains of the United States, specifically Kansas City, Missouri, for 'the 1977 Conference on Charismatic Renewal in the Christian Churches'.[64] The conference included breakout sub-sessions across the city and times of combined corporate worship with preaching and singing at Arrowhead Stadium, the home of the local American football team, the Kansas City Chiefs. The attendance of the 1977 Kansas City conference was varied: 'Almost half of the participants were Roman Catholics. The others came from a variety of denominational and independent backgrounds'.[65] The teachings, preaching, and testimonies came from laity and leaders of over a dozen specific denominations, including Belgian Cardinal Leo Joseph Suenens, the Revd H. Vinson Synan

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[62] Ibid.
[63] I was one of six official representatives of the CEEC present on the platform at that ecumenical worship service held in the Circus Maximus, 3 June 2017, with Pope Francis, as well as Patti Gallagher Mansfield, one of the students present at the Duquesne Weekend and author of *As By a New Pentecost*, Steubenville: Franciscan University Press, 1992.
[64] Robert H. Hawn, 'Charismatic Renewal: The Conference "Heard Around the World"', *Charisma*, September-October 1977, Accessed on July 15, 2022, https://www.swordofthespirit.net/bulwark/february2017p2.htm.
[65] *Christianity Today*, 'Charismatic Unity in Kansas City', *Christianity Today*, August 12, 1977, Accessed July 15, 2022, https://www.christianitytoday.com/ct/1977/august-12/charismatic-unity-in-kansas-city.htm.

of the Pentecostal Holiness Church, and Mrs. Maria Von Trapp of *The Sound of Music* fame.[66] One report noted that during the combined corporate worship services that Arrowhead Stadium '…reverberated with their singing and jubilant praises to Jesus'.[67] Church historian Richard Lovelace noted that the 'great Kansas City rally of 1977, uniting Catholic and Protestant Charismatics, showed that God is working on the frontier of church union, far in advance of formal ecumenical negotiations'.[68]

The 1980s saw even more movement towards the pulling together of Newbigin's three streams in the United States. A group of former leaders with the university parachurch ministry Campus Crusade for Christ began 'building house churches across the country according to their individual notions of the New Testament model'.[69] This 'motley crew, ranging from hyper-dispensationalists to signs-and-wonders charismatics', dubbed the 'Evangelical Orthodox Church (EOC)' and led by Peter Gillquist, started in the late 1960s and, by the 1980s, blended their Jesus Movement-era passion and music with the 'sacramental, liturgical and hierarchical' practice they discovered in the writings of the Early Church Fathers.[70] By the late 1980s, a number of the EOC congregations were received into the Antiochian Orthodox Christian Archdiocese of North America. When questioned about the possible drawbacks of being 'fully integrated into the life of the Orthodox community, including its worship', especially when it seemed like the charismatic nature of the EOC would be quashed upon entrance to the ancient communion, Gillquist, then an Orthodox priest, said, '"Some of our friends have said that you can't have it both ways – worship must be either liturgical or Spirit-filled. But we've found it to be otherwise. Liturgy is the track on

[66] Hawn, https://www.swordofthespirit.net/bulwark/february2017p2.htm.
[67] *Christianity Today*, https://www.christianitytoday.com/ct/1977/august-12/charismatic-unity-in-kansas-city.htm.
[68] Richard Lovelace, 'Three Streams, One River?', *Charisma*, September 1984, p. 8.
[69] Paul Thigpen, 'Ancient Altars, Pentecostal Fire', *Ministries Today*, November/December 1992, p. 46.
[70] Ibid.

which Spirit-filled worship runs"'.[71] While Gillquist and many people and congregations of the EOC 'made their way to Antioch', across the country another Pentecostal congregation, Evangel Assembly of God in Valdosta, Georgia, USA, led by Revd Stan White, were discovering the riches and depth of the 1979 *Book of Common Prayer* of The Episcopal Church. In an almost opposite journey to Father Bennett and St Mark's Episcopalian Church two decades before, White and his congregation, which was eventually rechristened Church of the King, found themselves proceeding down the 'Canterbury trail' – the designation used by Robert Webber to the 'journey' taken primarily by people from evangelical and charismatic Church backgrounds into the Anglican/Episcopalian tradition.[72] Church of the King was especially desirous to balance their 'attempt[s] to combine historic forms with [their pre-existing] charismatic fervor [*sic*]'.[73] At the time, the journey of Revd White and Church of the King 'from Pentecostalism to Episcopalianism [seemed] all the more extraordinary' due to their location in southern United States, where Baptist, Pentecostal, and similar denominations abound.[74] Revd White 'envision[ed] a church that is fully charismatic, fully evangelical, but also fully liturgical and sacramental…[wanting] to see all those elements working simultaneously'.[75] Randall Balmer confirms that White's vision did come about, particularly the Easter evening when five Episcopalian bishops, accompanied by two dozen priests, came to celebrate the Sacrament of Confirmation for the entire congregation of Church of the King. The service started with 'loud and lively and celebratory' music, with a small orchestra, a '50-voice choir', and a praise and worship band leading the congregation in a series of hymns and then-modern praise songs.[76] After the service, the then-diocesan bishop

[71] Ibid.
[72] See Robert E. Webber and Lester Ruth, *Evangelicals on the Canterbury Trail*, rev. ed., New York: Church Publishing, 2013.
[73] Randall Balmer, "Why the Bishops Went to Valdosta." *Christianity Today*, September 24, 1990, p. 20.
[74] Ibid., p. 21.
[75] Ibid.
[76] Ibid., p. 22.

of the Episcopal Diocese of Georgia, Harry W. Shipps, who presided over the 'memorable service of "Confirmation, Consecration of an Altar, and a Celebration of the Holy Eucharist"', [77] stated, '"I hope this is not an isolated phenomenon," he said. "I'm convinced that the church catholic is going to include both Roman Catholics and Pentecostals – and they're going to be a happy family'.[78]

Individual congregations and specific denominations were not the only ones catching a sense of this convergence of the major traditions of the Church and attempting to find a via media. The World Council of Churches, an ecumenical movement which now consists of '[a] fellowship of 352 churches from more than 120 countries',[79] released a position paper, nicknamed 'the BEM document', with three accompanying guides, in the early 1980s in which the topics of 'Baptism, Eucharist, and Ministry' were addressed. The preface to the paper expressed a yearning for '"the goal of visible unity in one faith and one eucharistic fellowship, expressed in worship and common life in Christ, in order that the world might believe" (By-Laws)'.[80] The BEM document also acknowledges the 'divine diversity'[81] of the church, recognising that, despite differences, the Church can walk out a united expression: 'The community which lives in the power of the Spirit will be characterized by a variety of charisms. The Spirit is the giver of diverse gifts which enrich the life of the community'.[82] Furthermore, the authors of the BEM document desired that the uniqueness of each tradition of the Church be maintained, while still taking steps towards unity: 'The materials may be used both for worship and for study. In so doing the hope is that there will be a common search by the churches to deepen their worship and spirituality, teach their doctrine, nurture

[77] Ibid., p. 23.
[78] Ibid., p. 24.
[79] World Council of Churches, 'What is the World Council of Churches?', *World Council of Churches* website, Accessed July 21, 2022 www.oikoumene.org/about-the-wcc.
[80] World Council of Churches, 'Baptism, Eucharist and Ministry', Faith and Order Paper No. 111, Geneva: World Council of Churches, 1982, p. v.
[81] With acknowledgement of the late CEEC bishop Anthony (Tony) Palmer of blessed memory for his statement, 'Diversity is divine; division is diabolical'.
[82] World Council of Churches, 1982, p. 25.

their witness, and to engage in activities of justice and service while advancing Christian unity'.[83]

In the background of these ecumenical gatherings, meetings among Church leaders, and discoveries by local congregations and individuals, there were those who, like Lesslie Newbigin before them, were writing about what they observed in this convergence of the major traditions of the Church; chief among those writers was Robert E. Webber. Webber, another key 'foundational era' voice, was raised in the Baptist Church and later received ordination through the Reformed Presbyterian Church. Throughout the late 1960s and early 1970s, Webber began to take a hard look at the shortcomings he saw in his predominantly evangelical context of the Church and how it compared to what he saw in the historic Church. After much study and reflection, Webber ended up resigning his credentials with the Reformed Presbyterian Church and entered The Episcopal Church as a layperson. Webber's study during that time would become the impetus for his life's work. Webber's seminal work, 1978's *Common Roots: A Call to Evangelical Maturity*, examined '[c]ertain forces [which] have moved evangelicalism away from a traditional biblical and historical foundation'.[84] In the three decades that followed, Webber addressed ideas of the unity of the Church and a return to the historic practices of the Church through his multi-volume, edited work *The Complete Library of Christian Worship*, *Worship Old & New*, and his *Ancient-Future* series, which includes examinations of faith formation, evangelism, the Church year, and worship. A second major writer who was investigating the need to reincorporate the historic roots of Christianity into modern, Western practice is Richard J. Foster. With his background in practical theology, Foster, who was raised in evangelical Quakerism, focused on practice-centred, ancient Christianity. The same year Webber published *Common Roots*, Foster

[83] Ibid., p. 31.
[84] Robert E. Webber, *Common Roots: A Call to Evangelical Maturity*, Grand Rapids: Zondervan, 1978, p. 13.

published his first major book, *Celebration of Discipline*, which 'investigates twelve "classical" spiritual disciplines, ranging from meditation to service to celebration, which make up part of the bedrock of the streams of Christianity'.[85] Twenty years later, Foster's study of these disciplines culminated in the book *Streams of Living Water: Celebrating the Great Traditions of Christian Faith*.[86] More than a litany of philosophical ideals, *Streams of Living Water* looks at six 'traditions', as Foster calls them – Contemplative, Holiness, Charismatic, Social Justice, Evangelical, and Incarnational – looking at a 'historical', 'biblical', and 'contemporary' paradigm for each. Throughout the book, Foster hints at what he states so boldly in the introduction: the necessity of the streams uniting. 'It is a little like the Mississippi River', Foster remarks, 'which gains strength and volume as the Ohio [River] and the Missouri [River] and many other rivers flow into it'.[87] Foster acknowledges that this idea of the streams is not new; it is a constant thread throughout Christianity: 'We are not the only ones from a different culture and age who have wanted to imitate the life of Christ. Others – myriads and myriads of them – have sought to imitate the way of Christ and to translate that way into their own settings and surroundings'.[88]

Several groups and denominations cite Newbigin, Webber, Foster, the Duquesne Weekend, the 1977 Kansas City rally, and more as either their inciting moment or guideposts along the road of their journey:

> The views of Foster coupled with the views of Webber undergirded the experiences of many who not only contemplated but put into practice the concepts of convergence expressed above. While this praxis was seen in some of the established denominations previous mentioned (i.e., Roman Catholic Church, Episcopal Church) many people involved in these movements attempted to reconcile the practice of convergence in a way that would be authentic yet would not commit subterfuge or undermine the Traditions of the Church.[89]

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[85] Mackey, 2018, p. 4.
[86] Richard J. Foster, *Streams of Living Water: Celebrating the Great Traditions of Christian Faith*, New York: HarperCollins, 1998.
[87] Foster, p. xv.
[88] Ibid., p. 22.
[89] Mackey, 2018, p. 5.

These pioneers paved the way for the development or establishment of several 'communions' – groups that '[express] the organic unity Jesus Christ originally established in His Body, the Church…[and represent] a return to unity based on the recovery of the essential oneness of the ancient, medieval, and contemporary church'[90] – one of which, the Communion of Evangelical Episcopal Churches, will be addressed in greater detail later in this chapter. Before moving to the subject of convergence theology, we will briefly address one discussion that has arisen from within the Convergence Movement, which is how it differs from two other movements, one that developed shortly before the Convergence Movement and one that developed alongside and/or shortly after the Convergence Movement. Those two other movements are 1) the ecumenical movement and 2) the emergent church.

When many think of the reunification of the Church, the ecumenical movement is often what springs to mind. Indeed, the ecumenical movement is what Newbigin set out to address in the Kerr Lectures and *The Household of God*: 'I…have deliberately restricted attention to the question which seems to me to be central in the present ecumenical debate, the question of the nature of the Church itself'.[91] The ecumenical movement is seen as an effort 'to recover the apostolic sense of the early church for unity in diversity, and it confronts the frustrations, difficulties, and ironies of the modern pluralistic world'.[92] According to the United States Conference of Catholic Bishops, the goal of ecumenism and, consequently, the ecumenical movement is 'seeking visible unity among the diversity of Christian Churches and ecclesial communities'.[93] This visible unity is not the pulling of all denominations and communions under one heading, i.e., all becoming the Roman Catholic

[90] The Communion of Evangelical Episcopal Churches, 'Instruments of Unity', PDF, Accessed July 30, 2022, https://www.ceec.org/instruments-of-unity, p. 1.
[91] Newbigin, p. ix.
[92] Melissa Petruzzello, 'Ecumenism', *Encyclopaedia Britannica*, updated May 21, 2022, Accessed June 24, 2022, https://www.britannica.com/topic/ecumenism.
[93] United States Conference of Catholic Bishops, 'Ecumenical', *United States Conference of Catholic Bishops* website, Accessed August 12, 2022, https://www.usccb.org/committees/ecumenical-interreligious-affairs/ecumenical.

Church, but a journey towards their mutual fellowship and, hopefully, full communion with each other, regardless of doctrinal and/or dogmatic differences. Those communions, denominations, local congregations, and individuals who identify as part of the Convergence Movement may also be, and quite frequently are, part of the ecumenical movement. Many in the Convergence Movement see their work as pursuing the heart and intent of Jesus' 'High Priestly Prayer' found in John 17, wherein He prays, 'That they all may be one; as thou, Father are in me, and I in thee, that they also may be one in us: that the world may believe that thou hast sent me'.[94] One can be involved in the ecumenical movement and be engaged in a variety of dialogues with other denominations and groups – such as the Roman Catholic Church, whose 'Dicastery for Promoting Christian Unity…maintains over a dozen international dialogues, including most major Orthodox and Protestant Churches and communions'[95] – and still not observe or actively be involved in the Convergence Movement. The ecumenical movement has led to the drafting of documents such as the aforementioned 'Baptism, Eucharist and Ministry', the 'Porvoo Common Statement', and the 'Bonn Agreement'. Despite all of this, it has been noted that '[t]he Ecumenical Movement has been a constructive and instrumental part in preparing the scene for the Convergence Movement'.[96]

The second movement that the Convergence Movement is not, yet may be confused with, is the 'emergent church'. The emergent church was a response to the perceived 'emerging post-Christian culture' of the late 1990s/early 2000s.[97] The emergent church,

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[94] John 17:21, King James Version, Public Domain. As of this date (August 12, 2022), the CEEC International website bears an incipit of this verse on its landing page/home page.
[95] United States Conference of Catholic Bishops, 'Ecumenical', *United States Conference of Catholic Bishops* website, Accessed August 12, 2022, https://www.usccb.org/committees/ecumenical-interreligious-affairs/ecumenical.
[96] Convergence Movement, 'The Convergence Movement: "A Cross Denominational Kingdom Builders Alliance & Leadership Empowerment Zone"', Accessed June 24, 2022, https://convergencemovement.org/convergence-cont-htm/.
[97] Dan Kimball, *Emerging Worship*, Grand Rapids: emergentYS, 2004, p. xi.

which is often 'identifiable by its critical "deconstruction" of "modern" religion',[98] sought to address the 'growing restlessness in many hearts and minds' regarding what Western, mainline Protestantism had become as '[people were] emotionally pacing back and forth waiting and longing for change in the church to finally arrive'.[99] Gladys Ganiel and Gerardo Marti note that 'The ECM [Emerging Church Movement] both reacts *against* modernity, and simultaneously *draws on* modern Western conceptions of the self and community to produce a form of religiosity that is well-suited to our era'.[100] Angelos Stanway notes,

> Some embraced a mixture of classical liberal ideas and post-modern thought, as well as changing how they 'did church' to attract the new, postmodern generation, while others maintained traditional Protestant theology but adapted their approach to mission and outreach to fit with the new era. Notable North American emergent include Brian McLaren, Tony Jones, Doug Pagitt, and Rob Bell, representing the former trend, and Mark Driscoll, Dan Kimball, and Scot McKnight, representing the latter.[101]

One of the primary values of the emergent church is when '[a] sacred space is created for the worship gathering'.[102] Many emergent church 'gatherings' (rather than the churchy sounding 'services') would seek to make 'a space visually sacred and conducive to worship', often using 'crosses set up on tables or hung or propped up in various places in the room…that usually look ancient' and may represent various traditions of the Church, from Celtic to Eastern Orthodox.[103] These are used 'to aesthetically remind people that Christianity is an ancient faith'.[104] Whereas a lot of the emergent church 'resources', or borrows from, the

[98] Gladys Ganiel and Gerardo Marti, 'Northern Ireland, America and the Emerging Church Movement: Exploring the Significance of Peter Rollins and the Ikon Collective', *Journal of the Irish Society for the Academic Study of Religions* 1/1, 2014, p. 26.
[99] Kimball, p. xi.
[100] Ganiel and Marti, p. 28, footnote 3. Emphasis original.
[101] Rassophore Monk Angelos (Stanway), 'An Ancient Future Church? The Post Modern Christianity of the Emerging Church Movement: An Orthodox Evaluation', Undergraduate Thesis, Holy Trinity Orthodox Seminary, 2017, p. 6.
[102] Kimball, p. 78.
[103] Ibid.
[104] Ibid.

Tradition[105] of the Church to inform their worship gatherings, those within the Convergence Movement seek to live out the Tradition of the Church; many of these within the Convergence Movement '[explore] opportunities to bridge the historical, liturgical, and apostolic ministry with modern…contexts'.[106] Many involved in the emergent church movement of the early 2000s have either shifted their focus or moved into continuing, historical denominations or traditions within the Church. This fits with an anecdote I overheard from the Revd Brian McLaren, seen by many as one of the fathers of the emergent church and one of its most prolific authors, when McLaren spoke at conference held at MidAmerica Nazarene University, Olathe, Kansas, USA, in November 2005. When asked by a conference attendee if he had heard of the Convergence Movement, McLaren acknowledge he had and then remarked, 'The emergent church must become convergent, or it will cease to exist'.[107]

Having addressed possible confusion or conflation of the Convergence Movement with the ecumenical movement and the emergent church, the next section will explore the basics of the theology of convergence; more in-depth examination of convergence theology will follow in Chapters Four, Five, and Six.

Convergence Theology

As stated above, 'When we hear the word "convergence," most of us might imagine a river confluence, a stained-glass window, or even a quilt. In all three cases the concept is the uniting or coming together of multiple things into a single entity'.[108] This concept of

[105] Meaning, to quote St Vincent of Lerins, '…that faith which has been believed everywhere, always, by all'. Vincent of Lerins, *Commonitory*, Chapter 2, paragraph 6, taken from New Advent, 'Commonitory', https://www.newadvent.org/fathers/3506.htm.
[106] CEEC, 'What is the CEEC?', Communion of Evangelical Episcopal Churches website, Accessed August 12, 2022, https://www.ceec.org/what-is-the-ceec.
[107] My observation of a conversation between the Revd Brian Mclaren and the Rt Revd Quintin Moore of the CEEC, MidAmerica Nazarene University, Olathe, Kansas, USA, November 30, 2005.
[108] Mackey, 2018, p. 1.

'convergence' is what many in the Convergence Movement and its closely-associated labels of 'ancient-future' Christianity – a movement into the future of Christianity by going through the ancient paths of belief – and 'paleo-orthodoxy' – which calls believers to revisit the writings and faith of the pre-schismatic Church, especially via the Church Fathers and Mothers – hold to as one of the primary hallmarks of convergence and, as we shall later see, one of its most attractive facets.

The Convergence Movement believes that there are primary traditions, or 'streams', through which the Church has expressed itself and, by extension, been perceived; they are what Lesslie Newbigin referred to as 'Protestant, Catholic and Pentecostal',[109] Gordon T. Smith labels 'Evangelical, Sacramental and Pentecostal',[110] the convergence-minded Communion of Evangelical Episcopal Churches (CEEC) describes as 'Scripture', 'Sacrament', and 'Spirit',[111] the International Communion of the Charismatic Episcopal Church (ICCEC) affirms as 'charismatic, evangelical, and sacramental/liturgical',[112] and the paleo-orthodox pioneer organisation The Union of Charismatic Orthodox Churches (UCOC) calls 'Pentecostal orthodoxy'.[113] In convergence, the movements, communities, communions, organisations, and individual practitioners embrace the multifaceted-ness of the Church, not just giving it lip service, but integrating multiple streams – usually the three 'major' streams listed above – into their personal and corporate practices. The website ConvergenceMovement.org states, 'A Convergence Church will blend the three dynamics of liturgy and sacrament, evangelical focus and charismatic power in their worship,

[109] Newbigin, p. ix.
[110] Gordon T. Smith, *Evangelical, Sacramental & Pentecostal: Why the Church Should Be All Three*, Downers Grove: IVP Academic, 2017.
[111] CEEC, Communion of Evangelical Episcopal Churches website, Accessed August 12, 2022, www.ceec.org.
[112] International Communion of the Charismatic Episcopal Church, 'Part II, Canon 6. Worship, A. Three Streams, 1', *Constitution and Canons*, February 2016, ICCEC, PDF, p. 47.
[113] Emilio Alvarez, 'The Union of Charismatic Orthodox Churches', *Liturgy*, 37:3, p. 29, DOI: 10.1080/0458063X.2022.2085966.

congregational life and outreach'.[114] Daniel Williams of the CEEC points out, 'The convergence movement is not an abandonment of the historical streams but a converging of each into a blended, contemporary expression. It is not so much a reaction to anything as a journey towards something'.[115] One of the interviewees we will meet in Chapters Two and Three echoes William's remark as they talk about their congregation's move from a Pentecostal background into a CEEC-USA congregation: 'Even though we became ancient-future, even though we became liturgical/sacramental, the Pentecostal [and] evangelical cadences and tones and hues and timbre – like, that never went away…what really did shift [was] our imagination about what we're saying…' (J1-W).

This flies contrary to how many Christians have likely experienced the traditions of Church, which is usually – whether intentionally or unintentionally – the sole acceptance of one of the streams and the omission – again, whether intentionally or unintentionally – of the other streams, such as Smith's recollection of being raised in an evangelical church:

> My evangelical heritage typically assumed that one had to choose: *evangelical* meant that you rejected the sacramentalism of not only the [Roman] Catholic Church but any Protestant church that even seemed to hint [at similar practices]…Further, *evangelical* meant 'not Pentecostal' in the sense that we were very much a people of the Scriptures – read, preached, studied – and that as such we were suspicious of any kind of experience of a spirit or the Spirit that was not directly mediated through the Scriptures.[116]

In the Convergence Movement, one does not need to 'pick a side' or exclude streams; one can explore, embrace, and utilise all the streams. Before exploring the three major traditions in turn, it should be noted that while this threefold view of the historic Church has been the primary focus of many, there are some scholars and practitioners – including me – who believe that there are more than three streams which feature in convergence communities. As

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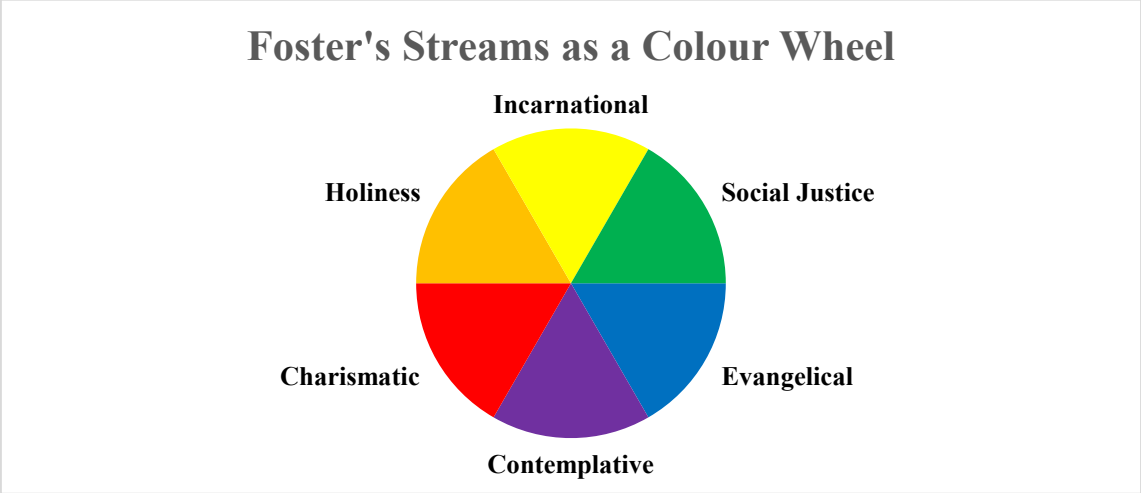
[114] Convergence Movement, 'The Convergence Movement: "A Cross Denominational Kingdom Builders Alliance & Leadership Empowerment Zone"', Accessed June 24, 2022, https://convergencemovement.org/convergence-cont-htm/.
[115] Daniel W. Williams, *The Sound of Rushing Waters: A Prophetic Call to Embrace the Great Commandment in Order to Fulfill the Great Commission*, Nashville: ACW Press, 2005, p. 16.
[116] Smith, p. 2. Emphasis original.

mentioned earlier, Richard Foster enumerates six traditions/streams in his book *Streams of Living Water*: 'Contemplative, Holiness, Charismatic, Social Justice, Evangelical, and Incarnational',[117] of which Evangelical, Charismatic, and Incarnational, according to Foster's definitions of them, would fit with the three offered by Newbigin, Smith, and the CEEC. Foster's additional three streams – Contemplative, Holiness, and Social Justice – would fit nicely like 'secondary colours' between the 'primary colours' (in this case, Evangelical, Charismatic, and Incarnational) on a colour wheel, with Contemplative sitting between Charismatic and Evangelical, Holiness sitting between Charismatic and Incarnational, and Social Justice sitting between Evangelical and Incarnational.[118]



Additionally, the use of 'complimentary' colours adds another dimension of interaction, as Incarnational relates to Contemplative, Charismatic relates to Social Justice, and Evangelical relates to Holiness.

Foster is not alone in this use of more than three primary streams; for example, the CEEC includes a fourth stream, 'Service', to their list, primarily recognising traditions, such

[117] Foster, p. xvi.
[118] Additionally, each primary colour stream is complimentary to the secondary colour stream opposite it on the colour wheel, i.e., the Incarnational and Contemplative, Evangelical and Holiness, and Charismatic and Social Justice. This has implications for the ways in which the streams interact with each other: two primary streams 'birthed' a secondary stream, which is the compliment to the third primary stream, thus offering almost a perichoretic relationship between the three primary streams and the three secondary streams.

as the Anabaptist tradition, wherein service is a hallmark of their spirituality.[119] For the purposes of this dissertation, however, only the three 'primary' streams will be examined, using the designations of 'Evangelical' (Smith and Foster; Newbigin: Protestant), 'Sacramental' (Smith; Newbigin: Catholic; Foster: Incarnational), and 'Charismatic' (Foster; Smith and Newbigin: Pentecostal). As stated above, a more in-depth discussion of convergence theology will follow in Chapters Four, Five, and Six, where the three primary streams will be examined in turn.

Before moving into a discussion of writings about groups or congregations within the Convergence Movement or which specifically mention and/or discuss the use of music, it would be remiss not to mention the primary factor that drew several people into the Convergence Movement. While I have heard many people reference their appreciation for the Daily Office, hymnography, sacred architecture, and even vestments and church furnishings, the key for many of them was the Eucharist. It is in the Eucharist, deemed as the symbol *par excellence*, that many have experienced the unity of the three primary streams: the reading, hearing, preaching, chanting, and praying of the Scriptures; the movement of the Holy Spirit through congregational musicking, times of 'altar ministry', and at the *epiclesis*; and the receiving of bread and wine, of anointing of the sick, the incarnation of the Christ in and through the sacraments and sacramental actions of His Church – the many who are gathered as the one Body of Christ. We now move to a discussion of writings regarding the Convergence Movement and congregational musicking.

The Convergence Movement and Congregational Musicking

While writings on the Convergence Movement and associated perspectives, i.e., ancient-future and paleo-orthodox, have increased over the years, little has been written regarding

[119] CEEC, Communion of Evangelical Episcopal Churches website, Accessed August 12, 2022, www.ceec.org.

congregational musicking particular to such communities, especially prior to 2000. Prior to 2000, there were a few written accounts that gave brief descriptions of congregational musicking from congregations of a specific denomination and/or gatherings of an ecumenical nature that were experiencing a converging of streams. In this section, I examine such writings in three eras: the first or 'foundational' era (1950-1980); the second or 'growth' era (1981-2010); and the third or 'multiplication' era (2011-present). As mentioned in the Introduction of this dissertation, the term 'congregational musicking' indicates the corporate musical action(s) and participation, including, but not limited to: congregational singing and chanting; solo and choral singing, chanting, and/or cantoring; playing musical instruments; all manner of liturgical and service music, including instrumental music.

First/Foundational-Era Writings (1950-1980): Newbigin's *The Household of God* gives no mention of congregational musicking yet mentions 'the life of worship'[120] and 'offering up praise and adoration to God',[121] the latter of which doesn't necessarily imply the use of congregational musicking. I have already recounted the practice of Father Bennett and St Mark's Episcopal Church combining *The Book of Common Prayer*, Holy Spirit-led prayer,[122] and 'gospel music' and 'choruses',[123] which is the first real mention of the types and ways in which music was/would be employed in 'pre-Convergence Movement' worship services. While Foster offers passing mentions of 'music' and 'songs' in *Streams of Living Water*, there aren't specifics regarding congregational musicking practices. As a way of transition, the final paragraph of Webber's seminal 1978 book *Common Roots: A Call to Evangelical Maturity* contains this line, which appears to be the first use of the term 'streams' to describe the traditions of the Church: 'We must humbly and critically scrutinize [*sic*] our respective traditions…and recognize [*sic*] that God works within diverse historical

[120] Newbigin, p. 106.
[121] Ibid., p. 147.
[122] Bennett, p. 64.
[123] Ibid., p. 37.

streams'.[124] Newbigin and Bennett's respective writings and experiences were the catalysts for the foundational era, while Webber's writings, along with Foster's *Celebration of Discipline* (1978) primed the pump and acted as the bridge into the second era.

Second/Growth-Era Writings (1981-2010): The landmark article that drew attention to the streams, and publicly labelled them as such, was 'Three Streams, One River?' by Richard Lovelace.[125] Written in 1984, the article looks at the ecumenical and pre-Convergence Movement events from the Second Vatican Council up to the publication of the article. Lovelace namechecks several people in then high-profile positions who had been involved in these and other events and arenas, such as Dr David du Plessis, a Pentecostal minister who was very involved in the Charismatic, Protestant, and Roman Catholic conversations in the 1960s; Dr Robert Cooley, an Assemblies of God minister who was then the president of evangelical Gordon-Conwell Theological Seminary; and the also evangelical Fuller Seminary, which not only had 'a Pentecostal dean, Russell Spittler', it also had 'significant [Roman] Catholic input in the seminary's program of spiritual formation'.[126] In the late 1980s and early 1990s, as mainline clergy and congregations – such as the earlier account of Revd White and Church of the King in 1990, and Webber's 1994 book *Worship Old & New*, which opens with an account of the Pentecostal congregation Christ Church in Nashville, Tennessee fusing 'songs particular to the Pentecostal tradition' with the liturgy of the 1979 *Book of Common Prayer*[127] – began to experience integration of other streams/traditions with their own, the first congregations of a few newly-established convergence 'communions' began to take shape and, with them, their ecclesiology regarding congregational musicking.

[124] Webber, 1978, p. 256.
[125] Richard Lovelace, 'Three Streams, One River?', *Charisma*, September 1984, p. 8.
[126] Ibid.
[127] Robert E. Webber, *Worship Old & New*, Grand Rapids: Zondervan, 1994, p. 11-12.

Two significant writings about the Convergence Movement were published in 1992. The first is considered by many to be the paper on the Convergence Movement: 'The Convergence Movement' by Wayne Boosahda and Randy Sly. Originally written for Robert Webber's edited eight-volume magnum opus, *The Complete Library of Christian Worship*, 'The Convergence Movement' includes a 'History of Emergence and Growth', 'Common Elements of Convergence Churches', and the 'Paradigm of Ministry' table, which offers a brief comparison of the three primary streams, which Boosahda and Sly denote as 'Liturgical/Sacramental', 'Evangelical', and 'Charismatic'.[128] As much as Boosahda and Sly's paper gives a good background and excellent compact descriptions of the common elements, the closest it comes to mentioning music is listing the 'worship style' of each stream, i.e., 'Liturgical Worship', 'Pulpit-Centered [*sic*] Worship', and 'Charismatic Worship'.[129] The second of these two writings was 'Ancient Altars, Pentecostal Fire' by Paul Thigpen. Published in the November/December 1992 issue of *Ministries Today* magazine, the article chronicled what Thigpen dubbed 'The New Liturgical Charismatics'.[130] Among others, Thigpen highlighted White and Church of the King, Gillquist and 'The Antiochian Evangelical Orthodox Mission' with their blend of Jesus Movement-era passion and music with the 'sacramental, liturgical and hierarchical' practice,[131] and St Michael's Charismatic Episcopal Church in San Clemente, California, which birthed the Charismatic Episcopal Church of North America (CEC-NA). Music does feature here and there in Thigpen's article; the first explicit mention is not from the United States, but Great Britain's Graham Kendrick, who gained attention for 'incorporat[ing] in his works several traditional liturgical elements – the Apostles' Creed, responsive readings, fixed prayers and words from the ancient *Kyrie*

[128] Wayne Boosahda and Randy Sly, 'The Convergence Movement' in Robert E. Webber, ed., *Twenty Centuries of Christian Worship*, Nashville: Abbott Martyn, 1994, p134-140. This information is taken from a PDF copy which will be designated as Wayne Boosahda and Randy Sly, 'The Convergence Movement', 1992, PDF.
[129] Ibid., p. 1.
[130] Paul Thigpen, 'Ancient Altars, Pentecostal Fire', *Ministries Today*, November/December 1992, p. 43.
[131] Ibid., p. 46.

litany – reintroducing these forms to charismatics through Integrity's *Hosanna!* worship tapes and the international Marches for Jesus'. [132] St Michael's CEC practiced 'singing in tongues…[even] in the Sunday liturgical services…'.[133] When Thigpen lists some of the 'traditional liturgical elements being adopted by charismatics in worship', he is quick to mention 'Traditional hymns and classical church music'.[134] Key to this element was more 'the theological richness of lyrics in the great hymns of the faith, as well as the beauty of classical church music', rather than an attempt to play the 'latest, greatest' music, although many may have adapted the hymns and church music, much like Kendrick, to give more of a then contemporary feel.[135]

Some of the earliest documentation of thoughts and practice regarding congregational musicking can be found in the canons of such communions. The 1999 Canons of the CEEC contains one page regarding worship.[136] Most of the page discusses the 'Worship Service', 'Approved Liturgies', and 'Procedures'.[137] Title IV., Canon 2. 'Music' contains two sentences: 'All worship music should bring glory to God. Recognizing [*sic*] the various backgrounds and cultures of the individual congregations, it is nevertheless desirable that the worship music should represent both the rich tradition of the historic faith and the contemporary expressions of praise to the Lord'.[138] The Christian Communion International (CCI), formerly a CEEC missionary co-communion or 'daughter communion' commissioned by Province USA – which eventually re-merged into Province USA – also had one page, which was one article of their constitution, which reads very similar to the 1999 CEEC Canons, as would be expected of a co-communion:

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[132] Ibid., p. 44.
[133] Ibid.
[134] Ibid., p. 48.
[135] Ibid.
[136] The Communion of Evangelical Episcopal Churches, 'Title IV. On Worship', *1999 Canons*, printed with revisions, Oklahoma City: CEEC, 1999, p. 38. PDF.
[137] Ibid.
[138] Ibid.

> All worship music should bring glory to God. Also, recognizing [*sic*] the various backgrounds and cultures of the individual congregations and dioceses, it is desirable that worship music should represent both the rich tradition of the historic faith and contemporary expressions of praise to the Lord, as well as culturally appropriate contextual expressions of prayer and worship flowing out of the CCI's essential values and vision.[139]

While some of the official documentation for convergence communities and/or communions have somewhat vague statements regarding congregational musicking, some of the writings offered by individual members of these communions similarly range from vague to more descriptive, depending on the setting. As mentioned earlier in this chapter, Archbishop Daniel Williams of the CEEC speaks of 'expressive praise'[140] in his description of the Charismatic Stream and notes that each stream has its 'styles of worship'[141] with no actual reference to congregational musicking, unless the term 'worship' is used as Bruns cautioned above. Similarly, Quintin Moore, who, as of the writing of this dissertation, serves as the Presiding Bishop of the CEEC and the Provincial Bishop of CEEC-USA, noted in his paper 'What is Convergence?' that one of the 'Common Elements of Convergence Churches' is 'An interest in a harmonious mixture of structure; symbolism, biblical preaching and Spirit-led worship'.[142]

Arguably the most in-depth of the second era/'growth era' writings about congregational musicking of the Convergence Movement comes from Revd David Harper. In his paper 'Three Streams, One River: A Statement of Identity, a Model for Our Life', the Revd Harper, formerly of Church of the Apostles, Fairfax, Virginia – one of the founding congregations of the Convocation of Anglicans in North America (CANA) and the Anglican Church of North America (ACNA) – examined the three primary streams in two ways: 1)

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[139] The Christian Communion International, *Canonical Standards: Preamble, Constitution, and Canons*, 'Constitution, Article VIII. Approach to Worship, Section 7: Music', CCI: Ponte Vedra Beach, July 15, 2008, p. 8-9.
[140] Williams, p. 17.
[141] Ibid., p. 16.
[142] Quintin Moore, 'What is Convergence?', December 2003, PDF, p. 3.

how the three primary streams would 'typically approach six key areas of Christian life',[143] the second key of which was 'Music and Worship'[144], and 2) what those six key areas would 'look like in practice'.[145] In the first instance, Harper pairs his terms for the three streams – 'Catholic, Evangelical, Pentecostal'[146] – with St Paul's admonition 'Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord'.[147] Harper's analysis is as follows:

> **Catholic**: *Psalms* and other liturgical music, which help emphasize [*sic*] and illustrate the liturgy.
> **Evangelical**: *Hymns* – such as the great hymns of the Reformation, which are rich in doctrine.
> **Pentecostal**: *Spiritual songs* that arise out of and reflect what God is doing and saying now.[148]

In the second instance, Harper's explanation of what the 'Music and Worship' of a '"three streams, one river" church look[s] like in practice' is as follows:

> All the great kinds of music that Paul mentions in Ephesians 5:19 – psalms, hymns, and spiritual songs – are welcomed and balanced in a 'three streams' church. Each has its own unique place: 'psalms' – liturgical music – to enhance the liturgy; 'hymns,' which express the grandeur and majesty of God and which are rich in doctrine and biblical imagery; and 'spiritual songs' – music which gives contemporary expression to what God is saying and doing to his Church now. Spiritual songs usually have a relatively brief shelf-life. They feel dated after a few years.
>
> At our Sunday 'three streams' celebration we employ all three genres. At The Father's Blessing [a 'regular Friday service of prayer, praise, and healing'[149]], which exemplifies the Pentecostal stream, greater emphasis is placed on spiritual songs.[150]

Here we see the 'Pauline musicking paradigm' fitted to the three primary streams of convergence in such a way that the 'genres' of the paradigm are equated with a stream. The

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[143] David Harper, 'Three Streams, One River: A Statement of Identity, a Model for Our Life', May 2003, PDF, p. 1.
[144] Ibid., p. 2.
[145] Ibid., p. 5.
[146] Ibid., p. 2.
[147] Ephesians 5:19, King James Version, Public Domain.
[148] Harper, p. 2. Emphasis original.
[149] Faith McDonnell, 'Home at Last: Church of the Apostles Ready to Reach A New Community', *Juicy Ecumenism*, The Institute on Religion & Democracy, January 10, 2020, Accessed March 18, 2023, https://juicyecumenism.com/2020/01/10/home-at-last-church-of-the-apostles-ready-to-reach-a-new-community/.
[150] Harper, p. 4.

psalms, Harper's 'liturgical music', have for centuries been called something akin to the 'songbook of the Church' and are frequently used in the major liturgical traditions, i.e., Roman Catholic, Eastern Orthodox, Anglican, and Lutheran, both in whole (actual lectionary psalm readings) or in part (as antiphons, *prokeimenon*, and/or suffrages). The hymns, Harper says, 'are rich in doctrine and biblical imagery'.[151] Indeed, one of the hallmarks of hymnody – whether Reformation-era hymns, Eastern Orthodox troparia and kontakia, or 20th and 21st century hymns – is the delivery of theology and the recounting of biblical and Church history. Harper's description of spiritual songs is noteworthy in two regards: first, Harper states that this is 'music which gives contemporary expression to what God is saying and doing to his Church now'.[152] Indeed, whether we are discussing Bruns's 'contemporary worship' or spontaneous, in-the-moment songs, spiritual songs are often seen as speaking to a moment in time in which the congregation, or the Church catholic, finds itself; second, Harper's assessment that '[s]piritual songs usually have a relatively brief shelf-life. They feel dated after a few years'[153] is consistent with informal conversations and data gathering by me since the beginning of my involvement with leading congregational musicking in 1995. Many of these informal conversations have seemed to indicate that after roughly 5-7 years many 'contemporary worship' songs can have a sense of being beyond their 'best by' date, possibly entering the realm of nostalgia. This can be seen in a review of the 2020 album *Vintage* by the American praise and worship duo Shane & Shane – which features only praise and worship songs from the 1990s, the era in which the Gen X duo was writing and recording their first songs – in which the reviewer of the album queries, '"Should these classics be resurrected or left by the wayside?" Put another way, is *Vintage* necessary?'.[154] Regardless,

[151] Ibid.
[152] Ibid.
[153] Ibid.
[154] Joel Zaloum, 'Shane & Shane, *Vintage*', Jesus Freak Hideout, July 23, 2020, Accessed March 18, 2023, www.jesusfreakhideout.com/cdreviews/Vintage.asp.

Harper's explanation – which ends by saying that at Church of the Apostles '…we employ all three genres'[155] – is the first known written account to parse out or give more insight into the congregational musicking of an individual congregation in the Convergence Movement after the September 1990 *Christianity Today* cover story on White and Church of the King in 1990, thus showing the development of thought regarding congregational musicking within the first wave of intentionally convergence communities.

Two closing notes to this section show how the Convergence Movement, or the ideas behind it, spread to other parts of ministry and, indeed, to other denominations during this era. The first example comes from a doctoral research paper authored by Russell Hale, a retired United States Navy chaplain and bishop in the CEEC, who made reference to a time of 'Opening Praise' for a liturgy aboard the *USS Cape St George*, when afloat in 2007, in which he utilised 'Integrity Music's *iWorship* DVD' and a 'Closing Hymn'.[156] Regarding the means of congregational musicking, Hale also mentioned, 'Occasionally, when a musically gifted individual is assigned or embarked, live music will be incorporated into worship as opposed to DVD'.[157] This seemingly small anecdote is a testament to the multifaceted-ness of the Convergence Movement as the communions, denominations, and clergy are not merely concerned with their individual 'normal' congregations; they also look towards the missional and 'extraordinary' works, such as military and institutional chaplaincy. The second example comes from Howard A. Snyder. In a separately published excerpt from an edited book chapter, Snyder describes the four-fold roots of the Methodists, particularly leaning into the roots of the founders of Methodism, John and Charles Wesley. Snyder uses the 'so-called "Wesleyan Quadrilateral" of Scripture, reason, tradition, and experience' as his jumping off point before proposing a 'different kind of quadrilateral (or square) to illustrate the strengths

[155] Harper, p. 4.
[156] Russell Hale, 'Developing a Theology of Worship', WRSP 997-375, Liberty Theological Seminary, August 6, 2007, p. 36-37.
[157] Ibid., p. 38.

and dilemmas of Free Methodist identity…'.[158] In this excerpt, dubbed 'The Free Methodist Synthesis', Snyder remarks, 'The strange thing about Wesleyans, and particularly Free Methodists, is that they don't fit neatly into the main categories of Christian history. In a sense they are a hybrid of four traditions: Anglican, evangelical, charismatic, and Anabaptist'.[159] While Snyder does not mention music specifically, he does mention 'worship' as utilised by Bruns above, including a brief mention of 'how we worship', 'worship practices', and 'liturgy' as one of the four pillars of Free Methodist identity is defined as 'form and practice of worship'.[160]

Third/Multiplication-Era Writings (2011-present): As time moved on and the Convergence Movement 'came of age', not only did more new writings come about, but in the transition from the 'growth era' to the 'multiplication era' some of the pioneers of the Convergence Movement began to write the histories of their communities and communions, as well as their own mini-memoirs. One such mini-memoir was 'A Personal Journey – The Threefold Cord', written by Wayne Boosahda in 2011.

In a portion of 'A Personal Journey', Boosahda, one of the 'founding fathers' of the CEEC and among the more prolific writers on the Convergence Movement since the 'growth' era, recalls his time as a student at Oral Roberts University (ORU), a highly-regarded, private evangelical university in Tulsa, Oklahoma, USA, where the campus chaplain, Revd Robert 'Bob' Stamps, led 'Sunday evening Vespers gatherings' which were 'patterned after Catholic Charismatic prayer communities'.[161] Boosahda offered this description of the ORU chapels services from the 1971-72 academic year and the accompanying congregational musicking in this brief 2011 'autotheography':

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[158] Howard A. Snyder, 'The Free Methodist Synthesis', 2013, PDF, p. 1, excerpted from Howard Snyder, "Seven Keys to Free Methodist Renewal," in Gerald E. Bates and Howard A. Snyder, eds*., Soul Searching the Church: Free Methodism at 150 Years*, Indianapolis: Light & Life, 2007, p. 137-158.
[159] Ibid.
[160] Ibid., p. 3.
[161] Wayne Boosahda, 'A Personal Journey – The Threefold Cord', April 10, 2011, PDF, p. 5.

> Glorious singing of Catholic charismatic and other renewal songs flowed seamlessly into charismatic singing in the Spirit, with strong evangelical teaching, sharing of testimonies of God's work in different people's lives and prophecy that drew us nearer to Christ's heart in our midst…that always included the Table of the Lord in Holy Communion as the climax of our time together.[162]

In his 2014 paper 'The Tapestry of Historic Christian Worship', Boosahda examined the worship of ancient Israel through the three streams as a way to trace some of the roots of the Convergence Movement, noting, 'The charismatic can most readily be identified in Israel's worship through a variety of expressions, such as inspired songs, psalms and odes…'.[163]

As mentioned in the 'growth' era subsection, some of the communions and denominations involved in the Convergence Movement have addressed music and/or worship in their canons. The canon regarding worship in the *Constitution and Canons* of the ICCEC is slightly more robust than previously listed canonical examples at three pages in length, yet there is even less said regarding music; the only mention of congregational musicking is in the description of the 'shape of the liturgy' that is prescribed by the ICCEC in which the third portion of the service mentioned is 'Gloria or Time of Praise'.[164] It is worth noting that the last two pages of the catechism of the ICCEC, which notes that 'The ICCEC Practices "Three Streams" OR Convergence Worship',[165] ends with this sentence describing their view of the Charismatic Stream: 'Charismatic worship often includes vibrant hymns and spiritual songs, and manifestations of the [gifts] of the Spirit'.[166] A final canonical entry from this era comes from the Continuing Evangelical Episcopal Communion (which goes by CEEC.CHURCH). The CEEC.CHURCH offers the longest section on worship of all the canons examined for this dissertation at eight pages. The section on worship in the CEEC.CHURCH canons covers

[162] Ibid.
[163] Wayne Boosahda, 'The Tapestry of Historic Christian Worship', August 23, 2014, PDF, p. 2.
[164] ICCEC, 'Part II, Canon 6. Worship, B. Statement on Convergence Worship, 6',2016, p. 48.
[165] ICCEC, 'Part Four', *Catechism*, ICCEC, 2014, p. 66.
[166] Ibid., 'Part Four, Third « Stream », Q-331' p. 67.

several topics, including the order of services, lectionary resources, and the vestments for clergy. There are only two points under the subheading 'Concerning Music':

> a. All worship music should bring glory to God. Also, recognizing [*sic*] the multiplicity of backgrounds and cultures within the CEEC, it is desirable that worship music represent both the rich tradition of the historic faith and contemporary and culturally contextual expressions of praise.
>
> b. It shall be the duty of every member of the Clergy in charge of a worship community to appoint for use psalms, hymns and spiritual songs which are appropriate for worship. The Clergy person in charge is the final authority in matters pertaining to music in the worship community.[167]

As the CEEC.CHURCH separated from the Communion of Evangelical Episcopal Churches (CEEC), it is not surprising that Point A above sounds familiar as it is similar to the wording used in the 2008 canons of a former CEEC co-communion, the Christian Communion International (CCI), listed in the 'growth' era. Point B mentions our 'Pauline musicking paradigm' of 'psalms, hymns and spiritual songs', seen above with Revd Harper's work at Church of the Apostles, however the portion of this canonical entry which contributes to the discussion is that the CEEC.CHURCH canons state that the 'psalms, hymns and spiritual songs' are appointed by 'the Clergy in charge of a worship community' and that 'The Clergy person in charge is the final authority in matters pertaining to music in the worship community'.[168] One final word from the CEEC.CHURCH canons under 'Concerning Other Services' mentions services done '[i]n addition to the Eucharistic Liturgy', in which 'Praise services' are one of six other services mentioned, which is assumed to be a time of congregational musicking using Bruns's definition.[169]

Other voices have emerged as the conversations around the Convergence Movement have developed. Those voices are starting to reflect upon and consider the congregational

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[167] The Continuing Evangelical Episcopal Communion, 'Title V – Worship, Canon 1: Of the Worship Service, A. Worship, Liturgy and the Administration of the Sacraments, 6. Concerning Music', *The Canons of the Continuing Evangelical Episcopal Communion*, April 4, 2020, PDF, p. 113.
[168] Ibid.
[169] Ibid., p. 117.

musicking practices of the movement or, at the very least, offer a snapshot of what the perspectives and practices of congregational musicking are. Michael Owen, the first Presiding Bishop of the CEEC, writing in a 2014 paper about the four rites of the CEEC, mentioned of the use of 'music and song', 'psalms, anthems, songs of praise and worship [denoting more 'contemporary' or 'modern' songs] and hymns', and even 'instrumental music'.[170] I offered a paper at the inaugural Florovsky Week Lectures (now known as the Ad Fontes Academic Conference) in 2018 in which I gave a brief history of the Convergence Movement and offered thoughts on the future the movement. In the penultimate section of the paper, I noted that '[The Convergence Movement] is a movement, not a denomination or a worship style'.[171] The implication of 'worship style' here is tied to Bruns's definition and, in a sense, is equated with both 'genre' or 'tradition' of musicking, i.e., 'ancient' styles utilising unaccompanied chants and the tones or octoechoes; 'traditional' styles utilising choirs and 14th through 20th century hymnography, often accompanied by organ or piano; 'contemporary/modern' styles utilising instruments and genres associated with Western popular music, including the compositional forms of popular music. A 2020 online article from *Charisma News* surveyed what its author, Kathryn Post, called 'The Rise of "Charismatic Orthodox" Churches'.[172] In the article, Post offers descriptions of clergy and communities from within the Anglican Church of North America (ACNA), the CEEC-USA, and the Union of Charismatic Orthodox Churches (UCOC). The opening paragraph describes a particular worship service held at The Cathedral at the Gathering Place, the national cathedral for the UCOC, which 'begins with an incense-filled procession of the crucifer and the Gospel, followed by the singing of "Lift Every Voice and Sing"', an African American

[170] Michael Owen, 'Four Rites', 2014, Word document, p. 8.
[171] Mackey, p. 4.
[172] Kathryn Post, 'The Rise of "Charismatic Orthodox" Churches', *Charisma News*, June 19, 2020, Accessed March 23, 2023, https://www.charismanews.com/culture/81618-the-rise-of-charismatic-orthodox-churches.

spiritual.[173] One recent writing from the 'multiplication' era, published in August 2022, examined the founding of the UCOC. The article, which was authored by Emilio Alvarez, the UCOC's archbishop and primate, offers a few brief descriptions of practices within the UCOC, including a few references to congregational musicking at the Cathedral of the Gathering Place, very similar to Post's article: the processional featuring 'the church's clergy and acolytes fully vested…carrying various items…the congregation stands and many, with arms raised, begin to sing along with the worship which has begun the contemporary worship song designated for this portion of the service'; the 'praise and worship segment of the service, including a full band, is structured with assigned lessons from the 1979 *Book of Common Prayer*…interspersed between the praise and worship songs'.[174]

Having assessed a sample of writings from three eras of the Convergence Movement (foundational, growth, multiplication), we can see the emergence of a few themes. First, many of the 'foundational' era writings reference 'worship', but only Revd Bennett gives us insights into the congregational musicking practices with his mention of 'gospel music' and 'choruses' at St Mark's Episcopal Church.[175] It can be concluded that the focus of the foundational era was pioneering and the attention was focussed more on the form and function of the worship services in light of the pioneering efforts of people like Newbigin, where ecumenism, not the congregational musicking practices or content, was the heartbeat. Second, we see the trend of discussing 'worship' in the Convergence Movement with little to no explicit reference to music or congregational musicking is consistent through all three eras, in first-hand accounts, articles, and canons, as well as in the primary sources, such as Boosahda and Sly's 1992 edited chapter. What does this say about Christians' understanding of 'worship' and what has been taught from pulpits, in Sunday schools, and at seminaries and

[173] Ibid.
[174] Emilio Alvarez, 'The Union of Charismatic Orthodox Churches', *Liturgy* 37:3, p. 28, DOI: 10.1080/0458063X.2022.2085966, Accessed August 19, 2022.
[175] Bennett, p. 37.

Bible colleges? How do people from Convergence Movement congregations experiencing congregational musicking? Could it be that the reason why very few mention congregational musicking and the specific music used in Convergence Movement congregations and communions is that the practices and music are 'understood', similar to the little mention of music in the New Testament, because, as some have suggested, the writers of the New Testament knew that their intended audience would already know the musicking of the day and, therefore, would not require a discourse on that topic? Finally, with the one exception of the spiritual 'Lift Every Voice and Sing' from a service within the UCOC, the few specific mentions of congregational musicking are either 1) to the 'Pauline musicking paradigm' of psalms, hymns, and spiritual songs or 2) to categories such as 'songs of praise and worship', i.e., contemporary/modern songs, 'liturgical music', and 'hymns', such as in Harper and Owen. Could it be that having the musical traditions of the three primary streams opens so many musical options to the clergy, music ministers, and congregants that a codification of such musicking practices is seen as a fool's errand?

To attempt answers to these questions, we will use utilise information gathered from a series of semi-structured interviews with clergy, music ministers, and laypeople of three congregations from one communion to act as case studies later in this dissertation. The final portions of this chapter will introduce the communion from which the three participating congregations hail: the Communion of Evangelical Episcopal Churches.

The Communion of Evangelical Episcopal Churches (CEEC)

'In the beginning…' is an often-used trope when discussing the 'origin story' of a person or group. From literally the opening of the Bible in Genesis 1:1 to Chuck Roberts' 1987 house music classic 'In the Beginning (There Was Jack)', the phrase – much like its fairy-tale analogue 'Once upon a time' – sets the stage for mystery, wonder, struggle, and celebration.

In the beginning of the Communion of Evangelical Episcopal Churches (CEEC), there was a vision; that vision was to see and experience the reunification of the various traditions or 'streams' of the Church catholic back under one roof, not as the possession of one particular group or denomination, but as the rightful possession of the Body of Christ and, furthermore, as an *anamnesis*, a re-membering, of who and what the Church was called to be. Not unlike the ghost of Mufasa chastising and reminding his son, Simba, in *The Lion King*, 'You have forgotten who you are and so have forgotten me…You are more than what you have become',[176] the founding vision of the CEEC was to help call the Church back to her founding essence, reminding her, 'You are more than what you have become'. This section will offer a summative history of the CEEC to this point and take a brief look at the 'Instruments of Unity', the overarching document related to the present organisation of the CEEC.

According to a 'short history [which] focuses on [their] initial history and growth', the CEEC 'was birthed as a result of a more general work of the Holy Spirit among the Christian churches which has become known as the "Convergence Movement", and sometimes referred to as the "Convergence of the Streams" renewal'.[177] Many of the early members of the CEEC generally point to one or more of the events, books, and/or individuals mentioned earlier in this chapter as the influence which compelled them to a journey of 'convergence'. Some point to Newbigin's missionary work as the catalyst, in which '[he] was a lone voice crying out for a holistic understanding of the nature of the Church of Jesus Christ that was born out of an apostolic missionary activity in the nation of India'.[178] Newbigin's work included 'the formation of the Church of South India', a union 'made up of 5 different denominations', which, through the apostolic succession of some 'Anglican bishops in India', created a

[176] IMDB, 'The Lion King (1994), James Earl Jones: Mufasa', Accessed March 24, 2023, https://www.imdb.com/title/tt0110357/characters/nm0000469.
[177] Michael Owen, 'Initial History and Growth of the CEEC', CEEC, 2009, PDF, p. 1.
[178] Ibid.

'united expression of the Lord's one Church, made up of those from differing streams, [which] was recognized by the Anglican Communion and brought into inter-communion with them',[179] thus offering a 20th century prototype of a 'reunited' Church. Some recall with great fervour the impact of Vatican II (1962-1965) and the Jesus Movement (late 1960s-early 1970s), when they were teenagers and 20-somethings. Through those and other happenings, like the Duquesne Weekend, the worship services of St. Luke's Episcopal Church in Seattle, and the chapel services at ORU, the doors were opened wider to what was eventually called 'ecumenism' or the 'ecumenical movement', by which fellowship or 'relations…are [seen as] the effort to seek Christian unity by cultivating meaningful relationships and understanding by and between the many different Christian Churches and Christian Communities'.[180] In assessing this overall movement in the wider Church, Owen offers this summary:

> It was through the fruits of the ecumenical movement, the charismatic renewal of the mainline Churches, and the Liturgical Renewal movement that was trans-denominational in its scope (and included the historic Vatican II Council of the Roman Catholic Church) that this understanding of the Church as one river made up of many streams, all necessary for the fullness of the river and the gladness of God's people, began to gain impetus.[181]

By the late 1970s, books by Webber (*Common Roots*) and Foster (*Celebration of Discipline*) added fuel to the fire that was kindled throughout this foundational era of the Convergence Movement. The final push for many was Webber's 1985 book *Evangelicals on the Canterbury Trail: Why Evangelical Christians are Attracted to the Liturgical Church*. In the original version of the book, Webber offered six reasons – 'A Return to Mystery'; 'A Longing for the Experience of Worship'; 'A Desire for Sacramental Reality'; 'The Search for Spiritual Identity'; 'Embracing the Whole Church'; and 'Growing into a Holistic

[179] Ibid.
[180] Archdiocese of Chicago Ecumenical and Interreligious Affairs, 'What are Ecumenical Relations?', Roman Catholic Archdiocese of Chicago website, Accessed March 24, 2023, https://eia.archchicago.org/ecumenical-relations/what-are-ecumenical-relations.
[181] Owen, 2009, p. 1.

Spirituality'[182] – as to why a number of evangelical Christians were gravitating in great numbers towards liturgical traditions, especially, in Webber's experience, the Anglican tradition. By the mid-to-late 1980s, 'many of our early church leaders in the Convergence Movement were independently discovering Robert Webber's books on this topic, unbeknownst to each other reading and discovering the same vision'.[183] Not only were people like Newbigin, Webber, and Foster inspiring 'early church leaders in the Convergence Movement' through their writings, but many of the early leaders were also being 'point[ed]… back to the writings of the early Church Fathers', and 'a common body of Scripture passages…giving scriptural language and confirmation to these discoveries and common hungers'.[184]

The jumping-off point for the CEEC was a series of 'late 1989 conversations' among four pastors in Oklahoma considered to be the 'founders' of the CEEC – 'Michael and Beth Owen, Wayne Boosahda, and Robert Wise';[185] these conversations 'began to develop concerning the need to go beyond the Charismatic renewal and incorporate aspects of the historic church into worship'.[186] The four clergy formed the core of 'these formal discussions', which 'began a concentrated effort to blend charismatic experience, biblical renewal, liturgical renewal, and sacramental worship'.[187] This could be seen to a greater degree 'as it related to the celebration of the Eucharist in the ancient church and their desire to see this restored in their experience of the contemporary church'.[188] It was in the course of these conversations that, as mentioned earlier in this chapter, Wayne Boosahda, according to what has been recorded and seen, 'was the first person to use the term convergence' to

[182] Robert E. Webber, *Evangelicals on the Canterbury Trail: Why Evangelical Christians are Attracted to the Liturgical Church*, 2nd edition, New York: Church Publishing Incorporated, 1989.
[183] Owen, 2009, p. 2.
[184] Ibid.
[185] Moore, 2019, p. 147.
[186] Owen, 2009, p. 2.
[187] Owen, 2009, p. 2.
[188] Moore, 2019, p. 147.

describe the fledgling movement.[189] The discussion among the four clergy, along with conversations in the wider Church, gave birth to the 1993 conference 'called "Treasures Old and New: The Convergence of the Streams of Christianity", sponsored by the newly formed and nascent Fellowship of St. Barnabas the Encourager which was overseen by then Fr. Wayne Boosahda'.[190] The conference, 'designed as a meeting place for many of those who were discovering the Convergence of Streams, and coming from Evangelical, Charismatic, Roman Catholic, Orthodox and Episcopal jurisdictions',[191] took place in Oklahoma City 'at the Church of the Holy Spirit, pastored by then Fr. Michael Owen and Rev. Beth Owen' and featured a number of individuals previously mentioned in this chapter as plenary speakers, including Revd Bob Stamps from ORU, the Revd Peter Gillquist of the Antiochian Orthodox Church, Dr Thomas Oden, Dr Robert Webber, and Professor Thomas Howard, along with 'the founders of the newly formed Charismatic Episcopal Church',[192] later known as the ICCEC. The conference which, by many accounts, 'was a watershed moment in the convergence movement's unfolding',[193] ultimately gave birth to CEEC. Both Michael Owen and Wayne Boosahda were ordained in the United Episcopal Church, yet both men felt the calling to work with more depth and breadth of the Convergence Movement than the United Episcopal Church's structure would afford. The two men and a third pastor, the Revd Dan Gincig, 'with the collaboration and encouragement of a number of other leaders, both within the United Episcopal Church and without, began to work prayerfully on developing ideas for a communion of Churches in which this [vision of convergence] might be more fully and expeditiously worked out'.[194] The result was the Ecumenical Communion of Catholic and

[189] Ibid.
[190] Ibid.
[191] Philip E. P. Weeks and Hugh Kaiser, *Non Nobis, Domine!: The Convergence Movement and The Charismatic Episcopal Church*, second printing, Philip E.P. Weeks, 2011, Kindle, Location 128 of 1990.
[192] Owen, 2009, p 2.
[193] Boosahda, 2011, p. 12.
[194] Ibid., p. 13.

Apostolic Churches, the direct forerunner of the CEEC, with Michael Owen and Dan Gincig consecrated as the first two bishops.[195]

Meanwhile, as Owen, Gincig, and Boosahda were forming their new communion in the wake of the 1993 'Treasures Old and New' conference, a number of Christians from The Episcopal Church (the American branch of the Anglican Communion) and a 'network of ministries that had been growing in it's [*sic*] understanding of convergence' under the leadership of Russ McClanahan began to develop

> the foundation and vision of a new communion of churches that would be tied to the historic Anglican spiritual tradition that would allow for the coming together of churches and leaders from all backgrounds who had a hunger toward experiencing and practicing this apostolic and prophetic vision of the convergence of the streams of the Church.[196]

McClanahan's group – christened as the 'Evangelical Episcopal Church' – contacted Owen about assisting in the consecrating and ordaining of their first clergy in Fredericksburg, Virginia, in October 1995.[197] After that event in Virginia, Bishop Owen was asked to serve as the first Presiding Bishop of the Evangelical Episcopal Church. By the end of 1995, the Ecumenical Communion of Catholic and Apostolic Churches and the Evangelical Episcopal Church merged into Evangelical Episcopal Church International (EECI).[198]

During 1996, the EECI saw 'a completely unexpected diversity of backgrounds, nations and motivations…involved in the rapidly expanding nature of the EEC'.[199] As the EECI continued to grow beyond the United States, 'the House of Bishops of the EEC came together' in early 1997

> to discuss the perceived need for a reconstitution of the EEC along more international lines, not just as a denominational expression centered [*sic*] in America, but as a truly international 'communion of Churches', identifying with the historic Celtic and

[195] Ibid.
[196] Owen, 2009, p. 2.
[197] Boosahda, 2011, p. 15-16.
[198] Ibid., p. 16.
[199] Ibid.

> Anglican spiritual traditions, but firmly committed to the vision of the Church as a convergence of many streams.[200]

During this meeting, the EECI opted for a change of name reflecting this change and growth and, thus, became the 'Communion of Evangelical Episcopal Churches'.[201] In addition to the ICCEC, there were other similar communions in existence at that time, including the International Communion of Christian Churches, under Daniel Williams, which eventually folded into the CEEC, and the Communion of Orthodox Charismatic Churches, which had 'an emphasis relating more to the Eastern Orthodox branch of the Lord's people'[202] and is not related to Union of Charismatic Orthodox Churches (UCOC).

The CEEC, like many denominations and communions, has seen both growth and diminishment of numbers of communicants, clergy, and congregations since 1997, at one point enumerating over 7,000 congregations worldwide across six continents, partly through the work of Archbishop McClanahan, partly through 'Archbishop Robert Wise's ministry expand[ing] into Eastern Europe and includ[ing] congregations in Canada, England, the US and Italy',[203] and partly through the work of the late Most Revd Duraisingh James, the former Archbishop of CEEC-India and the 'the fourth Presiding Bishop of the CEEC'.[204] Additionally, some jurisdictions have separated from the CEEC and established their own communions; those included in this list would be the CEEC.CHURCH, the UCOC, and the re-emergence of the EEC – now the 'Evangelical Episcopal Communion' – under McClanahan.

Regarding the development of 'the liturgical practice of the CEEC',[205] Archbishop Michael Owen's 2014 paper about the 'Four Rites' of the CEEC was among the first attempts

[200] Ibid., p. 17.
[201] Ibid.
[202] Ibid.
[203] Owen, 2009, p. 3.
[204] Ibid., p. 4.
[205] Owen, 2014, p. 1.

not to codify practice, but to offer a framework wherein congregations, in conversation with their respective bishop, could discern which rite most closely reflected either their current practice or the practice(s) they desired to engage. The introduction of the 'Four Rites' paper offers the following overview of the four rites:

> Rite 1 is completely rooted in the ancient practice of the church as well as in the Anglican Spiritual Tradition. Rite 2 also follows this basic pattern as well. While Rite 3 is not a fixed liturgy but follows the basic pattern that is in compliance with this statement and Rite 4 steps out of the fixed form of liturgy for pastoral and missional purposes.[206]

Parsing out the basic framework of the four rites, Owen goes on to state,

> The first two Rites reflect more fully the Canons of the CEEC while the other two Rites could serve as models under the pastoral direction of a bishop to facilitate the emerging scenarios of those who are approaching the CEEC, as well as building a bridge to others that have come to convergence through emerging models that have developed over the last few years.[207]

'Rite 1', Owen writes, 'follows the basic shape of the ancient liturgy that has been used in most post Vatican II/Liturgical Renewal versions of the various Anglican prayer books around the world', thus making it very familiar to those from Anglican backgrounds or familiar with the liturgical practices of Anglicanism.[208] Rite 2, says Owen, 'is still the basic outline of worship in the Roman Catholic Church as well as those in the Lutheran Church', which makes it 'very similar to Rite 1'.[209] 'Rite 3' is seen to be 'rooted in the form of the ancient liturgy…comprised of two primary parts: the Service of the Word and the Service of the Table' and containing a 'four-fold' shape of 'Gathering', 'Service of the Word', 'Service of the Table', and 'Sending',[210] which Owen describes like this: 'The beginning of the service, prior to the Word, is a time of gathering before God in praise, confession, and prayer. The ending of the service, following the Table, is when we receive God's blessing and are

[206] Ibid., p. 2. Writing mechanics are original.
[207] Ibid.
[208] Ibid., p. 3.
[209] Ibid., p. 4.
[210] Ibid., p. 6.

sent into the world to share the Good News'. Rite 4 is one that 'emphasizes [*sic*] a simple liturgy rooted in scriptural practices', which Owen remarks, 'allows for maximum creativity and can be contextualized [*sic*] to various situations to bring others into a deeper encounter with the crucified and risen Christ and an appreciation and practice of historic classical Christianity'.[211] A table of Owen's 'Four Rites' is as follows:

<table>
<tr><th>Rite 1: 'The Holy Eucharist'[212]</th><th>Rite 2: 'The Holy Communion (The Mass)'[213]</th><th>Rite 3: 'Ancient Future Worship'[214]</th><th>Rite 4: 'Emerging Worship Centered [sic] in Scripture'[215]</th></tr>
<tr><td rowspan="2"><u>The Word of God</u>
-Opening Hymn or Anthem
-Invocation
-Prayer of Preparation
-The Gloria
-Kyrie
-The Prayer of the Day
-O.T. Lesson
-Psalm
-N.T. Lesson
-Alleluia
-Gospel Lesson
-Sermon
-The Nicene Creed
-The Prayers of the People
-Confession of Sin and Absolution
-The Peace</td><td rowspan="2"><u>The Service of the Word</u>
-The Prelude
-Hymn of Invocation
-The Invocation
-The Confession of Sin
-The Absolution
-Kyrie
-Hymn of Praise - The Gloria
-The Prayer of the Day
-O.T. Lesson
-Psalm
-N.T. Lesson
-Alleluia
-Gospel Lesson
-Sermon
-The Nicene Creed
-The Prayers of the People</td><td>GATHERING: We come before God

The People come together in the Lord's name. There may be greetings, music and song, prayer and praise.</td><td>-Greetings in the name of the Lord; Romans 1:7, 1 Corinthians 1:1-3

-Spiritual Songs, Psalms and Hymns; Ephesians 5:19; Colossians 3:16

-Spiritual Gifts; 1 Corinthians 12-14</td></tr>
<tr><td>SERVICE OF THE WORD: We hear and respond to God's Word.

The Scriptures are opened to the people through the reading of lessons, preaching, witnessing, music, or other arts and media. Interspersed may be psalms, anthems, songs of praise and worship and hymns.</td><td>-Scripture Readings; Acts 2:42

-Preaching and Teaching; Acts 2:42, Acts 20:7, 1 Corinthians 1:18

-Confessing our Faith; Romans 10: 9-10, Ephesians 4: 4-6 Prayer; Acts 2:42, 1 Timothy 2: 1-4

-Praying for the Sick; James 5:13-15</td></tr>
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[211] Ibid., p. 6.
[212] Ibid., p. 3.
[213] Ibid., p. 5.
[214] Ibid., p. 6.
[215] Ibid., p. 7.

		Responses to God's Word include acts of commitment and faith with offerings of concerns, prayers, gifts, and service for the world and one another. This time may also include song, dance, instrumental music, other art forms as well as silence.	-Laying on of hands (and ordination); 1 Timothy 4:14, 2 Timothy 1:6, Acts 13:3 -Greeting one another with a holy kiss (Passing the Peace); 1 Peter 5:14
<u>The Table of the Lord</u> -The Offertory -The Great Thanksgiving (The Great Thanksgiving includes a dialogue [the Sursum Corda], a preface, the Sanctus and Benedictus, the Words of Institution, the Anamnesis, an Epiclesis a petition for salvation and a Doxology.) -The Lord's Prayer -The Breaking of Bread -Distribution of Communion -A Prayer of Thanksgiving -Blessing -Closing Hymn -Dismissal	<u>The Service of Sacrament</u> -The Sursum Corda -The Preface -The Sanctus *Roman Catholic - (Epiclesis, The Words of Institution, anamnesis, oblation, intercessions and doxology) *Lutheran - (Prayer of Thanksgiving and The Words of Institution or simply The Words of Institution) -The Lord's Prayer -The Peace -Agnus Dei -The Administration of Communion -The Post Communion Prayer -The Blessing -Closing Hymn -Dismissal	SERVICE OF THE TABLE: We give thanks and are nourished at his Table At the Table of the Lord the actions of Jesus in the Upper Room are reenacted: taking the bread and cup, giving thanks over the bread and cup (always including the Words of Institution) breaking the bread, and giving the bread and cup.	-Offerings and Collections; 1 Corinthians 16:1-2, Acts 2:44-45 -Confessing our Sin and receiving Forgiveness; 1 John 1:8-9, James 5:16 -Baptism; Matthew 28:19 -The Lord's Supper; 1 Corinthians 11: 17-34
		SENDING: We are sent into the world to serve as God's blessed people the people are sent out into ministry with the Lord's blessing.	-Blessings and Benedictions; Romans 15:33, Numbers 6: 22-27

While the selection of a particular rite for a given congregation's times of corporate worship may not inherently seem to impact congregational musicking practices, it should be

noted that many people would hold presumptions and assumptions as to the music that would stereotypically be associated with each respective rite, i.e., it would be assumed that Rites 1 and 2 would favour historic music sung chorally and accompanied by an organ or piano, with the clergy and leaders of the services dressed in a more formal sacerdotal manner, i.e., vestments, clergy collar shirts, and the like, and that Rites 3 and 4 might favour more contemporary music or music sung in the style(s) of popular music genres and accompanied by a 'praise and worship team', featuring guitars, drums, and keyboards, with the clergy and leaders of the services dress in a more casual, everyday manner. We will see the idea of instrumentation, song selection, and rite come into greater focus during our descriptions in Chapter 3.

As a final note for this section, one may wonder about the size or census of congregations in the CEEC and similar communions, as such factors can impact issues such as the locations of congregations, clergy-to-congregant ratios, the availability of musicians, and even which rite is used. At time of writing, the CEEC-USA has fewer than 50 congregations in the United States, yet some of its clergy are bi-vocational, non-stipendiary, and/or serve a congregation or ministry of a different denomination other than the CEEC or that is an unaffiliated church. Speaking at a pastors' colloquium held during October 2006 in Olathe, Kansas, USA, Leonard Sweet stated, 'The Church must grow both large and small'.[216] Sweet's meaning is that as the Church catholic continues to grow it is not only large congregations and so-called 'megachurches' that will be the sole proponents of change, but also smaller congregations and house churches; indeed, even at the writing of this dissertation, one of the latest designations for this practice of 'small Church' has been dubbed 'micro churches':[217] congregations whose main attendance is normally in the 10-25 person

[216] The author's recollection from Dr Sweet's presentation in October 2006 at MidAmerica Nazarene University and corroborated by other people who were present.
[217] Also stylised as 'microchurches', 'micro-churches', and 'MicroChurches'.

range and often not more than 35-40,[218] and who might meet in a 'non-sacred' location, like a school or coffee shop, or meet in a church building owned by another congregation. The CEEC holds that large works, small works, works in urban or metropolitan areas, and works in rural areas are all part of the fabric of their communion. Some congregations might number in the dozens or hundreds; others might fit in the 'micro church' or 'Micro-Altar'[219] category.

Conclusion

This chapter sets the context for the chapters that follow in this dissertation. This was accomplished by 1) introducing the Convergence Movement, an theology that intentionally seeks to bring together the major ecclesiological traditions of the Church, via writings from Newbigin, Bennett, Webber, Foster, the Catholic Charismatic Renewal, and stories of charismatics becoming Eastern Orthodox and Episcopalian; 2) giving an overview of convergence theology, including the 'three streams' of 'evangelical', 'sacramental', and 'charismatic'; 3) exploring what has been said about congregational musicking and convergence – an academic first – in three eras: the first or 'foundational' era (1950-1980); the second or 'growth' era (1981-2010); and the third or 'multiplication' era (2011-present); 4) offering a history and introducing the 'four rites' of the convergence communion at the focus of this dissertation, the Communion of Evangelical Episcopal Churches (CEEC).

The setting of this chapter is the context in which this dissertation takes place and the locus from which my argument the CEEC-USA's treatment of convergence as congregational musicking is derived. The chapter's broader picture traced the origins of the Convergence Movement from Newbigin's foundational work in the 1950s up through the 1990s. Next, I gave a brief introduction to convergence theology, specifically exploring the various terms

[218] Mosaic Church Nac, 'What is a MicroChurch?', 2023, Accessed March 31, 2023, https://mosaicnac.com/microchurches.
[219] Term used in the Diocese of St Anthony (CEEC-USA) for their new works church planting initiative. The Order of St Anthony, 'A Letter from Bishop Ed', email newsletter, March 21, 2023, Accessed March 31, 2023.

used to describe the traditions or streams of convergence, focussing on the three 'primary' streams, using the designations of 'Evangelical' (Smith and Foster; Newbigin: Protestant), 'Sacramental' (Smith; Newbigin: Catholic; Foster: Incarnational), and 'Charismatic' (Foster; Smith and Newbigin: Pentecostal).

Then, I compiled writings on the Convergence Movement regarding congregational musicking into three eras: the first or 'foundational' era (1950-1980); the second or 'growth' era (1981-2010); and the third or 'multiplication' era (2011-present). Themes that emerged from this section include: 1) many of the 'foundational' era writings reference 'worship' with Bennett giving insights into the congregational musicking practices at St Mark's Episcopal Church, leading to the conclusion that the focus was more on form and function of worship services rather than congregational musicking; 2) mentions of 'worship' in the Convergence Movement with little to no explicit reference to music or congregational musicking, leading to the question of if the reason the lack of references to congregational musicking in the Convergence Movement is that the practices and music are 'understood', similar to the lack discussion regarding music in the New Testament.

Finally, I gave a specific history of the CEEC, starting with the influences of Newbigin, Webber, and Foster and moving to the embryonic conversations among the Owens, Boosahda, and Wise. The end of this section discusses the 'four rites' of worship in greater detail, which will factor into the descriptions of this dissertation's participating congregations in Chapters Two and Three, as well as a very rough census of the CEEC-USA.

Having set the context for my argument regarding the CEEC-USA's treatment of its congregational musicking as a theology of convergence, the next chapter: introduces key players in this dissertation, the congregations of St Gregory, St Joseph, and St Raphael; describes my philosophical approach and methodology; describes issues or problems that arose during the research phase; presents data from semi-structured interviews with members

of St Gregory, St Joseph, and St Raphael regarding congregational musicking and convergence; gives observations of a series of livestreamed worship services from each congregation; and explores themes that rose to the surface of the research.

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Chapter Two – 'The sound of rescued ones'[220]: Methodology – Introducing the CEEC-USA, the Participating Congregations, and Semi-Structured Interviews

This dissertation argues that The Communion of Evangelical Episcopal Churches-Province USA treats its congregational musicking as a theology of convergence. The following chapter investigates the methodology and interview data used to underpin this assertion. In the sections below, I 1) introduce the CEEC-USA and the three congregations participating in this study: St George, St Joseph, and St Raphael; 2) describe my philosophical approach and chosen methodology, based upon the work of Creswell and Poth[221]; 3) describe issues or problems that arose during the research phase; 4) describe the review, compilation, and examination processes of the data; and 5) present data from qualitative research conducted via two rounds of semi-structured interviews with laypeople, music ministers, and clergy from St Gregory, St Joseph, and St Raphael regarding their church tradition(s) and experiences, congregational musicking, and convergence.

Before moving further into this chapter, three things should be noted in aid of full disclosure: 1) The three participating congregations are geographically located within the United States, and not congregations in any other country. The CEEC does permit and encourage variance and variety in corporate worship expressions based upon local customs, in accordance with the 'local' ordinary, or diocesan, bishop and the CEEC's 'Instruments of Unity'.[222] 2) I am an ordained clergyman – specifically an auxiliary bishop – in good standing within the Communion of Evangelical Episcopal Churches, canonically resident in CEEC-USA.[223] I acknowledge that my role as a clergyman within the CEEC-USA does colour my

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[220] David Crowder Band, 'O Praise Him', 2003.
[221] John W. Creswell and Cheryl N. Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 4th ed., London: SAGE Publications, 2018.
[222] CEEC, 'Instruments of Unity', The Communion of Evangelical Episcopal Churches, Accessed February 27, 2023, https://static1.squarespace.com/static/581e24b06a49638d950ca1fe/t/5da753247d2ed40ec0ee7e84/1571246887161/InstrumentsOfUnity1016.pdf.
[223] CEEC-USA, 'Provincial House of Bishops', The Communion of Evangelical Episcopal Churches-Province USA, Accessed June 25, 2022, http://ceecusa.org/house/. While not all of these roles will be found on the provincial website, at the writing of this dissertation, I serve as the Auxiliary Bishop to the Presiding Bishop; the

perspective and pure objectivity is not possible. Despite this, I stand in the long lines of clergy, theologians, authors, musicians, and musicologists who have observed, analysed, described, surveyed, and reported on their own respective special interest group(s). 3) All participation by congregations, pastors, worship leaders, and congregants was voluntary; furthermore, as I am an auxiliary bishop and not a diocesan bishop – that is, the head of a diocese – I do not have an 'ordinary' authority – i.e., I do not have a role that enables punitive actions – over any of the participants in the case studies.

Methodology, Introduction to the CEEC-USA, and the Participating Congregations

The CEEC-USA is one province, or jurisdiction, within the larger communion of the CEEC. While the CEEC-USA does, at present, have some 'extra-territorial' works under its oversight – that is, works and ministries beyond the geographic boundaries of the United States of America – most of the ministry work and efforts are within the United States. At the time of this writing, the CEEC-USA has seven dioceses – five full dioceses and two missionary dioceses – based in or headquartered out of the United States; five religious orders; institutional and military chaplaincy; and some smaller and gestating ministries. The congregations, orders, clergy, chaplains, and ministries are scattered across several states and may be found in a few major urban/metropolitan areas with populations in the 100,000s to millions, and in rural villages with populations of a thousand or less. Some clergy are employed full-time in their congregations; others are bi-vocational clergy, splitting time between their congregation and 'secular' employment; some are non-stipendiary clergy, either retired or fulfilling ministerial duties beyond full-time secular employment.

Auxiliary Bishop to the Provincial Bishop, CEEC-USA; the Auxiliary Bishop to the Diocesan Bishop, Diocese of the Restoration, CEEC-USA; the Endorsing Agent for the Commission on Chaplaincy, CEEC-USA; the Bishop Protector and a life-professed member of the ecumenical Dominican religious order the Order of the Companions of Christ, CEEC-USA.

The three participating congregations were selected by me from the congregations of the five full dioceses of CEEC-USA. An overview of the three congregations, whose names have been changed for the sake of anonymity, their observed rite (based on Owen's four rites from Chapter 1), and their 'size designation' – micro church (under 40 people)[224], 'smaller' church (40-100),[225] 'mid-sized' church (101-250),[226] 'large' church (250-750),[227] extra-large church (750-2,000), 'megachurch' (2,000+)[228] – is as follows:

1. St Gregory – This congregation is in a metropolitan urban city in the Southeastern United States. From my observations, St Gregory would most likely be designated as a 'Rite 1' or 'Rite 2' congregation. St Gregory meets in the building of another congregation and St Gregory's current census would designate them as a micro church. I have attended St Gregory in person.

2. St Joseph – This congregation is in a largely industrial metropolitan area the Midwest of the United States. From my observations, St Joseph would most likely be designated as a 'Rite 2' congregation. They share a building with another congregation and, based on comments from interviewees, St Joseph's current census would designate them as a micro church. I have not attended St Joseph in person.

3. St Raphael – This congregation is in a rural micropolitan town in the Great Plains of United States. From my observations, St Raphael would most likely be designated as a 'Rite 3' or 'Rite 4' congregation. St Raphael owns their own church building and would be designated as a 'mid-sized' to smaller 'large' congregation based on their current census, with observed weekly attendance hovering around 250-300 people. I attend St Raphael and am a member of the same.

All three congregations have been known to flow between the four rites at various times throughout the Church calendar year with solemnities, major feast days, and certain seasons,

[224] As defined in Mosaic Church Nac, 'What is a MicroChurch?', 2023, Accessed March 31, 2023, https://mosaicnac.com/microchurches.
[225] Aaron Earls, 'Small Churches Continue Growing – but in Number., not Size', Lifeway Research, October 20, 2021, Accessed June 16, 2023, https://research.lifeway.com2021/10/20/small-churches-continue-growing-but-in-number-not-size/.
[226] Ibid.
[227] Ibid. The top number of 750 was designated by me as the article did not give a top-end designation.
[228] Hartford Institute for Religion Research, 'Megachurch Definition', Hartford Institute for Religion Research, Accessed June 16, 2023, http://hirr.hartsem.edu/megachurch/definition/html.

such as Advent and Lent, frequently seeing the congregations shift to a more formal or 'high Church' rite.

The main involvement of the three congregations was two rounds of semi-structured interviews with a select group of clergies, music ministers, and/or congregants, using two sets of departmental ethics committee-approved questions as a starting point. The interviewees were selected from a pool of willing participants proffered by the leadership of each respective congregation. We now move to an explanation of the methodology utilised for this study.

Philosophical Approach

According to mixed methods researchers John Creswell and Cheryl Poth, there are four 'philosophical assumptions' that a researcher must address: 'ontological; epistemological; axiological; and methodological'.[229] The ontological assumption deals with 'the nature of reality and its characteristics', of which they state, 'Reality is multiple as seen through many views'.[230] These views of reality will come in the form of responses from individual interviewees, as well as the collective views of reality for the respective congregations and the province that the congregations represent. The epistemological assumption addresses definitions of knowledge, 'how knowledge is known', and how knowledge is gathered, i.e., fieldwork. This research is 'subjective evidence…obtained from participants', which is gathered via the 'researcher attempt[ing] to lessen the distance between himself or herself and that being researched'.[231] While I was able to engage in 'participant observation' by being 'immersed in the day-to-day lives of' some of the participants,[232] I do not have the same access with all the participants as many of them live far from me, ergo some of the interviews

[229] Creswell and Poth, p. 20.
[230] Ibid.
[231] Ibid., p. 21.
[232] Ibid., p. 90.

had to be conducted via Zoom calls. Axiological assumptions are based on values, both 'the value-laden nature of information gathered from the field' and 'the inquirers…report[ing] their values and biases as well'.[233] Additionally, I am an auxiliary bishop in the province in which the three participating congregations reside and work in the diocese of – and attend one of – the participating congregations, hence my epistemological position mentioned above. The final assumption is methodological, the shape or process of the research. As a qualitative study, it can be ascertained that '[the] logic…follow[ed] is inductive, from the ground up, rather than handed down entirely from a theory or from the perspectives of the inquirer'.[234] Indeed, despite the fact that I have a certain perspective and base of knowledge and experience, ultimately the outcomes will be 'inductive, emerging, and shaped by the researcher's experience in collecting and analyzing [*sic*] the data'.[235] The specifics of the chosen methodology will be discussed in greater detail later in this chapter.

The second component of my philosophical approach is its 'interpretive framework'.[236] As I belong to the same communion to which the participating congregations and interviewees do, it would make sense that the research methodology would employ a social constructivism or interpretivism approach as I have already indicated my desire to 'seek understanding of the world in which they live and work', specifically, the way in which my religious communion understands and embodies convergence through congregational musicking.[237] This choice of social constructivism can be seen through the data gathering: my interview questions are 'broad and general so that the participants can construct the meaning of a situation', the meaning of which Creswell and Poth note is 'typically forged in discussions or interactions with other persons', which I found to be the case.[238] The 'open-

[233] Ibid., p. 21.
[234] Ibid.
[235] Ibid.
[236] Ibid., p. 22.
[237] Ibid., p. 24.
[238] Ibid.

ended…questioning' enabled me to '[listen] carefully to what people say or do in their life setting', which allowed the semi-structured interviews to flow and move as the conversation dictated, not me. Through this philosophical approach, I am empowered 'to make sense of (or interpret) the meanings others have about the world' specific to this research.[239]

Defining Methodological Features

To unearth the themes of my research, I draw upon the methodology of Creswell and Poth.[240] Despite choosing a case-study methodology, there are several elements of ethnographic research present in this study: the congregations and individuals interviewed hold 'shared patterns of behavior [*sic*], beliefs, and language',[241] or as Titon says, 'local beliefs, practices, and meanings'[242]; as part of the examination of the data gathered, the researcher will be 'describ[ing] and interpret[ing] the shared and learned patterns of values, behaviors [*sic*], beliefs, and language of the culture-sharing group'.[243] Additionally, I utilised 'a gatekeeper or key informants' in all of the fieldwork sites.[244]

A case study methodology sets the stage to 'study a case (or cases) within a real-life, contemporary context or setting'.[245] While 'Stake states that case study research is not a methodology but a choice of what is to be studied' and 'Thomas argues, "Your case study is defined not so much by the methods that you are using to do the study, but the edges you put around the case"', Creswell and Poth agree with Denzin and Lincoln, Merriam and Tisdell, and Yin, regarding the case study 'as a strategy of inquiry, a methodology, or a comprehensive research strategy'.[246] Creswell and Poth 'choose to view case study research

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[239] Ibid.
[240] John W. Creswell and Cheryl N. Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 4th ed., London: SAGE Publications, 2018.
[241] Ibid., p. 90.
[242] Titon, p. 64.
[243] Creswell and Poth, p. 90.
[244] Ibid., p. 93.
[245] Ibid., p. 96.
[246] Ibid.

as a methodology: a type of design in qualitative research that may be an object of study as well as a product of the inquiry'.[247] Consequently, they define case study methodology 'as a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases)…through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case themes';[248] this 'data collection involving multiple sources' is accomplished through documents related to the CEEC and the CEEC-USA mentioned in the previous chapter, as well as the semi-structured interviews, in-person observations, and the viewing of livestream videos from the three participating congregations.

There are a handful of key features that are typically associated with qualitative case studies that factor into this research. The first is that the 'identification of a specific case that will be described and analyzed [*sic*]'[249] has been determined: convergence expressed through congregational musicking within the CEEC-USA. The use of multiple cases has been selected 'so that they can be compared'.[250] The second key feature is utilising a 'bounded' case, 'meaning that it can be defined or described within certain parameters'.[251] In the case of the present research, the parameters include:1) each congregation must be canonically resident (i.e., a member of) the Communion of Evangelical Episcopal Churches, Province USA; 2) each congregation must be geographically located in the United States; 3) the interviewees must be regular attendees/communicants of their respective congregations; 4) the interviewee pool is drawn from people who fall into at least one of these categories: layperson, worship leader/music minister, (senior) pastor, musician, elder; 5) the livestreamed

[247] Ibid.
[248] Ibid., p. 96-97.
[249] Ibid., p. 97.
[250] Ibid.
[251] Ibid.

services of four consecutive Sundays – those of February 2023 – were observed for each the participating congregations; and 6) an in-depth description of the services of 12 February 2023 was offered for each respective congregation's service(s).

The third key feature, 'the intent of conducting the case study', is likely the most important of the key features, as many would see it as the goal of the whole academic exercise.[252] There are two types of cases listed: an 'intrinsic' case and an 'instrumental' case.[253] The intrinsic case is one that is 'composed to illustrate a unique case, a case that has unusual interest in and of itself and needs to be described and detailed'.[254] An instrumental case approach 'may be [selected] to understand a specific issue, problem, or concern...and a case or cases selected to best understand the problem'.[255] Some might argue against the idea of an 'unusual interest' being present in the current research; weighing the two options, the current research would qualify as an 'instrumental' case, as there is 'a specific issue, problem, or concern' being addressed. A fourth key feature is developed as 'the researcher collects and integrates many forms of qualitative data, ranging from interviews, to observations, to documents, to audiovisual materials'.[256] In addition to the semi-structured interviews, I also have access to the websites of the respective congregations and to videos of services streamed and/or recorded and uploaded to social media platforms, such as Facebook and YouTube. Penultimately, the 'identifying of case themes...represent[ing] issues or specific situations to study' form part of the research as I sift through the interview data, documents, websites, and videos to discover what themes actual rise to the surface of the research. Finally, the key factors are assembled in the conclusion of this study and presented

[252] Ibid., p. 98.
[253] Ibid.
[254] Ibid.
[255] Ibid.
[256] Ibid.

as the ‘overall meaning’ of the research and offer ‘assertions’ regarding the ‘general lessons learned from studying the case(s)’.[257]

Issues Arising During Research

While the ideal situation would be that no issues or problems would arise during the research phase, that would be highly unlikely. Indeed, a few issues occurred during the interview process that impacted the original timeline of the research. The first issue that presented itself was selecting the case study congregations. As stated in Chapter 1, the CEEC-USA is not a large jurisdiction. I chose three congregations from different geographic locations in the United States and different population size areas. After the initial three congregations – St Raphael, St Gregory, and a third congregation discussed below – were chosen for the case studies, I contacted the leadership of the respective congregations via a ‘gatekeeper’ – either the senior pastor or worship leader, whichever I knew personally – to whom I gave a description of the project and asked for permission to utilise the congregation, clergy, worship leader, and congregants for the study. All three gatekeepers gave the approval for their respective congregation to participate in the study. After those gatekeeper contacts were established, I asked for names and contact information of the senior pastor and the worship leader, and members of their respective congregations that the gatekeeper thought would be interested in participating. This action was further complicated when the third congregation did not respond after the initial response from their gatekeeper. Multiple attempts were made to establish contact again with the gatekeeper of the third congregation. After trying and waiting for over three months, I made the decision to replace the third congregation with another congregation within CEEC-USA, that of St Joseph, which was quickly onboarded into the research process.

[257] Ibid.

The second issue was scheduling the interviews themselves. As I do not live in the same area as two of the congregations – St Joseph and St Gregory – and live in a different time zone than St Joseph, plus scheduling the first round of interviews was taking place at the beginning of the United States academic summer break of 2022, the scheduling and completing of the first round of interviews was a long process. The interviews from the nearby congregation of St Raphael were accomplished within the space of about two months; the other interviews were spread out over approximately eight months for St Gregory and five months for St Joseph, respectively. The interviewees come from different levels of employment, family structures, and the like, therefore the conducting of the interviews was somewhat at the mercy of their schedules. The hope, however naïve, was that the first round of interviews, the first of which was conducted mid-May 2022, would be accomplished no later than 1 September 2022. This was not the case: the final interview of the first round took place in January 2023. The second round of interviews took less time to schedule and accomplish, taking place between July 2024 and November 2024.

As technology was utilised during all interviews, it may come as no surprise to many people that I encountered struggles with technology. All sessions with the interviewees from St Gregory and St Joseph were conducted via Zoom with the account from my post as an adjunct professor at a local Free Methodist college; the interviews with the interviewees from St Raphael were conducted in person. The Zoom interviews were all recorded, with all interviewees granting permission for such. The issues with the technology came in two forms. First, I live in a rural part of the country and must rely on my smartphone to use Zoom or setup my smartphone to act as a mobile ‘hotspot’ for my laptop to use Zoom. Occasionally, the signal strength in the area could be impacted by weather and atmospheric conditions, causing the odd glitch or even a signal drop. I secured a broadband internet connection at an alternate location in a nearby town for one or two of the interviews. The

second issue had to do with the Zoom account itself. In addition to the Zoom recordings for St Gregory and St Joseph, all the interviews had my typed or handwritten notes and an audio recording redundancy in place, either via a smartphone recording app, OtterAI, GarageBand recording software, or Audacity recording software. The audio recording redundancy proved vital as my teaching Zoom account has an institutionally mandated automatic deleting of cloud recordings after a certain window of time, somewhere around 6-8 weeks post-recording. The first Zoom interview recording, with an interviewee from St Gregory, was auto-deleted. Fortunately, I was able to rely on the audio recording redundancy to obtain data from this first interview. After this incident, I made it a habit to download the Zoom recordings and transcripts within a couple of days of recording an interview.

A fourth issue was the availability of the interviewees. During the process of the research, some interviewees had moved away from the participating congregation they had been attending when first interviewed and were not attending the congregation when the second round of interviews began; others were traveling and observing different schedules due to work, making them unavailable for follow-up conversations. The data from both interviews, therefore, was utilised to reach the compiled data.

Review, Compilation, and Examination of Data

I obtained transcriptions of the completed interviews either via Zoom transcription or OtterAI transcriptions of the audio recording. I reviewed the transcriptions whilst listening to the respective interview to make any necessary corrections, especially homophones; words and names that aren't part of an 'everyday' lexicon that could confuse OtterAI; and moments where technology glitched and rendered a transcript 'speechless', so to speak.

I compiled transcriptions by entering responses in a spreadsheet. The first spreadsheet page included the personally-identifiable information for each interviewee – one category of

which, liturgical role, was permitted by interviewees to be included in the study's data – and the answers given to any of the interview questions. The second spreadsheet page contains other questions that I asked as part of the natural progression of the semi-structured interviews and the answers to those questions. Word documents were used to compile data and information in a more easily readable format. The information from these documents were then analysed for themes, phrases, and concepts, which will be explored later. As an aside, I would like to note that all the interviewees expressed that they enjoyed the process; several of them remarked something along the lines of 'You're making me have to think!' with a smile or chuckle, or 'Wow, I'm going to have to think on that for a moment'. A handful of interviewees said the process had given them something to think about and further reflect upon after the interview concluded.

Chapter 1 offers us some of the 'what', 'who', 'where', and 'why' of this dissertation: congregational musicking as convergence ('what') embodied by the people within CEEC-USA ('who'), specifically the congregations of St Joseph, St Gregory, and St Raphael ('who', 'where'), as this dissertation argues that the CEEC-USA treats its congregational musicking as a theology of convergence ('why'). This chapter offers us some of the 'when' and 'how' – over the course of Zoom and in-person interviews and the methodological approach – case studies that address 'ontological, epistemological, axiological, and methodological' assumptions[258] via a framework which 'seek[s] understanding of the world in which [the interviewees and congregations] live and work', specifically, the way in which their religious communion understands and experiences congregational musicking ('how').[259] This takes us into the semi-structured interview data and observations of services, and will coalesce into

[258] Ibid., p. 20.
[259] Ibid., p. 24.

answers of 'how' the CEEC-USA embodies their understanding of convergence through their congregational musicking and why that is important to their understanding of who they are.

There are four final caveats before exploring the data. First, as the CEEC was established under that name in 1997 and existed under a different name prior to that, it is rare to find anyone born before the turn of the 21st century who is a 'cradle' CEEC member. As such, all the people interviewed for this study came from a Christian denomination and/or tradition other than convergence and the CEEC, which was part of the basis of Question 1 from the first round of interview questions: 'Tell me about your story with congregational music and worship'[260]. The Christian backgrounds of the interviewees included denominations and traditions that would fit in under one or more of the three primary traditions/streams discussed in Chapter 1: evangelical, sacramental, and charismatic.

Second, the three congregations differ in their collective backgrounds regarding their genesis and entry into the CEEC. St Joseph was established in 2019 as a church within one of the dioceses of the CEEC-USA.[261] St Gregory was established in 2014 as a church plant from a non-denominational congregation that entered the CEEC-USA itself after St Gregory was planted and before St Gregory entered.[262] St Raphael was founded in the 1950s as a Pentecostal Holiness congregation and entered the CEEC in 2004.[263]

Third, not all recommended interviewees were available to participate in the study; additionally, not all of the interviewees were still at their respective participant church or were unavailable due to life circumstances when the second round of interviews were being conducted, therefore the number of interviewees from each congregation – both the congregations individually and as the total for the study – is the quorum for this study.

[260] SEE APPENDIX A: Sample Interview Questions.
[261] Received via text message from the St Joseph contact, 19 May 2023.
[262] Received via text message from the St Gregory contact, 19 May 2023.
[263] The author's first-hand knowledge of St Raphael's history.

Finally, the personally-identifiable information utilised is the indication of the 'liturgical roles' of the interviewees. To avoid saying 'One interviewee said…' and 'Another interviewee said...', alpha-numerical designations and gender-neutral pronouns, i.e., they/their, are used to refer to the interviewees for a better narrative flow that still obscures personally-identifiable information, other than their liturgical role. The five liturgical role designations are:

'P': senior pastor.
'W': worship leader.
'L': layperson.
'M': a member of the music team who is not the worship leader.
'E': an ordained elder who is not the senior pastor, whether or not they are on staff at the congregation.

Each will be noted with their congregational identifier ('G' Gregory; 'J' Joseph' 'R' Raphael) before their numeric designation and their liturgical role identifier, i.e., 'T1-W said…'. The individual designations are:

St Gregory interviewees: G1-L, G2-P, G3-W, G4-M, G5-L, G6-L

St Joseph interviewees: J1-W, J2-P, J3-L, J4-M

St Raphael interviewees: R1-M, R2-E, R3-W

We now proceed with an exploration of the data gathered from the interviews to hear from the people of the CEEC-USA themselves as to their understanding of convergence through their congregational musicking.

The Semi-Structured Interviews

The First Round: There were twelve questions for the first-round interviews. These questions ask interviewees about 'their experiences with music, worship, theology, and technology'.[264]

[264] SEE APPENDIX A: Sample Interview Questions.

The ethnographic bent of this study informed the use of 'semi-structured interviews' as they would allow 'quite a bit of room for organic conversation''[265]. The twelve questions are[266]:

1. Tell me about your story with congregational music and worship.
2. What is it about singing and making music together that is valuable in your experience(s) of congregational music?
3. How does God make Himself present in/through the music?
4. How do you feel when you worship through song in church?
5. How would you describe your local congregation? How would you describe the aesthetic or 'feel' of your weekly congregational worship services?
6. What genre(s) or style(s) of congregational church music are used most frequently by your local congregation? Please feel free to include the names of songs, 'composers, songwriters, bands, churches, and/or artists.
7. Name three songs (regardless of how old/new they are) that have been used for times of congregational worship in your local congregation within the past few years which have been meaningful to you. What do these songs mean to you?
8. What significant occasions in church can you think of that worshipping through song played a part in? How did worshipping through song affect those occasions?
9. What difference, if any, do you feel when worshipping through song in church versus worshipping with the same songs away from church, such as at home/in the car or during a livestreamed/pre-recorded service?
10. How do you feel if you can't sing together with people in church?
11. What do you think is the importance or significance of participating in congregational musical worship?
12. What are your expectations of the songs used in congregational worship at your local congregation?

Due to the allocated 30–40-minute window for each interview and the semi-structured nature, not all questions were asked directly of each interviewee; indeed, Question 5 wasn't asked of anyone as many interviewees subsumed the question into their answer to Question 1, Question 2, or a subsequent discussion.

Question 1, *'Tell me about your story with congregational music and worship'.* – As mentioned above, the backgrounds of these non-cradle CEEC-USA members include denominations and/or traditions from each of the three major streams mentioned in Chapter 1: evangelical, sacramental, and charismatic. Due to the different backgrounds, it should come as no surprise that the interviewees also had different experiences related to

[265] Ibid.
[266] Ibid.

congregational musicking. Many grew up singing from hard-copy hymnals; some recall primarily singing whatever was ‘contemporary’, ‘modern’, or current in the moment, whether ‘praise choruses’, ‘praise and worship music’, or contemporary Christian music (CCM). Some recall experiencing the so-called ‘worship wars’ that existed in the Western Church in the late 1970s through the early 2000s – as many Western Christians sought to explore new music and musical expression(s), complete with amplified instruments, such as electric guitars and keyboards, and the controversial drum kit – either in the Western Church as a whole or within their respective local congregations,.

Question 2, *‘What is it about singing and making music together that is valuable in your experience(s) of congregational music?’* – First was a sense of ‘togetherness’, ‘unity’, or ‘community’ perceived or seen during times of congregational musicking; G1-L states that it was one thing if they were singing at home, however the singing was ‘intensified when doing that in a community. R3-W implies the analogy of the ‘body of Christ’, referencing the local community and the Church catholic.

Second was the ability of congregational musicking to set a mood, ‘create an atmosphere’ (J1-W), or open ‘a gateway into the spiritual realm’ (R2-E), which ‘brings me into the presence of God...in a way that I'm not sure anything else does’ (G6-L). This idea of mood, atmosphere, and gateway echoes in statements regarding the ability to be ‘free in the presence of God’ (R3-W): ‘we're hearing from him [God], we're pouring back out this conversation’ (R1-M); ‘regardless of the length of time singing congregationally...there's still that spirit moving openness’ (J2-P); and ‘There's this mystery that happens when bodies are in a room…focusing their selves, like, on the divine’ (G3-W). Furthermore, interviewees note that congregational musicking ‘can touch our souls in ways that sometimes words can't’ (G1-L). G6-L went so far as to say, ‘To be without music [in] a worship service would be very challenging for me’.

Question 3, *'How does God make Himself present in/through the music?'* – In some ways, Question 3 solicited ideas that were very similar to some of the answers for Question 2: R2-E, who previously mentioned the use of congregational musicking as a 'gateway', states, 'The music itself is just one tool that creates an atmosphere for the presence of God to draw us into, doesn't draw him in...He makes himself known'; they also mention the ability to be 'free in the presence of God' in Question 2. R3-W says that there was a feeling to be 'free to move to the altar' to worship God.

Naturally, other ideas were expressed. G1-L declares that it is a 'visceral experience, like the goosebumps the emotions and, you know, it's like I feel like a physical welling up right that happens'; G2-P also notes the visceral quality: 'It's a very visceral experience to sing and to sing as one, and to be united with the same breath almost'. J1-W states that they felt 'in the zone' as they engaged with God through music; similarly, R3-W states that '[even] when the music is blaring' in a congregational service, God is present through '[the] still, quiet voice to me'. Ideas of place came into the interviews. J3-L says, '...when we come to a service, and we come into that space of worship…there's something about the element of music that can open up our heart...our soul'. R2-E says one place they experienced this was through the lyrics of a song and people responding to the lyrics, i.e., 'people praying for one another', echoing the 'free[dom] to move to the altar' (R3-W).

One major theme from this question was the idea of the formative ability of congregational musicking. G3-W remarks that 'a piece of it is content-based', while G4-M notes that the way(s) in which God manifests Himself to them in or through music has changed, from their personal experience it is 'submitting myself to God's formation'. J4-M notes that through congregational musicking and worship they had a greater understanding of 'the theology of…the total Christ, in Christ being [the head and] us being [the] body...it's very sacramental to me now'; J4-M elaborates by saying, '...through the music our souls are being

somehow nurtured whether that is through the gift of healing or prophecy or just contemplative moments in the church I think presence is manifested there and...the music becomes the medium, is a means of grace...it accomplishes what it's communicating'.

Question 4, '*How do you feel when you worship through song in church?*' – This question revealed the breadth and depth of the humanity of the interviewees. The answers to this question unveiled the struggles that many Christians, whether they want to admit it or not, encounter in times of congregational musicking. G1-L points out that family and work responsibilities can cause a sense of distraction and burden that is carried in with the worshipper to the service; G3-W declares there is 'a battle' going on at times, especially if one is in a frame of mind that is 'evaluating' or 'judgmental', particularly when visiting a different congregation: 'It's not about the [musicians]. It's not about the tones [their] using. It's, like, I'm there. But yeah, emotionally, it's hard. It's hard to leave...a new worship service of a new church because I always feel like "I don't know if I made that about God"'. R3-W concurs with G3-W: 'I was more aware of what was going on, you know, what's that person doing? What's this person doing? That note? Why, you know, so...I tended to be distracted'. G2-P notices the songs being sung by the congregation had the ability to uncover thoughts and emotions: 'I feel like it depends on the song like what we're singing. How...like the context that it feels like the words fit into in my life'.

Other interviewees noted feelings of consolation. While G1-L notes the potential distraction of family and work responsibilities, they also note, 'A lot of times...it's almost like a transcendence in a way, right?...I really like to close my eyes...worship, like, it definitely can be a very emotional experience and...it's really refreshing; it kind of fills me up'. Indeed, emotions play a key role in the answers to this question: J1-W remarks they feel 'calm'; J2-P says, 'I get excited…I love it...I feel like music is a direct extension for what's happening inside'; G4-M observes that they are '...getting more emotional in worship the older I get',

which they ‘think is...healthy and is a helpful thing’; G2-P offers that they experienced a ‘warmth’ and a feeling of ‘surrender’ as they sing with others in their congregation; a final thought came from G3-W: ‘We're all here to like, be shaped, and I'm like, really, I think gratitude is a really good, and it's best. It's just gratitude’.

Question 5, *How would you describe your local congregation? How would you describe the aesthetic or ‘feel’ of your weekly congregational worship services?* – As stated earlier, this is the one question that did not have any answers to it and was not directly asked as many interviewees subsumed the question into their answer to Question 1, Question 2, or a subsequent discussion, therefore it will be skipped at this point.

Question 6, *What genre(s) or style(s) of congregational church music are used most frequently by your local congregation? Please feel free to include the names of songs, composers, songwriters, bands, churches, and/or artists*. – Interestingly enough, there was very little discussion regarding this question. There were two interviewees who gave some direct answers: G4-M mentions songwriters and musicians The Brilliance, Liturgical Folk, and Sandra McCracken, and G6-L adds Elevation and All Sons and Daughters.

Question 7, *Name three songs (regardless of how old/new they are) that have been used for times of congregational worship in your local congregation within the past few years which have been meaningful to you. What do these songs mean to you?* – This is another question that did not receive many responses. R1-M recalls some of the music that they heard over the years which seemed to ‘speak’ to what they were experiencing at that time: ‘I had this music, this worship music that was so alive to me, that spoke to my, my soul, based off of where I was, and what I had been a part of, and what God had revealed himself to me. Yeah, so it just was real’. J2-P mentions the song ‘Oceans (Where Feet May Fail)’ by Hillsong UNITED and ‘old school’ songs – presumably songs from the 2000s, 1990s, and 1980s, following after Harper’s thought that songs like these ‘usually have a relatively brief shelf-

life' and 'feel dated after a few years'[267] – as being meaningful, noting that 'different songs that move me for different reasons'

Question 8, *What significant occasions in church can you think of that worshipping through song played a part in? How did worshipping through song affect those occasions? –* While only obtaining two responses to this question, the responses are interesting in that they seem to cover two different occasions: individual or 'small-scale occasions' and corporate or 'large-scale occasions'. G1-L expresses that some songs recalled memories and certain small-scale occasions of life: '...it's like smell, right? Your memory, it's, it's the certain songs really bring those things back...Like some of the struggles that we were going through...then they [the songs] meant a lot, right? And so [much] that I would continue to sing some of their songs throughout the week or kind of, you know, meditate on [the] lyrics'. J3-L acknowledges the small-scale occasions – 'I think that the songs we sing matter…it certainly helps reorient my heart for worship, and to help me focus on the present moment of why we're in church, and what we're there to do' – yet J3-L also framed those small-scale occasions in the context of large-scale occasions: 'The music of church has definitely opened up [its ability] to hear from God at the table [The Eucharist]...Think of all the...liturgical times. Advent, Christmas, Easter resurrection...So those, of course, are all...very meaningful and special as well'. This demonstrates that neither type of 'occasions' is exalted or placed above another; this is a 'both/and' rather than an 'either/or'.

Question 9, *What difference, if any, do you feel when worshipping through song in church versus worshipping with the same songs away from church, such as at home/in the car or during a livestreamed/pre-recorded service? –* This question, while heavily influenced by the COVID-19 pandemic of 2020-2021, also ties to the century-old history of Western religious broadcasting, wherein congregations have broadcasted, primarily their weekly

[267] Harper, p. 4.

worship services, whether on radio, television, the internet, and social media. As such, the phenomenon of congregational musicking has, somewhat, been moved from merely an *in situ* experience and co-opted into one that could be said to exist 'outside of time and space'.[268] With that said, interviewees made the following observations: G1-L says, '...sometimes it's a song from Sunday, Sunday morning, that just kind of, like, will resonate with me throughout the week, and for me it's more of, like, you know, maybe I'm at home alone and I started singing, right? I may be doing the dishes...but just singing that song…'; G1-L notes the ability congregational musicking lingering from Sunday to elicit 'almost kind of like a mindfulness'. R1-M reiterates the idea of 'that open gateway to his [God's] presence', and as the service goes on 'we're singing different songs...And most of the time, when I walk into the service, I instantly begin to pray in the Spirit concerning the worship that we're saying the songs...that it will have impact and it will be an open door to somebody...[and] help us to recognize and connect with the presence of God that's already there', which they capped off by saying you 'can't replace the coming together, face-to-face'.

R2-E comments that '[the] song itself makes a difference' in that it can cause a 'change in atmosphere of the people', yet that the musicking could be just 'as impactful one on one as [it] is congregationally'; regarding 'congregational' worship online during the COVID-19 pandemic, R3-W notes that a lot of people at St Raphael 'had a hard time watching a screen', however, they also noted that '[w]hether that was music' or other elements of a typical worship service, 'a lot of stuff [was done] at that point in time to interact with people'. J2-P expresses appreciation for all that churches around the world, especial St Joseph, did regarding recording and livestreaming services during the pandemic, yet they noted that 'over time there became a void. You know, there's just this void of not

[268] With thanks to Father Michael O'Loughlin of the *What God is Not* podcast (https://whatgodisnot.com) for this phrase.

being present with my family. You know, my church family, and…it's just definitely more beautiful, more powerful'. Furthermore, J2-P says, 'Yes, it's...a great tool. It's...wonderful if we have someone in the congregation that is, is ill and cannot make it, like, I'm all for using and incorporating technology...but forever, you know, to never like. You know, we are the body of Christ'.

R1-M comments that the livestreamed/pre-recorded services are a 'type of outreach...in an age, so we're just go, go, go', the result of which they said is 'we facilitate that kind of experience...we need to be super aware that we are touching lives, beyond the walls, and that we are connected to those people. And so, when I am in that reality, I think it's changed my perspective of how I view it personally, is that it's not just the people in the room…'. J4-M admits 'there's just differences in distinctions between being in a room, which has happened, from the beginning of music...And I'm also...feeling something in that space that won't be able to be represented [via livestreamed/pre-recorded services] because [of a lack of] embodiment'; and even though they said that for them, 'Even if I listen to a lot of very live streams even the best of them, it cannot substitute for being in the room', yet 'I don't think there's any kind of superiority between the two; I do think there is...an order to it where it has to be embodied first'. G4-M agrees with J4-M and R3-W, likening pre-recorded musicking to 'devotional singing' and finding that livestreamed services are 'good for those who need it, i.e., "shut-ins"' and are 'not a replacement for *in situ*, just different'.

Question 10, *How do you feel if you can't sing together with people in church?* – A few of the interviewees alluded to this when responding to earlier questions. J2-P remarks in their response to Question 9 that they feel 'over time there became a void. You know, there's just this void of not being present with my family'. R1-M says in Question 9 that you 'can't replace the coming together, face-to-face'. G5-L says, 'I hadn't thought about it. I mean, now that I think about it, I missed it. But I, I don't know that had you asked me that pre losing it, I

would have. I don't know, because I don't know that I valued it as much as I do now that we're talking about it and thinking'. G6-L speculates a little on the effect that the pandemic had on the feeling of times of corporate worship post-pandemic: "when we went back, our worship was pretty conservative" or less demonstrative compared to pre-pandemic.

Question 11, *What do you think is the importance or significance of participating in congregational musical worship?* – The answers to this question varied somewhat, yet some themes began to emerge, which will be addressed more fully later in the chapter. G1-L states very plainly, 'Because...that's the point'; they went on, stating, 'I mean you can have worship by yourself, but part of coming to...church on Sunday morning is that we're joining us together, we're being the Church...I think it's a transcendence...maybe it's a personal transcendence, but I think, also for, like, the church to joining the voices together, it becomes something else'. J1-W notes '[t]here's always been music...religion always has rhythmic melodic element' and that this occurs 'despite denominational preferences'. R2-E turns to a different facet of G1-L's thought: '...the significance is to praise God for what He has done what he is doing and what he will do...The obvious [bit]...is that we've made it into what the song does for me, instead of realizing...you are God, hallowed be your name. We give you praise and honor [*sic*] and glory. Like that's the…importance of, of worship'. J3-L picks up on G1-L's thoughts, too: '[People] should come…and be a part of it, and that as you participate and, or not; maybe you don't participate, but you just observe. You submit yourself to being in the room, and maybe just commit yourself to being open to what's going on that you might find yourself...singing along...'. J4-M takes the communal aspect to different facets, the first based in eschatology: 'It would look like all the saints and angels gathered around the throne as...we sing in, as scripture tells us, you know, with a unified voice'; J4-M's second thought is based in acoustics '...one of the things that makes music…are the reflections of it and the harmonics of it…the reason we why we hear [instruments]

differently, is because there's harmonics happening...and I think what...we find in the end is...a chorus, it's choral, choral ensemble is like all the saints...'. G2-P says the importance had to do with 'becoming more and more of who, like, Christ has made me to be as a human, but especially, like as a member of his body, like with one another. When we do that...it's just...fulfilling what we are meant to be and participating in'. G3-W says that the gathering is partly a response to the life of Jesus Christ as found in the Bible and how that impacts the human experience, 'and music that is written around that, or...in response to that...we should join in with, because then...[a] worship gathering is forming us by that story and a worship gathering includes music'. G4-M agrees with G3-W's 'forming' idea: 'The songs are formative, so sing at your own discretion; congregational singing is a form of intercession or evangelisation, even within a congregation'. G5-L and G6-L also note the 'commonality' that 'brings people together' as a result of 'a joining', 'an essence of combined hearts and minds' via 'all focussing on the same thing'.

Question 12, *What are your expectations of the songs used in congregational worship at your local congregation?* – Music and song preferences have been one of the dividing elements of congregations and parishes since before the 'worship wars' of the 1980s and 1990s, the Jesus Movement, and the Second Vatican Council of the 1960s, so it should come as no surprise that the interviewees who had an opportunity to answer this question would have opinions and expectations. G4-M first states their expectations via questions: 'Are our songs rooted in the Christian tradition? How are they forming people? Creative expression needs to stay within those boundaries...whatever we're singing on that Sunday [my hope] is that we are consistent and connected with the Christian story. And we're able to sing it together'. J3-L also speaks of the expectation of participation: 'I think...the expectation is that whatever songs we choose, or whatever songs that we commit ourselves to singing together, that it would be something that we can all do together...that it's not [just] something that

those who have practiced [*sic*] and have microphones can do, but that those who are part of the congregation cannot'. Conversely, J2-P remarks, 'I show up without expectation'; they also appreciated how the music team might 'get caught up [and] throw in something else…so it is always kind of a surprise and random', and ended by expressing more of the charismatic tradition of the Church, saying 'I don't think the church should be like so rigid and so structured'. R3-W echoes G4-M and J3-L: 'The simple answer is just the freedom to worship for the congregation...I would love it if it's an easy worship set to experience [and] participate in'. Finally, G1-L adds a sentiment that could be expressed across all roles in the congregation: 'I hope that it's [the song is] something that is familiar that way I don't have to focus so much on learning it and, and I can...kind of, like, transcend, that transcendence, right? I like being able to move beyond just the words'. G1-L ends this thought by saying, 'If it's not something that's familiar than I hope that it's something that's easy to learn...[so I'm] not as distracted by, you know, all these random harmonies or a little riffs or whatever'.

The Second Round: After reviewing the data from the first round of interviews, it was obvious that much was discovered regarding the interviewees' thoughts and feelings about worship/worshipping, church music, and congregational musicking; however not as much was uncovered regarding congregational musicking itself, including the experiences of the individual interviewees – both in their prior church experience and their CEEC church experience – and the congregations themselves. It was decided that additional interviews should be conducted to ask questions that would investigate deeper into the ideas around congregational musicking. I followed the same procedure to gain approval for this round of interviews, submitting the following questions for approval[269]:

1. How do you describe your role in your home church?
2. What kinds of music-making did you encounter in your previous denomination or church prior to coming to your current home church?
3. What kinds of music-making are you encountering now in your present church?

[269] See APPENDIX A: Additional Interview Questions for Ethics Review.

4. What are the similarities/differences between music-making in your current home church compared to what you experienced before?
5. What are the various musical choices being made in your home church, who makes them, and how?
6. (What activities do you observe during services?)
7. May I (the researcher) have your permission to list your role in your home church alongside your anonymised code when talking about the research (i.e., I-T7, layperson)?[270]

The second round of interviews began in July 2024, and took place via Zoom, phone, and in-person. As with the first round of interviews, the second round of interviews were recorded, and transcriptions were made either via OtterAI or Zoom's auto transcription option.

Question 1: How do you describe your role in your home church? – As seen earlier in this chapter, the anonymised codes were adjusted based on the information from the second round of interviews, as well as reviewing the information from the first round of interviews. Some of the interviewees may fit within two roles – such as a worship leader that is an ordained elder on staff at their church, yet they are not the senior pastor – however, I decided the designation of an interviewee's role would be based on 1) how the interviewee primarily saw their role in their congregation, and 2) if their role did not fall in any of the other four categories (P, W, M, E), then they would be designated as 'L', a layperson. Thus, when J4-M indicated that they were a member of St Joseph and on the music team, their designation was in the 'M' category rather 'L' category. A breakdown of the categories of roles and people in them is as follows:

Senior pastors ('P'): G2, J2
Worship leaders ('W'): G3, J1, R3
Laypeople ('L'): G1, G5, G6, J3
Music team members ('M'): G4, J4, R1
Elders ('E'): R2

In the case of St Joseph, as J1-W and J2-P co-pastor the congregation, it was decided that J1 would be designated as a 'worship leader' in the study since they were identified – by

[270] As seen earlier in this chapter, the anonymised codes were retrofitted for the data from the first round of interviews, now offering the interviewee's church, interview order number, and liturgical role in the code, i.e., I-T1-W, which supersedes the 'I-T7, layperson' layout.

themselves and others – as co-pastor and worship leader, and J2 would be designated as a 'pastor' in the study since they were identified – by themselves and others – as co-pastor, liturgist, and the one who led the service.

Question 2: What kinds of music-making did you encounter in your previous denomination or church prior to coming to your current home church? – As stated earlier, none of the participants are 'cradle CEEC', therefore, as would be expected, there were different responses to this question. Interviewees report backgrounds in charismatic/Pentecostal congregational musicking (G2-P, G5-L, G6-L, J1-W, J2-P, J3-L, R2-E, R3-W); stereotypical 'evangelical' musicking of the latter part of the 20th century, i.e., late-19th to mid-20th century hymns and gospel songs, along with mid-to-late 20th century choruses (J2-P, R1-M, R3-W); and pre-late-19th century hymns, anthems, and service music in more liturgical/sacramental settings (J4-M, R2-E, R3-W).

Question 3: What kinds of music-making are you encountering now in your present church? –

1) Intentionality: Some interviewees say their congregation's congregational musicking was 'very intentional' (G2-P; G5-L), that the 'elements within [the liturgy were] supported musically' and, although '…there's fewer songs they seem to be intentional songs' (G2-P).

2) Both/And, Not Either/Or: Some interviewees state that they 'still carried that DNA' from their previous musicking experiences with them (J1-W), and that DNA is still present regardless of the liturgical rite or outward expression.

3*) Differences from Prior Experiences Aren't Bad*: Whilst some interviewees say they 'don't actually recognize some of the things that we sing on Sunday' compared to their earlier church experiences (G6-L) and the number of musicians is smaller and the arrangements of songs are different (J2-P), interviewees report that the feel was 'more intimate' yet was still

very ‘spirit-led’ (J3-L), and that they experience ‘a more free expression of music in the neo monastic [convergence] setting versus any mainline denomination…in any other past experiences’ (J4-M). This spirit-led and freer expression is not limited to adults, as children are encouraged to participate (J2-P), and teenagers are being trained to lead (R2-E).

Question 4: What are the similarities/differences between music-making in your current home church compared to what you experienced before? –

1) Intentionality: This theme pops up again (G2-P, J1-W, R2-E) as congregations become more intentional about the songs they choose – including theological content (R3-W) – and where they are placed in the liturgy, including asking questions like ‘What are we saying?’ regarding the musicking (J1-W).

2) Convergence Matters to Musicking: ‘I definitely think it's [congregational musicking] more of a vital role in this setting in the convergence, neo monastic setting than it is in anything else’ (J4-M; and G2-P, R1-M).

3) Musick Local: There is value placed on musicians and music leaders who know the congregation and the context in which they are ministering, rather than someone ‘brought in from a denominational sense to the lead the music’ (R2-E).

The one similarity that was expressed was the sense of the Holy Spirit at work (R1-M).

Question 5: What are the various musical choices being made in your home church, who makes them, and how? –

1) Collaboration: Whilst the different congregations may parse it out differently, all three congregations indicate that a combination of the senior pastor, the worship leader, the music team, and even the members of the congregation have input and/or influence on the picking of a setlist (G2-P; G5-L; G6-L; J1-W; J2-P; J3-L; J4-M; R1-M; R2-E; R3-W).

2) Liturgy and Lectionary: Many interviewees also say that the parts of the liturgy and the lectionary readings for the weekend also influence musical choices (G2-P; J1-W; J2-P; J3-L; J4-M).

3) The Holy Spirit: Despite all the planning and preparation and rehearsing of songs, there are still moments when it is recognized that the musicking is being led and directed by the Holy Spirit, even in real-time (J1-W; R1-M; R2-E).

Question 6: What activities do you observe during services? – The litany of activities, in no particular order, includes: the raising of hands (G6-L; J1-W; J2-P; J3-L; J4-M; R1-M; R3-W); singing, including improvising words (J1-W; J2-P; J3-L; J4-M; R1-M) or verbal exclamations (J1-W); making the sign of the cross, bowing, kneeling, and prostrations (G5-L; R1-M, R3-W); swaying (J3-L; J4-M); 'coming to the altar', i.e., the front of the nave (R1-M; R2-E; R3-W), the involvement of children through playing percussion instruments (J2-P; J3-L; J4-M) and dancing (R1-M; R2-E; R3-W); clapping (J3-L); ringing bells at specific times of the liturgy (J3-L); processionals and recessionals (G5-L).

Question 7: May I (the researcher) have your permission to list your role in your home church alongside your anonymised code when talking about the research (i.e., I-T7, layperson)? – All interviewees from all three churches gave their consent to this update in the coding.

Conclusion

Whilst this chapter, and the chapter that follows, features a lot of data, the fact that I am talking with people about their experiences, emotions, and thoughts concerning congregational musicking, convergence, and the CEEC-USA – and the place of these people in all of those spheres – cannot be disregarded. This dissertation argues that The Communion of Evangelical Episcopal Churches-Province USA treats its congregational musicking as a

theology of convergence, and that argument is based upon the people who have told their stories and shared their lives as part of my research. That being said, my philosophical approach, chosen methodology, and issues/problems that arose during the research phase pale in comparison to the ethnographic research accomplished via the data from the two rounds of semi-structured interviews with laypeople, music ministers, and clergy from St Gregory, St Joseph, and St Raphael regarding their church tradition(s) and experiences, congregational musicking, and convergence. This is seen in the thoughtful, honest, and direct answers interviewees gave to my questions. It was a shining example of Foster's 'the arena of everyday life', [271] which will be unpacked in greater detail during Chapter Five, coming to greater light as this research into sacred practices was impacted by both mundane and extraordinary circumstances.

The twelve questions I used for the first round of interviews asked interviewees to reflect on 'their experiences with music, worship, theology, and technology'.[272] Highlights from the answers to these questions include: All the interviewees are 'converts' to convergence and the CEEC-USA, i.e., they were not born and raised in the CEEC-USA, however all three streams explored in this dissertation were represented in some form via the backgrounds of the interviewees (Question 1); a sense of 'togetherness', 'unity', or 'community' perceived or seen during times of congregational musicking, as well as the ability of congregational musicking to set a mood or atmosphere are valuable to the interviewees' experience(s) of congregational musicking (Question 2); the formative ability of congregational musicking (Question 3); highs and lows of emotions during congregational musicking (Question 4); the importance of congregational musicking in everyday life, liturgical seasons, and feast days (Question 8); although congregational musicking *in situ* is

[271] Ibid.
[272] SEE APPENDIX A: Sample Interview Questions.

preferred, livestreamed and pre-recorded serves are seen as a 'type of outreach' (R1-M) (Question 9); the importance or significance of participating in congregational musicking was said to be 'the point' (G1-L) of gathering together as the Church, which carries with it elements of transcendence, eschatology, formation, and community (Question 11); and the expectations ranging from no expectations (J2-P), a freedom to worship via an easily accessible song set (R3-W), and stepping into something that is 'rooted in the [larger] Christian tradition' (G2-P). The seven questions I used for the second round of interviews asked interviewees to reflect deeper on ideas around congregational musicking. Highlights to the questions include: reports of intentionality, carrying prior congregational musicking DNA into their current CEEC-USA congregation, valuing prior congregational musicking experiences (Question 3); interviewees note that their current respective congregations are more intentional in song selection, that convergence is seen as the locus of congregational musicking, and the vitality of raising up musicians and music leaders who know the *shibboleth* of the congregation in relation to the CEEC-USA rather than previous experiences of a denominationally-appointed music leader who led via overarching denominational regulations and not subsidiarity (Question 4); three-quarters of interviewees indicated that collaboration between church leadership and musicians, the liturgy and the lectionary readings, and the move of the Holy Spirit *in tempore* influence the selection of songs for congregational musicking (Question 5).

Having heard from the interviewees, I move to observations of services from the three participating churches. The next chapter 1) lays the groundwork and defines the parameters of the descriptions; 2) re-introduces each of the three participating congregations: St Gregory, St Joseph, St Raphael; and 3) offers a narrative analysis for the respective service from each participating congregation's service.

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Chapter Three – 'This song of ours will rise'[273]: Data – Participating Congregations, Congregational Musicking, and Livestream Service Observations

Following upon the data gained from the semi-structured interviews of the previous chapter, this chapter offers narratives of livestreamed services from the three participating congregations with the goal of arguing that these congregations treat their congregational musicking as a theology of convergence. Each of the three participating congregations – St Gregory, St Joseph, St Raphael – will be re-introduced and described in turn. It was decided by me and my supervisors that I would describe four consecutive Sundays of livestreamed services from February 2023 for each of the three congregations, as it was one of two months that all three congregations had complete services available online, along with more detailed descriptions of the services from a single Sunday of services: 12 February 2023. I give a summary of the services from all four Sundays offered by the congregations during February 2023 followed by a narrative description of the services from 12 February 2023. Finally, I parse out similarities and differences in congregational musicking among the three congregations and four services under headings of instrumentation of music teams and primary genre/sound of the music teams; position of music throughout respective services; songs utilised; observations of congregational activities; and comparison of durations of congregational musicking and preaching. The chapter ends with a conclusion.

Groundwork and Defining Parameters for the Descriptions

Certain parameters were put into place regarding the approach to descriptions of the participating congregations, otherwise the scope of the study would be too large to fit within the riverbanks of this dissertation. Descriptions were made of livestreamed worship services from the three congregations within a set timeframe agreed upon by me and my supervisors.

[273] David Crowder Band, 'O Praise Him', 2003.

All three congregations use either YouTube (St Gregory and St Joseph: full services; St Raphael: primarily sermons) and/or Facebook (all three: full services) to host their livestream services, either in real-time and/or as an archive; I observed the livestreamed services via these two platforms. The oldest livestreamed service – containing at least a time of congregational musicking and a sermon, if not both of these elements, plus the Eucharist – from each of the three congregations dates to early 2020, the beginning of the COVID-19 pandemic: St Raphael, YouTube, 17 February 2020;[274] St Gregory, Facebook, 15 March 2020;[275] St Joseph, YouTube, 15 March 2020.[276] I utilise videos from the year 2023 as the initial interviews concluded in early 2023 and the congregations were back to in-person services in addition to their livestreamed services post-COVID-19 pandemic.

I reviewed the list of all the available Sunday worship services from 2023 on YouTube (St Gregory, St Joseph) and Facebook (St Raphael) from all three congregations to see if any services were missing; the review revealed that only 32 Sundays from 2023 had all four total services (one each from St Gregory and St Joseph; two from St Raphael) present. Only two months – February and September – had all Sundays present; I chose to analyse the services from February 2023. Four Sundays of services – 5, 12, 19, and 26 February – were watched from each congregation: a total of four services from St Gregory, four services from St Joseph, four services from the 9am service at St Raphael, and four services from the 10:30am service at St Raphael. I decided to observe both the 9am and 10:30am services from St Raphael as I speculated the different gatherings of congregation members might have some difference, if ever so slight. All sixteen services were observed; after this, it was determined that more detailed descriptions would be made of the services held on 12 February 2023.

[274] St Raphael, 'The Meaning of the Sign', 17 February 2020, Accessed June 14, 2024, https://youtu.be/uP-VYrgfMHI?si=p0bNJyNd4ZQ0Kh3Z.
[275] St Gregory, 15 March 2020, Accessed June 14, 2024, https://fb.watch/sImlDQaKpU/.
[276] St Joseph, 'CASA - Episode 1', 15 March 2020, Accessed June 14, 2024, https://youtu.be/lUB9lt7Fcf8?si=XROITr7A3dGWrwWi.

These descriptions will constitute the section 'Descriptions of Services from 12 February 2023' later in this chapter. This chapter proceeds with describing services from February 2023 based on my observations and reinforced by the semi-structured interview data.

Description of Services from February 2023

This section will offer an analysis – in the vein of Ingalls's 'ethnographic portrait'[277] and Titon's definition of a 'systematic description…of a social group', of which '[a] religious congregation is one example'[278] – of each participating congregation in turn, with additional background information offered, initial observations made from viewing the services from February 2023, a narrative analysis for the respective service being observed, followed by an exegesis of the various musical components characterising the service in question. I begin with St Gregory.

St Gregory

As stated in Chapter Two, St Gregory is a micro church congregation in a metropolitan urban city in the American Southeast, begun in 2014 as a 'church plant' – a new congregation that is intentionally started by an initiative of an individual, group, or organisation – of a non-denominational 'parent' congregation located in a different US state than the one in which St Gregory is located. Both St Gregory and its parent congregation joined the same diocese of the CEEC-USA between 2014 and 2020. St Gregory meets in a borrowed or rented space; at time of writing, they utilise a fellowship hall of another congregation in a different denomination. Most of the congregation, including the members of the music team, wear semi-casual to casual clothes, but the pastor frequently wears a black clergy collar shirt and

[277] Ingalls, 2018, p. 108.
[278] Titon, p. 64.

dark trousers and dons a stole as they lead the celebration of the Eucharist. Visually, this fits within St Gregory's classification as a Rite 2 or Rite 3 congregation under Owen's 'Four Rites' paper, as described in Chapter One.

Initial Observations from Livestream Services, February 2023[279]

The livestream typically begins with a series of rotating slides, frequently giving the name of the congregation, indicating which liturgical season they were, and additional notices. The fellowship hall where St Gregory meets features a stage/platform area of about 16 inches in height that houses (from the viewer's left) the pulpit (place of preaching), the altar with the eucharistic elements, the music team/worship leader, and the lectern (place of reading Scripture and giving notices). Behind the altar area are floor-to-ceiling windows that run the width of the platform, on which is a contemporary faux stained-glass window design – made from a sort of 'clingfilm' – that was created by the St Gregory youth group. The altar is covered with a white cloth, upon which sits the Gospel book and a book stand, the chalice (cup) and paten (bread plate), and a priest's stole (coloured scarf that hangs on either side of the priest's neck). The primary celebrant (one who presides over and leads the service) and preacher for St Gregory is the senior pastor. The music team at St Gregory, as seen in the observed services, frequently consists of either just the worship leader, who sings and plays the acoustic-electric guitar and keyboard, or the worship leader and a second musician, who also sings and plays keyboard. The music team is stationed to the viewer's right, just to the side of the altar on the stage/platform.

[279] St Gregory Church, 'St Gregory Live Stream"', YouTube, Streamed live on 5 Feb 2023, Accessed June 7, 2024, https://www.youtube.com/live/XdxIkyp-WA4?si=PFL4x4B6cnRyBvPW. St Gregory Church, 'St Gregory Live Stream"', YouTube, Streamed live on 12 Feb 2023, Accessed June 13, 2024, https://www.youtube.com/live/ef8pQBtZtJI?si=AWbR6tO-uQSUJ50p. St Gregory Church, 'St Gregory Live Stream"', YouTube, Streamed live on 19 Feb 2023, Accessed June 13, 2024, https://www.youtube.com/live/H5b-fsIIRY8?si=Rv1AuLOuo8qIBBKA. St Gregory Church, 'St Gregory Live Stream"', YouTube, Streamed live on 26 Feb 2023, Accessed June 13, 2024, https://www.youtube.com/live/91ZSFRZBU34?si=AB5QXBFAfTRew9x7.

The general order of service follows the structure found in many of the American versions of *The Book of Common Prayer*, most notably the 1979 and 2019 editions, which finds its roots in the Church of England/Anglican tradition(s); this structure follows the 'four-fold' pattern – 'gathering' or entrance; declaration of the Word of God through times of musicking, the public reading of Scripture, and preaching; some kind of response such as a song, action, or the Eucharist; and sending or dismissal[280] – found in many Christian traditions, including Anglicanism, Roman Catholicism, Eastern Orthodoxy, Presbyterian, Baptist, and Methodist, among others.[281] This four-fold pattern is the observational and comparative framework for all the services.

Gathering/Entrance – The services generally begin with an opening song to accompany the processional, which consisted of (in order): the crucifer (who carries the processional cross), two candle bearers (carrying candle lanterns), and the celebrant. After the song ends, the celebrant comes to the pulpit to offer the welcome and lead the opening call-and-response litany. Following the litany, and with the worship leader playing quietly, the celebrant prays the 'collect (prayer) for purity' and offer a brief exhortation. The worship leader and the celebrant lead a sung setting of the corporate confession from the 1979 *Book of Common Prayer*. The celebrant then offers the absolution (public declaration of forgiveness).

Declaration of the Word of God – A second song is sung, followed by a reading from the book of Psalms, then a sung setting of the 'Gloria Patri', and a third song; then the celebrant prays and dismisses the children to their church school class. The average time of congregational musicking, from the start of the first song to the celebrant's prayer, is 14.5

[280] Lester Ruth, 'An Ancient Way to Do Contemporary Worship' in Lester Ruth, ed., *Flow: The Ancient Way to Do Contemporary Worship*, Nashville: Abingdon Press, 2020, p. 3.; Calvin Institute of Christian Worship, 'Four-Fold Pattern of Worship', Calvin Institute of Christian Worship, September 17, 2014, Accessed June 21, 2024, https://worship.calvin.edu/resources/resource-library/four-fold-pattern-of-worship/.

[281] For more about the development of the development and structure of liturgies across the centuries, see the masterwork Dom Gregory Dix, *The Shape of the Liturgy*, Seabury edition, 2nd printing, New York: The Seabury Press, 1983.

minutes. A reading from the Old Testament and an Epistle reading are offered. A sung 'Gospel acclamation' – a short melody, frequently an 'Alleluia', sometimes a pericope of John 8:12 and John 14:6: 'You are the Light of the world; You are the Way, the Truth, and the Life', to draw attention to the words of Jesus Christ about to be read – is interjected, followed by the celebrant reading the day's Gospel lesson, then a repetition of the Gospel acclamation. Next is the sermon; the average time of the sermon is 29.08 minutes. The celebrant leads the people in either the Apostles Creed or Nicene Creed (summaries of the Christian faith, with a declaration of the Triune God), then a member of the congregation normally comes forward and leads the prayers of the people (antiphonal prayers, where the one leading offers the prayer petition and the people respond, 'Lord, have mercy' or 'Lord, hear our prayer'). The celebrant leads the offertory prayer, then the people 'pass the peace' (greet each other), during which time a slide appears on the screen indicating the next two components would be the notices and the Eucharist. Either the celebrant or lay leader or a member of the congregation gives the notices. The worship leader or the music team frequently comes back up to the platform during the notices and begins to play quietly.

Response/Eucharist – The worship leader or music team continues to play quietly whilst the celebrant puts on their stole, stands behind the altar facing the congregation, and prepares the bread and wine for the Eucharist. The celebrant begins the opening portion of the Eucharistic liturgy, during which the worship leader or music team leads a sung version of the 'Sanctus'. The celebrant continues the Eucharistic liturgy with the worship leader or music team playing music underneath; the music frequently stops for a few parts of this section, including at the 'Mystery of Faith', the Our Father, the Fraction (breaking of the eucharistic bread), and the Invitation. During the distribution of the Eucharistic elements, the worship leader or music team leads a song.

Dismissal/Sending – The celebrant offers the post-communion prayer. The congregation then sings the 'Doxology', sometimes know by the hymn tune 'the Old Hundredth', after which the celebrant offers the benediction. The worship leader or music team leads a song for the recessional – frequently reprising a song from earlier in the service – after which the dismissal is given. The livestream feed ends shortly after. The average service length is approximately 82.57 minutes, or 1 hour, 22 minutes, and 34 seconds. This subsection continues with an analysis of St Gregory's service from 12 February 2023.

Descriptions of the 12 February 2023 Worship Service[282]

Gathering/Entrance – The livestream begins with a series of slides in rotation: the name and logo of the congregation is displayed; a notice for the upcoming Ash Wednesday service with a greyscale graphic behind the text and the congregation's logo watermarked in the lower right-hand corner; ways of how to give financially; and a notice regarding the post-service Mardi Gras meal on 19 February. This goes on for about 2 minutes, 50 seconds. All of this is underscored by an upbeat, yet slightly subdued electronic music track. The video switches to the music team, who are standing to the viewer's right of the altar, starting the opening hymn. The camera angle is wide enough to see the width of the platform of the fellowship hall, with the centre aisle and a portion of the first three rows of chairs in view. The song lyrics appear on the bottom third of the screen. The music team this Sunday consists of a vocalist and a vocalist/acoustic-electric guitar player (the worship leader). There is a touch of spatial audio effect (delay, reverb) added to the vocal microphones, which gives the vocals some depth, as the fellowship hall nave isn't particularly large or reverberant. Congregants are seen holding service booklets and singing.

[282] St Gregory Church, 'St Gregory Live Stream"', YouTube, Streamed live on 12 Feb 2023, Accessed June 13, 2024, https://www.youtube.com/live/ef8pQBtZtJI?si=AWbR6tO-uQSUJ50p.

The music team opens with an arrangement of the ancient hymn 'Be Thou My Vision'.[283] The arrangement has a slightly folksy sort of feel to it and is in triple metre. A congregation member, acting as the 'crucifer', one who carries a 'processional cross' (cross affixed to the top of a small pole), leads a small procession and places the processional cross to the centre rear of the platform; two upper primary school children bring forward small candle lanterns and place them on either end of the altar; they are followed by the celebrant, who, after the song is ended, offers the welcome from the pulpit and leads the opening call-and-response litany. From this point and throughout the time of congregational musicking the camera is zoomed in on the music team, so it is difficult to gauge what the congregation was doing physically (i.e., singing, raising their hands, kneeling, bowing, and so on), although one man along the centre aisle made a 'simple bow' (bow of the head and slight bow of the torso) during the processional as the crucifer, carrying the processional cross, walked past him. The worship leader continues to play their guitar quietly under the opening litany. The worship leader ceases playing during the 'collect for purity'.[284] After the collect for purity, the worship leader plays underneath the priest's first exhortation, then the music team and celebrant co-lead the second song, a setting of the corporate confession of sin from the 1979 *Book of Common Prayer*, [285] titled 'Most Merciful God' by Greg LaFollette.[286] After the song ends,

[283] Hymnary.org, 'Be Thou My Vision', Accessed June 13, 2024, https://hymnary.org/text/be_thou_my_vision_o_lord_of_my_heart.
[284] 'Almighty God, to all hearts are open, all desires known, and before you no secrets are hid: Cleanses the thoughts of our hearts by the inspiration of your Holy Spirit, that we may perfectly love you, and worthily magnify your holy Name; through Christ our Lord. Amen'. The Episcopal Church, *The Book of Common Prayer*, 1979 ed., 'Holy Eucharist: Rite II', New York: Church Publishing, 1979, p. 355. Public Domain.
[285] 'Most merciful God, we confess that we have sinned against you in thought, word, and deed, by what we have done, and by what we have left undone. We have not loved you with our whole heart; we have not loved our neighbors [*sic*] as ourselves. We are truly sorry and we humbly repent. For the sake of your Son Jesus Christ, have mercy on us and forgive us; that we may delight in your will, and walk in your ways, to the glory of your Name. Amen'. The Episcopal Church, *The Book of Common Prayer*, 1979 ed., 'Penitential Order II', New York: Church Publishing, 1979, p. 352. Public Domain.
[286] Gregory W. LaFollette, 'Most Merciful God', Genius, October 25, 2018, Accessed June 7, 2024, https://genius.com/Greg-lafollette-most-merciful-god-lyrics.

the celebrant offers the absolution, after which he invites the congregation to join in the next congregational song.

Declaration of the Word of God – The next song is an upbeat arrangement of 'God of Mercy, God of Grace' by Henry Francis Lyte, set to the tune DIX by Conrad Kocher,[287] with an Americana, 'two-step' feel.[288] One thing that is different from Lyte's original text is the last two lines of verses 1 and 2 are replaced by the last two lines from verse 3: 'all below and all above / one in joy and light and love'.[289] This could indicate a modern or local adaptation of the song.

After this song, the worship leader leads the day's psalm reading, which comes from the first portion of Psalm 119, which is read in unison. The 'Gloria Patri'[290] is sung. accompanied by the acoustic guitar, in a rather stripped-down manner in keeping with the American acoustic folk scene of the 2000s and 2010s.[291] There is a slight glitch in the livestream, which causes the skipping of a line in the 'Gloria Patri'. The worship leader then verbally encourages the congregation to sing as they strummed the open chords of a moderate blues arrangement of 'Just a Closer Walk with Thee (I Am Weak but Thou Art Strong)', an anonymous American spiritual.[292] The vocalists trade off melody and harmony, and the leading of different verses. The music team's arrangement and approach to the song is reminiscent of the American folk duo The Civil Wars or the European folk duo The Swell Season, with its jangly, strummed acoustic guitar and two-part vocal harmonies. The worship leader seems to go 'off script' once in calling out for a repetition of the chorus at the end of the song, followed by a second impromptu chorus and repeating the final line. The worship

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[287] Hymnary.org, 'God of Mercy, God of Grace', Accessed June 13, 2024, https://hymnary.org/text/god_of_mercy_god_of_grace_show_the.
[288] This is not to be confused with the electronic music genre '2-step', which is a sub-genre of 'UK garage'.
[289] Ibid.
[290] 'Glory to the Father, and to the Son, and to the Holy Spirit; as it was in the begin, it is now and ever shall be, world without end. Amen.'
[291] Origin of the arrangement: unknown.
[292] Hymnary.org, 'Just a Closer Walk With Thee', Accessed June 13, 2024, https://hymnary.org/text/i_am_weak_but_thou_art_strong.

leader strums on, then nods to the celebrant as if to say, 'It's time to move on', after which the celebrant bows to the altar, then moves behind the pulpit to pray – first extemporaneously, then the collect of the day – after which they dismiss the children to their class. The time of congregational musicking lasts approximately 15 minutes.

A member of the congregation comes forward to read the Old Testament reading (Deuteronomy 30) from the lectern; as they come, the worship leader begins to play their acoustic guitar quietly underneath. The vocalist comes forward to read the Epistle reading (1 Corinthians 3) from the lectern. The worship leader invites the congregation to stand and then leads the Gospel acclamation – 'You are the light of the world / You are the way, the truth and the life'[293] – during which the crucifer and the celebrant go to the platform to get the processional cross and Gospel book respectively. They process to the middle of the congregation in the centre aisle of the fellowship hall. When the celebrant announces the reading from the Gospel according St Matthew, they and other members of the congregation make the sign of the Cross on their foreheads, lips, and hearts. After the Gospel reading, the crucifer and the celebrant return their respective items to the platform, while the worship leader chants the Gospel acclamation a cappella from the congregation, joined by the celebrant and the congregation. The celebrant goes to the pulpit, picks it up and carries it to the floor in front of the platform, and proceeds to offer the sermon. The sermon lasts approximately 27.1 minutes.

After a moment of silence following the sermon, the celebrant moves the pulpit back to its place on the platform, walks to the lectern (the video froze for a few seconds), and leads the congregation in the Apostles Creed and the prayers of the people; the worship leader comes up on the platform and begins to play the acoustic guitar quietly underneath the prayers of the people. The celebrant leads the offering prayer, then people pass the peace (The

[293] Origin of the arrangement: unknown.

congregation members can be heard exchanging the peace over the microphones in the room); a slide titled 'Grace + Peace' appears on the screen which indicates the next two components will be the notices and the Eucharist. The celebrant gives the notices, including the upcoming Mardi Gras pancake meal and Ash Wednesday service, while the worship leader quietly plays underneath. There is a slight cut in livestream during the notices.

Response/Eucharist – The celebrant walks to the altar, puts on a stole, and takes up their position behind the altar. As the celebrant prepares the eucharistic elements, the worship leader plays an instrumental underscore. The adult congregant who read the Old Testament lesson comes forward to serve as an altar server. The celebrant leads the opening of the eucharistic liturgy; when it comes to the time for the 'Sanctus', the worship leader leads the song 'Hosanna/Holy, Holy, Holy Lord' by Peter Scholtes.[294] As the celebrant continues the eucharistic liturgy, the worship leader plays 'Hosanna/Holy, Holy, Holy Lord' instrumentally underneath, stopping the music at the elevation of the bread and wine, respectively, as well as at the 'Mystery of Faith',[295] the Our Father, the Fraction, and the Invitation to receive of the eucharistic elements. During the distribution of the eucharistic elements, the worship leader leads the antiphon/refrain of the song 'Fraction Anthem: Be Known to Us'.[296] The congregants come forward, receive a 'host' (communion wafer) from the celebrant, then move to the viewer's left to 'tincture' (dip) the host into the chalice held by the adult altar server. Congregants occasionally make the sign of the Cross over themselves after they receive the eucharistic elements.

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[294] Peter Scholtes, 'Hosanna (Holy Holy Holy Lord)', Words and Music by Peter Scholtes, F.E.L. Publications/The Lorenz Corporation (ASCAP), 1966; taken from: Josh Garrels, 'Josh Garrels, "Hosanna/Holy Holy Holy Lord" (OFFICIAL AUDIO)', YouTube, 23 Nov 2016, Accessed June 7, 2024, https://youtu.be/bFNp0a59pF8?si=7H2Yq9OP-H4nIrkX.

[295] The text of which reads 'Christ has died. Christ is risen. Christ will come again'.

[296] Hymnary.org, 'Fraction Anthem: Be Known to Us', Accessed June 13, 2024, https://hymnary.org/text/be_known_to_us_lord_jesus.

Dismissal/Sending – After the distribution, the celebrant leads a post-communion prayer. The worship leader leads the 'Doxology', followed by the celebrant offering the benediction. The worship leader alone leads 'Just a Closer Walk with Thee (I Am Weak but Thou Art Strong)' for the recessional; members of the congregation sing, some even sway side to side a little bit as they sing. The crucifer, celebrant, and candle bearers come forward to collect the respective items they carried during the processional and recess off-screen, after which the celebrant gives the dismissal and the video feed ends, resting for the final moments on a slide with the congregation's logo, underneath which is written 'Thanks for joining us' and a URL to contribute financially to St Gregory. The whole service primarily follows the text and outline of some form of an Anglican rite service, with some adapted prayers. The total length of the livestream is 1 hour, 20 minutes, and 34 seconds. Due to the camera angle, it is a bit tricky to observe the practices of the congregation, save for a few moments at the begin, during the Gospel reading, during the distribution of the eucharistic elements, and at the end of the livestream. I now proceed to observations of St Joseph.

St Joseph

As stated in Chapter 5, St Joseph is a micro church congregation in a largely industrial metropolitan area the Midwest of the United States that began in 2019 as a 'church plant' of a diocese within the CEEC-USA yet is in a different US state than its cathedral congregation. St Joseph meets in a borrowed or rented space; at time of writing, they utilise a chapel of a congregation from a different denomination. Most of the congregation wear semi-casual to casual clothes and the co-pastors of the congregation usually wear black clergy collar shirts and dark trousers and don a stole as they lead the celebration of the Eucharist. Visually, this fits within St Joseph's classification as a Rite 1 or Rite 2 congregation under Owen's 'Four Rites' paper, as described in Chapter One.

Initial Observations from Livestream Services, February 2023[297]

The livestream typically begins immediately with the camera pointing at one of the two co-pastors, either behind the pulpit or the keyboard. The walls of the chapel are all white; there is dark wood trim here and there; the carpet is a deep red colour. The front of the chapel nave features a short stage/platform area of maybe 6-8 inches that holds the altar and eucharistic elements. There is a kneeling rail about 6 feet in front of the altar, which runs the width of the chapel. The pulpit/lectern from which announcements, Scripture readings, and the homily are offered, behind which is a chair, is to the viewer's left; on the wall to the viewer's right of the altar is a large flatscreen television used to display the lyrics for congregational musicking and other visual needs. The altar has a white cloth runner down the centre of it; upon the altar are two candles, the chalice and paten, two communion trays, and a small bottle of hand sanitiser. St Joseph is co-pastored by a married couple who share the roles of leading the service, offering the sermon, leading the Eucharist, and leading the congregational musicking. Frequently, one acts as the celebrant/service leader and the other acts as the worship leader. The music team at St Joseph, as seen in the observed services, is stationed along the wall to the viewer's right of the altar, with the keyboard player/worship leader – who comes out of a charismatic church background, sings and plays the keyboard – and the percussionist (who is frequently just off-camera to the right) in front of the altar rail and the bass player just behind the altar rail. The co-pastor frequently sings as well. The worship leader uses a keyboard patch which is a combination of acoustic piano with some synthesised strings, which fills out the sound a little bit, and sustains the sound even more when they stop

[297] St Joseph Church, '5th Sunday After Epiphany – "Demonstration"', YouTube, Streamed live on 5 Feb 2023Accessed May 30, 2024, https://www.youtube.com/live/1DzNooFkm8Q?si=vT0nkgklEiGXVRPi. St Joseph Church, '6th Sunday After Epiphany - "Holding The Problem"', YouTube, Streamed live on 12 Feb 2023, Accessed May 31, 2024, https://www.youtube.com/live/vD8BFUzNfJM?si=6APRM-Jfl5VfF7yT. St Joseph Church, 'Last Sunday after Epiphany - "The Balance of Transfiguration"', YouTube, Streamed live on 19 Feb 2023, Accessed May 31, 2024, https://www.youtube.com/live/fFcMHtg89PI?si=wj2Pkz1dAGmKVGBn. St Joseph, '1st Sunday of Lent - "Not Solved, Transformed"', YouTube, Streamed live on 26 Feb 2023, Accessed June 6, 2024, https://www.youtube.com/live/q_nFxC9MxB4?si=BGzIFMvtVGq8a0t-.

playing yet hold the sustain pedal. Through audio and video observations, the percussionist uses a cajon, shaker, tambourine, single-bar chimes, and rainstick. The general order of service at St Joseph – like St Gregory – follows the 'four-fold' pattern as realised in American Anglican prayerbooks.

Gathering/Entrance – The services generally begin with a word of welcome from one of the co-pastors/service leaders – or a member of the congregation, acting as service leader – followed by the collect for purity.

Declaration of the Word of God – After the collect for purity, the worship leader leads the congregation in a time of congregational singing. Normally, this time of singing consists of three songs, with an occasional impromptu chorus from a different song thrown in or circling back to a song that used earlier during the time of congregational musicking. After the time of congregational musicking ends, the collect of the day is offered. The average time of congregational musicking, from the end of the collect for purity to the start of the collect of the day is 17.75 minutes. One of the older children offers the reading from the Old Testament from a children's Bible. The children are then dismissed to their classes. A member of the congregation leads the antiphonal/responsive Psalm and the Epistle reading. One the co-pastors offers the Gospel reading and one of the co-pastors offers the sermon; the average time of the sermon is 25.93 minutes. The service leader or worship leader leads the people in the Nicene Creed, then a member of the congregation comes forward and leads the prayers of the people (antiphonal prayers, where the one leading offers the prayer petition and the people respond, 'Lord, have mercy' or 'Lord, hear our prayer'). The service leader offers the collect to follow the prayers of the people, and the children are called back to the chapel.

The service leader leads the corporate confession of sin and offers the absolution; then the people 'pass the peace' (greet each other), during which time a slide appears on the screen with the church's logo and a synthesised musical underscore begins. The service leader offers

the notices, then leads the offertory prayer; receiving the offering is accompanied by the singing of the 'Doxology'.

Response/Eucharist – The service leader gives the invitation to the Eucharist. The co-pastor who acts as celebrant puts on a clergy stole, stands in front the altar with their back to the congregation, and prepares the bread and wine for the Eucharist. The celebrant leads through the Eucharistic liturgy; when it comes to the times when the celebrant lifts the bread by itself, then the chalice by itself, and then mentions the bread and chalice together, a single bell is rung to accentuate the 'elevation', or lifting, of the eucharistic elements. The celebrant invites some of the children to come forward and help them lead the congregation in praying the 'Our Father'. The co-pastors, or one co-pastor and a member of the congregation assisting them, distribute the bread and wine to the congregation. During the distribution of the Eucharistic elements, a pre-recorded instrumental underscore plays.

Dismissal/Sending – The celebrant leads the post-communion prayer and offers the benediction. The worship leader leads the closing hymn. After the closing hymn, a member of the congregation offers the dismissal. A static slide comes on the screen with the church's name and address before the livestream ends. The average service length is approximately 89.69 minutes, or 1 hour, 29 minutes, and 42 seconds. This subsection now continues with observations of the service from 12 February 2023.

Descriptions of the 12 February 2023 Worship Service[298]

Gathering/Entrance – The livestream begins with a view of the music team playing instrumentally; after a few seconds, the camera angle switches to the lectern on the viewer's left side of the chapel. The music team consists of (to the right of the altar) a bass guitar, the

[298] St Joseph Church, '6th Sunday After Epiphany - "Holding The Problem"', YouTube, Streamed live on 12 Feb 2023, Accessed May 31, 2024, https://www.youtube.com/live/vD8BFUzNfJM?si=6APRM-Jfl5VfF7yT.

keyboard/vocalist/worship leader/co-pastor (who will be referred to as the 'worship leader' for this service), and a percussionist (mostly off-camera to the right). The worship leader uses a patch on the keyboard, which is a combination of acoustic piano with some synthesised strings, which fills out the sound a little bit and sustains the sound even more when they stop playing yet hold down the keyboard's sustain pedal. The other co-pastor, who will be referred to as the 'service leader' for this service, offers a brief unscripted welcome before starting with the opening line of the liturgy 'Blessed be God…'; the music team continues to play instrumentally. Additionally, the service leader is also a vocalist at the church and sings from the lectern on the left, off-camera. There are two cameras/camera angles used throughout the service: the music team camera is on the right side, front row, and is set at a fixed angle which allows the viewer to see most of the right half of the altar area; the lectern camera is the multi-purpose camera as it also used for the sermon and the Eucharist.

Declaration of the Word of God – The music team opens with the 18th-century song 'Come, Thou Fount of Every Blessing' by Robert Robinson.[299] The song is in 3/4 metre and performed at a slower tempo. The vocals sing in unison most of the time. The worship leader leads musically, playing in a style like piano-playing singer/songwriters such as Michael W. Smith, Chris Rice, Jim Brickman, and Mark Schulz, giving the song an 'Adult Contemporary', 'soft rock', or 'light' R&B feel. The worship leader calls out cues for the successive verses of the songs. The bass player plays steadily underneath, although the volume is rather quiet; the percussionist alternately plays a shaker, tambourine, rainstick, and single-bar chimes. The audio quality is a bit fuzzy during the louder volumes, perhaps due to the signal being a little bit overdriven.

[299] Hymnary.org, 'Come, Thou Fount of Every Blessing', Accessed May 31, 2024, https://hymnary.org/text/come_thou_fount_of_every_blessing.

The second song is ‘King of Kings’ by Jason Ingram, Scott Ligertwood, and Brooke Gabrielle Fraser Ligertwood.[300] The instrumentation is the same as ‘Come, Thou Fount of Every Blessing’, minus the rainstick; the song is slightly slower in tempo and in 4/4 metre. The song is performed in a similar Adult Contemporary style. The bass guitar is louder on this song, which adds to the foundation of the music. The music team implements good dynamic contrast on the final verse, bringing the volume down to *piano* and crescendoing throughout the verse up to *forte* leading into the chorus. A final chorus is brought back down to *piano* before the song ends; the final line of the song is repeated twice.

The worship leader modulates directly into a different key, leading to the next song, ‘Reign Above It All’ by Paul McClure, Hannah McClure, Jess Cates, and Ethan Hulse.[301] Much like ‘King of Kings’, this song is slower in tempo and in 4/4 metre; the energy of the song is only slightly lower. The song continues the use of the Adult Contemporary genre, which this music team does very well. The bridge/C section of the song is sung multiple times, with the worship leader calling for the repetitions; the volume crescendos throughout before advancing to the final choruses. For a moment, it seems as if the song is about to end as the worship leader brings the music to a *ritardando* and *piano*; but after singing of the chorus in that manner, the worship leader calls for the chorus again and brings the tempo and volume back up to the respective levels they had been for one final chorus.

After ‘Reign Above It All’, the dynamics drop as the worship leader improvises around the final chord of the song, then spontaneously breaks into the single-stanza, gospel chorus ‘There’s Something About That Name’ by Gloria and Bill Gaither.[302] The reason this is perceived as being a spontaneous move is because the lyrics do not appear on either the

[300] Hillsong Worship, ‘King of Kings’, Hillsong Worship, Accessed May 31, 2024, https://hillsong.com/lyrics/king-of-kings/.
[301] Bethel Music, ‘Reign Above It All (Radio Version)’, Bethel Music, Accessed May 31, 2024, https://bethelmusic.com/resources/reign-above-it-all-radio-version/reign-above-it-all.
[302] Hymnary.org, ‘There’s Something About That Name’, Accessed May 31, 2024, https://hymnary.org/text/jesus_jesus_jesus_theres_just_something.

screen on the chapel wall or on the livestream screen until the third line of the stanza. The chorus is in 3/4 and has a bit of a gospel swing to it. Overall, the audio mix sounds very full despite having only four musicians (vocals/keys, vocals, bass guitar, percussion) playing at any given time; the patch on the keyboard and the way in which the keyboard was mixed a bit more 'front and centre' in the total audio mix could account for this. The time of congregational musicking lasts approximately 16.5 minutes.

As the service leader prays the collect of the day, the worship leader continues to play, switching from the piano and synthesised strings to an electric piano sound. The service leader invites up one of the older children to read the Old Testament lesson from Deuteronomy 30:15-20 before the children are dismissed; this reading is delivered front and centre of the chapel nave. Following this is a responsive reading from Psalm 119:1-8 and the Epistle reading from 1 Corinthians 3:1-9, both of which are offered by the percussionist at the lectern. The screen is filled with the readings as they are read. The musical underscore ends after the Epistle reading. The worship leader reads the Gospel reading, Matthew 5:21-37, front and centre of the chapel nave, then prays briefly.

The worship leader offers the sermon today, which lasts approximately 25.25 minutes. A synthesised underscore start as the service leader leads the Nicene Creed from the lectern. A member of the congregation goes to the lectern, then leads the prayers of the people, followed by the service leader praying the collect at the end of prayers of the people. While the congregation waits for the children to return to the chapel, the service leader asks the worship leader to return to the keyboard and lead the song 'Blessed Assurance' by Fanny J Crosby.[303] The service leader lets the congregation know that the song is found on page 236 of their hymnal. The worship leader and the percussionist – now playing the cajon – launch

[303] Hymnary.org, 'Blessed Assurance', Accessed May 31, 2024, https://hymnary.org/text/blessed_assurance_jesus_is_mine.

into a 6/8 ‘gospel swing’ style for ‘Blessed Assurance’. The worship leader asks which verse the service leader wants next, and they call out ‘Perfect submission’. The worship leader glances at the screen in the chapel for the lyrics but plays the music from memory. The service leader calls out the last verse, and the musicians follow their lead. The children return to the chapel during the song.

The service leader says the congregation are going to change things up by speaking the confession instead of singing it; the service leader proceeds to lead the congregation in the confession of sin and gives the absolution, then the congregation ‘passes the peace’ (greeted each other). The worship leader stops playing and the pre-recorded synthesised music begins again; the congregation members are heard exchanging the peace and chatting while the pre-recorded musical underscore continues. The service leader gives the notices from the lectern, then calls to receive the offering. The pre-recorded musical underscore fades out during the offertory prayer and the worship leader begins to play again, leading the ‘Doxology’.

Response/Eucharist – The service leader offers the prayer of invitation. The worship leader moves from the keyboard and the pre-recorded musical underscore begins once again. The worship leader dons a stole and leads the eucharistic liturgy. During the ‘anamnesis’, or ‘remembrance’ – the portion where the story of the Last Supper is retold – the percussionist strikes a bell after the portion regarding the bread, then the wine, and then the bread and wine together; each bell struck is a different pitch. A small group of the children are invited forward to lead the Our Father. The worship leader offers a brief exhortation to the congregation before the co-pastors receive of the eucharistic elements together, put on facemasks (COVID-19 protocols were still observed by the clergy), then they invite the congregation forward to receive the eucharistic elements. The pre-recorded musical underscore continues throughout this time. After the distribution of the elements, the worship

leader consumes the remaining eucharistic elements. As they reset the items on the altar, the worship leader spontaneously breaks into the traditional chorus 'O the Blood of Jesus'.[304]

Dismissal/Sending – The worship leader prays the post-communion prayer, followed by the benediction, and a final exhortation. The worship leader invites the children to pick up a small percussion instrument to play during the closing song, the African-American spiritual 'This Little Light of Mine'.[305] The worship leader calls out 'key of F', and he and one of the children sing melody, while the music team and the children's percussion ensemble play. The bass player gives the dismissal; the screen changes to slides and the worship leader keeps playing until the livestream ends.

The whole service primarily follows the text and outline of 'Rite II' from the 1979 *Book of Common Prayer* of The Episcopal Church of the United States of America, with a prayer or two added or adapted. The total length of the livestream is 1 hour, 29 minutes, and 12 seconds. Due to the camera angles, it was tricky to observe the practices of the congregation, save for when the children come forward and during the distribution of the eucharistic elements. We now turn to our examination of the two Sunday services at St Raphael.

St Raphael

As stated in Chapter 5, St Raphael is a 'mid-sized' to smaller 'large' congregation located in a rural micropolitan town in the Great Plains of United States. It began as a Bible study group in the 1950s and later grew into a full-fledged congregation associated with the Pentecostal Holiness Church (PHC), until it left the PHC around 2002 before joining the CEEC in early 2003. St Raphael has had its own building for several decades; the current building was

[304] Hymnary.org, 'O the Blood of Jesus', Accessed May 31, 2024, https://hymnary.org/text/o_the_blood_of_jesus_o_the_blood_of_jes.
[305] Hymnary.org, 'This Little Light of Mine', Accessed May 31, 2024, https://hymnary.org/text/this_little_light_of_mine_im_gonna_let.

purpose-built back the mid-1990s. Most of the congregation, including the members of the music team, wear semi-casual to casual clothes, except for one member of the music team who is ordained and wears a black clergy collar shirt and dark trousers; the senior pastor typically dresses 'business casual'. Visually, this fits within St Raphael's classification as a Rite 3 or Rite 4 congregation under Owen's 'Four Rites' paper, as described in Chapter 1. Additionally, it should be noted, I attend St Raphael and am a member of the same.

Initial Observations from Livestream Services February 2023

The observations will be offered in two parts as St Raphael offers two Sunday morning services, 9am and 10:30am, as opposed to the other congregations, which offer one Sunday morning service each. I give observations first for the 9am service, followed by the 10:30am service.

9am Service[306] – The livestream starts with a graphic saying 'Welcome. We will be starting soon', accompanied by some light, upbeat electronic music, until the livestream feed switches to a view of the nave. The front of the nave features a short stage/platform area of about 8-10 inches, on which the vocalists and acoustic guitar player stand. Behind those musicians is a raised stage/platform of about 2.5 feet, on which is an altar – front and centre, covered with a cloth runner in the liturgical colour appropriate to the season or day, upon which are two candles and a veiled chalice and paten – with the other members of the music team flanking the altar to either side. A large rear-projection screen stands in front of the back wall of the nave, upon which the lyrics to the songs appear. The platforms are covered in green carpet with a wooden area covered by a large multi-coloured rug in the centre of the

[306] St Raphael Church, 'Sunday Service February 5, 2023, 9am', Facebook, Accessed May 24, 2024, https://fb.watch/sgyXiA39iV/. St Raphael Church, 'Sunday Service February 12, 2023, 9am', Facebook, Accessed May 24, 2024, https://fb.watch/sgPhbpuu1f/. St Raphael Church, 'Sunday Service February 19, 2023, 9am', Facebook, Accessed May 24, 2024, https://fb.watch/sgPagCviDY/. St Raphael Church, 'Sunday Service February 26, 2023, 9:00am', Facebook, Accessed May 30, 2024, https://fb.watch/soqiu3dBFq/.

short platform and wood panelling on the front face of the raised platform. The projection screen and the back wall are painted a dark brown colour. The homily is offered from a small, moveable lectern, located either on the short platform or on the floor in front of the short platform. St Raphael's senior pastor, senior associate pastor/worship leader/youth pastor, administrative pastor/children's pastor, and spiritual formation pastor all preached at some point during 2023. During February 2023, only the senior pastor and the senior associate pastor preached. Typically, whoever is the preacher is also the celebrant at the Eucharist.

Most of the music team at St Raphael is stationed on the raised platform and generally consists of (from left): drums (off-camera to the viewer's left), occasionally a cajon player (off-camera to the viewer's left), electric guitar (who usually acts as the musical director), an acoustic guitarist/vocalist (frequently, the worship leader), then the altar, bass guitar, and keyboard; the remaining vocalists are usually standing on the short platform. The keyboard player and the bass player occasionally sing, too. The number of vocalists is fairly split evenly between males and females or there are more females than males. In addition to playing their instrument, the musical director operates a metronome app from a tablet – which is fed to in-ear monitors for all the musicians – and calls cues for the songs via a 'talkback' microphone, which is heard by the musicians. The musical director works with the worship leader to plan a rough road map of all the songs individually, as well as the overall time of congregational musicking.

The general order of service at St Raphael differs from the prayerbook structures followed by St Gregory and St Joseph, yet the 'four-fold' pattern can still be discerned, although the 'Gathering/Entrance' portion is the most varied and different, compared to the other two congregations, and features a welcome, congregational musicking, an offering, and a sermon.

Gathering/Entrance – The services generally begin with a series of pre-recorded video notices, which vary in length. As the music team begins, one of the vocalists offers a brief welcome and encouragement to participate in the congregational musicking.

Declaration of the Word of God – The time of congregational musicking features three or four songs; occasionally these songs are extended or feature times of improvisation, either vocally or instrumentally. The first song is frequently faster or more energetic; the last song is frequently at a slower tempo. The average time of congregational musicking, from the welcome to the time the celebrant invites the congregation to greet each, is 21.87 minutes. Frequently the celebrant offers a quick greeting, followed by the notices. After giving the notices, the celebrant offers a meditation, prays, and the offering is collected. If the notices are not given by the celebrant, a replay of the pre-recorded video notices is shown. The celebrant reads the primary passage of Scripture on which their sermon is based, then delivers their sermon. The average length of the sermon is 34.5 minutes. The celebrant usually ends the sermon with an 'Amen', followed by an invitation for the members of the congregation to stand.

Response/Eucharist – The music team is usually out on the raised platform by now, standing behind the altar, directly under the projection screen, playing instrumentally. The celebrant comes to the front of the altar and prays silently while preparing the eucharistic elements. The celebrant brings down the elements either to the short platform or the floor in front of the short platform and continues the eucharistic liturgy. Sometimes the celebrant offers a short word of encouragement or explanation of the significance of the Eucharist. Frequently the confession of sin and absolution is inserted here. The anamnesis, the epiclesis prayer, and the Our Father are offered, followed by the invitation to the Eucharist. The music team continues playing instrumentally during this portion of the liturgy. During the distribution of the elements – which is facilitated by some of the elders, deacons,

congregation members, or a mixture of the three from two stations – the music team leads the communion hymn.

Dismissal/Sending – After the distribution ends, the celebrant offers a brief thought or prayer while the music team continues to play instrumentally. The celebrant gives the benediction. After the music ends, the same pre-recorded music from the start of the livestream begins to play and a new slide reading, 'Thanks for watching. See you again soon' appears. The average service length is approximately 71.76 minutes, or 1 hour, 11 minutes, and 45 seconds.

Analysis of the 12 February 2023 Worship Service[307]

Gathering/Entrance – The livestream starts with the static 'Welcome' slide and accompanying music for just a few seconds, followed by the video notices with the live feed video. The music team on the raised platform consists of (from left) drums (off-camera to the viewer's left), electric guitar (who is also the musical director), then the altar, bass guitar, and keyboard; on the lower platform were five vocalists: female, female, male, female, female. A single camera/camera angle was used throughout the service; it simply moves left or right, up or down, zoom in or zoom out as the situation dictates. While the camera angle does permit you to see some of the heads and shoulders of the members of the congregation, it is only those in the front of the middle section of the nave that could be seen on camera.

Declaration of the Word of God – The opening song is the slow/moderate tempo song 'Raise a Hallelujah' by Molly Skaggs, Melissa Helser, Jonathan David Helser, and Jake Stevens.[308] This is led by the male vocalist, with the female vocalists either doubling melody or adding a vocal harmony. The whole band plays throughout most of the song. The primary

[307] St Raphael Church, 'Sunday Service February 12, 2023, 9am', Facebook, Accessed May 24, 2024, https://fb.watch/sgPhbpuu1f/.
[308] Molly Skaggs, Melissa Helser, Jonathan David Helser, and Jake Stevens, 'Raise a Hallelujah', Genius, Apr. 10, 2020, Accessed June 28, 2024, https://genius.com/Bethel-music-raise-a-hallelujah-lyrics.

groove is somewhat like 'I Still Haven't Found What I'm Looking For' by U2. The primary change in dynamics is during the bridge section, which features the line 'Sing a little louder'.[309]

The second song, in a moderate 6/8 tempo, is 'My King Forever' by Ethan Hulse, Josh Baldwin, and Brian Johnson.[310] It is led by one of the female vocalists. The piano drives this song and is featured throughout. This song has a nice dynamic contrast at the start of the bridge section, which begins at a *mezzo piano* and crescendos throughout the bridge. A member of the congregation was observed in the lower left corner of the screen, swaying back and forth and raising one of their hands. The song ends with a quieter chorus, with a few brief measures of vocal improvisation before a harmonised 'Ah' secondary bridge, during which time the vocalist leading adds improvised words and/or melodies, after which were two decrescendo-ing choruses to end the song.

The third song, led by the same female vocalist and a moderato 6/8 song, is 'Great Are You Lord' by David Leonard, Jason Ingram, and Leslie Jordan.[311] This song is very piano driven. The other vocalists come in either doubling melody or adding a vocal harmony on the choruses and in the bridge; at the end of the bridge, the senior pastor is seen adding a couple of 'air drum' hits in conjunction with the drummer. There is a chorus, a break with vocal improvisation, then a quieter chorus, before the senior pastor steps up to pray. The music team continues to play behind them for another minute. The time of congregational musicking – including the prayer – lasts approximately 18.5 minutes. Throughout the time of congregational musicking, the vocalists add harmony parts, which were complimentary to the genre/style of the song being performed.

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[309] Ibid.
[310] Ethan Hulse, Josh Baldwin, and Brian Johnson, 'My King Forever – Live', Genius, Apr. 24, 2020, Accessed June 28, 2024, https://genius.com/Josh-baldwin-my-king-forever-live-lyrics.
[311] David Leonard, Jason Ingram, and Leslie Jordan, 'Great Are You Lord', Genius, 2014, Accessed June 28, 2024, https://genius.com/All-sons-and-daughters-great-are-you-lord-lyrics.

The senior pastor briefly gives a few notices, receives the offering, and the video notices play again. The senior pastor offers their sermon, which lasts approximately 39 minutes. Around the 32-minute mark, the music team comes out and begins to play instrumentally. The senior pastor then says, 'Stand with me', and proceeds to move into the Eucharist.

Response/Eucharist – The music team continues playing instrumentally as the senior pastor leads the eucharistic liturgy. After the senior pastor makes the invitation for the congregation members to come forward to receive, one of the vocalists leads the song 'This I Believe (The Creed)' by Ben Fielding and Matt Crocker/Hillsong Worship, which is a slower ballad arrangement and poetic interpretation of the historic Christian creeds.[312] Near the end of this time, the music team transitions into the chorus of the song 'Goodness of God' at the instruction of the musical director.

Dismissal/Sending – After the Eucharist ends, the senior pastor offers a closing prayer and the benediction before giving the dismissal; the music team switches back to playing 'This I Believe (The Creed)' instrumentally. The music team ends, and the video of the livestream changes to a static slide and the pre-service music before the livestream officially ends. The total length of the livestream is 1 hour, 13 minutes, and 49 seconds. As stated above, due to the camera angle, it is tricky to observe the practices of the congregation, save for those sitting in the middle section and during some of the distribution of the eucharistic elements. We now move to observations from St Raphael's 10:30am February 2023 services.

[312] Ben Fielding and Matt Crocker, 'This I Believe (The Creed) [Live]', Genius, Jun. 27, 2014, Accessed June 28, 2024, https://genius.com/Hillsong-worship-this-i-believe-the-creed-live-lyrics.

10:30am Service[313]

The elements of the 10:30am services are like the 9am services. The primary difference is the overall length of the times of congregational musicking (avg. time 40.5 minutes), the sermons (avg. time 42.5 minutes), and the overall lengths of the services (avg. time 101.28 minutes, or 1 hour, 41 minutes, and 17 seconds). This subsection will now continue with an analysis of the service from 12 February 2023.

Descriptions of the 12 February 2023 Worship Service[314]

Gathering/Entrance – The livestream starts with the ending slide – 'Thanks for watching. See you again soon' – from the 9am service for a little over 3 minutes before switching to the 'Welcome. We will be starting soon' slide with the accompanying music. The video notices, identical to the one's played at the 9am service, are played again. The music team on the raised platform is the same as the music team for the 9am service, and consists of (from left) drums (off-camera to the viewer's left), electric guitar (who was also the musical director), then the altar, bass guitar, and keyboard; on the lower platform re five vocalists: female, female, male, female, female. The same camera/camera angle is used throughout the service. As with the 9am service, only those congregation members in the middle section of the nave that would have a possibility of being seen on camera, although there were more people in this section than were in the 9am service.

Declaration of the Word of God – The opening is different than 9am service. The song, 'Let Us See' by Elyssa Smith,[315] is a moderate tempo, light rock song, and is led by one

[313] St Raphael Church, 'Sunday Service February 5, 2023, 10:30am', Facebook, Accessed May 24, 2024, https://fb.watch/sgycVQZKeV/. St Raphael Church, 'Sunday Service February 12, 2023, 10:30am', Facebook, Accessed May 24, 2024, https://fb.watch/sgPjlqsggZ/. St Raphael Church, 'Sunday Service February 19, 2023, 10:30am', Facebook, Accessed May 24, 2024, https://fb.watch/sgREBKNjCX/. St Raphael Church, 'Sunday Service February 26, 2023, 10:30am', Facebook, Accessed May 30, 2024, https://fb.watch/soqJGrI_Zt/.
[314] St Raphael Church, 'Sunday Service February 12, 2023, 10:30am', Facebook, Accessed May 24, 2024, https://fb.watch/sgPjlqsggZ/.
[315] Elyssa Smith, 'Let Us See', Musixmatch, 2014, Accessed June 28, 2024, https://www.musixmatch.com/lyrics/Christ-for-the-Nations-Music-feat-Jessica-Collins/Let-Us-See.

of the female vocalists. Drums, keyboards – featuring a piano patch with some reverb, fills out the overall sound – and electric bass are clearly heard; there is an electric guitar, however, it is rather low in the audio mix. Members of the congregation are standing up in response to the welcome offered by the vocalist leading the song; there is some milling about by congregation members, chatting and settling in their seats. Those members of the congregation that are seen are singing, swaying – some in time with the music, others arrhythmically – embracing each other, and tending to their children.

The second song is the slow/moderate tempo song 'Raise a Hallelujah' by Molly Skaggs, Melissa Helser, Jonathan David Helser, and Jake Stevens.[316] This, again, was led by the male vocalist, with the female vocalists either doubling melody or adding a vocal harmony. The performance is very similar to the 9am service. The arrangement was very similar to that of the 9am service. There are subtle variations present, such as a different riff played on the keyboard or bass, or the bass player pedalling the tonic underneath the first verse rather than following the chord progression. The electric guitar is very low in the mix, which causes the mix to feel a little empty. There is some spatial processing utilised on the vocals in the form of reverb, which is evident when the band stops playing at the start of a chorus section and the reverb is clearly heard on the vocal of the male lead vocalist, which fills out the sonic space that was left open by a lack of electric guitar.

The third song is, again, 'My King Forever' by Ethan Hulse, Josh Baldwin, and Brian Johnson.[317] It is led by the female vocalist who led the opening song. The keyboard drives this song and is featured throughout. The female vocalist opens with a spontaneous prayer as the keyboard plays the introduction. Near the beginning of the song, a member of the congregation is heard in the distance, shouting a praise. A shaker and keyboard carry the

[316] Molly Skaggs, Melissa Helser, Jonathan David Helser, and Jake Stevens, 'Raise a Hallelujah', Genius, Apr. 10, 2020, Accessed June 28, 2024, https://genius.com/Bethel-music-raise-a-hallelujah-lyrics.
[317] Ethan Hulse, Josh Baldwin, and Brian Johnson, 'My King Forever – Live', Genius, Apr. 24, 2020, Accessed June 28, 2024, https://genius.com/Josh-baldwin-my-king-forever-live-lyrics.

introduction, first verse, and first chorus; on the post-chorus ritornello, the drums switch from a shaker to the full drum kit, and the electric guitar – which is still rather quiet – and the bass guitar enter, which gives the song some additional energy and punchiness. The dynamics ebb and flow during the bridge section, which begins at a *mezzo piano* and crescendos throughout the bridge. Members of the congregation are observed in the lower left corner of the screen swaying back and forth; the senior pastor is clapping arrhythmically and lifting their hands in response to a lyric from the song that mentions lifting the hands; when some members of the congregation especially seem to be 'getting into the song', they nod their heads, sometimes in combination with a slight bowing of the shoulders/upper torso, not dissimilar to *shucklen* or 'liturgical swaying' in some sects of Judaism.[318] The song ends with a quieter chorus and a few brief measures of vocal improvisation before a harmonised 'Whoa-o-oh' secondary bridge, during which time the vocalist leading adds improvised words and/or melodies, and the band adopts a similar crescendo technique utilised during the initial bridge section. The band plays two de-crescendoing choruses and ends the song.

The fourth song, led by the same female vocalist, is also a moderato 6/8 song: 'Great Are You Lord' by David Leonard, Jason Ingram, and Leslie Jordan.[319] Again, this song is very piano-driven, and begins like 'My King Forever' with the drummer playing a shaker and the keyboard carrying the introduction, first verse, and first chorus; one addition is that the electric guitar is heard very clearly as they use a foot-controlled volume pedal to crescendo and decrescendo their volume. Again, on the post-chorus ritornello, the drums switch from a shaker to the full drum kit and the bass guitar comes in, which gives the song similar energy and punchiness as was heard on 'My King Forever'. The other vocalists come in either doubling the melody or adding a vocal harmony on the choruses and the bridge. During the

[318] Joshua Rabin, 'Physical Movement in Jewish Prayer', My Jewish Learning, Accessed July 5, 2024, https://www.myjewishlearning.com/article/physical-movement-in-jewish-prayer/.
[319] David Leonard, Jason Ingram, and Leslie Jordan, 'Great Are You Lord', Genius, 2014, Accessed June 28, 2024, https://genius.com/All-sons-and-daughters-great-are-you-lord-lyrics.

bridge section, the electric guitar is somewhat buried in the mix again. The movements of singing, swaying, and lifting hands by the congregation continue throughout the song; one noticeable action is members of the congregation walking across the front of the nave, going to pray for other members of the congregation. Again, there is a chorus, a break with vocal improvisation, then a quieter chorus, before the senior pastor step up to pray. The music team continues to play behind the senior pastor while they pray and while the congregation passes the peace. The music sounds more 'open': the keyboard continues to alternate arpeggios and block chords, the electric guitarist alternates melody and harmony lines, and the bass player moves from a 'standard' bassline to two-handed tapping to comping chords. The time of congregational musicking – including a prayer and passing the peace – lasts approximately 26.5 minutes. Throughout the time of congregational musicking, the vocalists add harmonies parts which are complimentary to the genre/style of the song being performed.

The senior pastor briefly gives the notices, receives the offering, and the video notices play again. The senior pastor offers their sermon, which lasts approximately 53 minutes. Around the 48-minute mark, the music team comes out on the raised platform and begins to play instrumentally with the keyboard taking the lead. The senior pastor closes in prayer, then says, 'Stand with me', and proceeds to the celebration of the Eucharist.

Response/Eucharist – The drums, electric guitar, and bass guitar come in, continuing to play quietly as the senior pastor moves through the eucharistic liturgy. After the senior pastor makes the invitation to come forward to receive, one of the vocalists leads the song 'This I Believe (The Creed)' by Hillsong Worship, [320] which is a slower ballad arrangement and poetic interpretation of the historic Christian creeds. Only three of the five vocalists are present during this. The members of the congregation come forward to receive of the

[320] Ben Fielding and Matt Crocker, 'This I Believe (The Creed) [Live]', Genius, Jun. 27, 2014, Accessed June 28, 2024, https://genius.com/Hillsong-worship-this-i-believe-the-creed-live-lyrics.

eucharistic elements in a centre station, which is in addition to two side stations; while waiting to receive – whether in the rows or when in the queue – members of the congregation are singing, swaying, making the sign of the Cross, and chatting.

Dismissal/Sending – After the Eucharist ends, the senior pastor offers a statement of encouragement before giving the benediction and the dismissal; the music team plays 'This I Believe (The Creed)' instrumentally underneath throughout. The video of the livestream changes to a static slide and the pre-service music before the livestream officially ends. The total length of the livestream is 1 hour, 39 minutes, and 35 seconds. As stated above, due to the camera angle, it is tricky to observe the practices of the congregation, save for those sitting in the middle section and during some of the distribution of the eucharistic elements.

I now turn to an exploration of observed musical components from the services of the three congregations, highlighting similarities and differences under the following headings: instrumentation of music teams; position of music throughout respective services; songs utilised; observations of congregational activities; comparison of durations of congregational musicking and preaching.

Musical Components Characterising the Services

This section offers an exploration of the similarities and differences discovered regarding the musical components from the four services of the three congregations. This exploration utilises the following headings: instrumentation of music teams and primary genre/sound of the music teams; position of music throughout respective services; songs utilised; observations of congregational activities; comparison of durations of congregational musicking and preaching.

Instrumentation of Music Teams and Primary Genre/Sound of the Music Teams

All three congregations seem to have instrumentation practices that fit their respective contexts. A breakdown of the instrumentation during February 2023 is as follows:

Instrument	St Gregory	St Joseph	St Raphael, 9am	St Raphael, 10:30am
Vocals	X, 1-2	X, 1-2	X, 3-5	X, 3-5
Keyboard/piano	X	X	X	X
Drums/percussion		X	X	X
Bass guitar		X	X	X
Acoustic guitar	X		X	X
Electric guitar			X	X

A breakdown of the instrumentation from 12 February 2023 is as follows:

Instrument	St Gregory	St Joseph	St Raphael, 9am	St Raphael, 10:30am
Vocals	X, 2	X, 2	X, 5	X, 3-5
Keyboard/piano		X	X	X
Drums/percussion		X	X	X
Bass guitar		X	X	X
Acoustic guitar	X			
Electric guitar			X	X

All four services are consistent in their usage of instrumentation throughout February 2023; the only difference is that 12 February was the only Sunday that month that St Raphael does not have an acoustic guitarist present for either service.

With the previous observations for each congregation and the two above tables, a picture of each congregation's instrumentation is more clear; additionally, each congregation is playing in genres or styles of music that are appropriate to their instrumentation: St Gregory leans towards stripped-down arrangements in a folk and Americana vein, like recent music groups such as The Swell Season, The Civil Wars, and early Bon Iver, which keeps with the acoustic guitar and vocals combination highlighted during the 12 February 2023 service; St Joseph keeps their arrangements somewhat low-key, however, they lean towards a

piano-driven, Adult Contemporary sound, mixed with some gospel, the vibe of which is heavily reliant upon the keyboard-playing worship leader; St Raphael keeps their arrangements rather simple, too – despite having the largest music team by far, frequently having as many or more vocalists than the entire respective music teams at the other two congregations – and embrace a more soft rock/'contemporary Christian music' (CCM)/'modern worship' sound, like Bethel Music, Passion, and Elevation Worship, driven by a full drum kit, keyboard, and the instrument that is uncommon to the other two congregations: the electric guitar.

Position of Music throughout the Respective Services

The three congregations' use of music throughout their respective services varies depending upon how formal or, perhaps, 'obvious' the liturgical form is in their services. For example, as both St Gregory and St Joseph are more explicit in their use of liturgical formulae, it seems their usage of music might require a greater awareness of how the overall flow of the liturgy could be impacted – positively or negatively – by their congregational musicking, especially as St Gregory's times of congregational musicking are portioned out over the length of the liturgy, St Raphael's times of congregational musicking are at two specific moments, and St Joseph's times of congregational musicking are somewhere in between. A comparison of the use, specifically, of songs (shaded) within the liturgies of the four services – using the four-fold pattern as a guide – is as follows, with the equivalent of the 'song set' being outlined in bold lines:

Portion of the Service	St Gregory	St Joseph	St Raphael, 9am	St Raphael, 10:30am
Gathering/Entrance	Pre-service music via video announcements	Opening prayers of the liturgy with musical underscore	Pre-service music via video announcements	Pre-service music via video announcements
	Processional hymn			

	Opening prayers of the liturgy with musical underscore			
	Sung confession with absolution			
Declaration of the Word of God	Song	3-4 song set	3-4 song set	3-4 song set
			Passing the peace	Passing the peace
			Notices	Notices
			Offering	Offering
			Video notices	Video notices
	Psalm reading	Musical underscore during the reading of the Old Testament, responsive Psalm, and Epistle readings	Scripture reading	Scripture reading
	Sung Gloria Patri			
	Song			
	Old Testament and Epistle readings with musical underscore			
	Sung Gospel acclamation; Gospel reading; sung Gospel acclamation	Gospel reading and prayer		
Avg. duration of congregational musicking (bolded boxes):	*14.5 minutes or 17.56%*	*17.75 minutes or 19.79%*	*21.87 minutes or 30.47%*	*40.5 minutes or 39.98%*
	Sermon	Sermon	Sermon (musical underscore entered in the final minutes of the sermon)	Sermon (musical underscore entered in the final minutes of the sermon)
Avg. duration of sermon:	*29.08 minutes or 35.21%*	*25.93 minutes or 28.91%*	*34.5 minutes or 48.07%*	*42.5 minutes or 41.96%*
	Apostles Creed with musical underscore	Nicene Creed		

	Prayers of the People with musical underscore	Prayers of the People		
	Passing the peace with musical underscore	Confession and absolution; sometimes sung		
		Passing the peace		
	Notices with musical underscore	Notices		
		Offering with musical underscore		
		Sung 'Doxology'		
Response/Eucharist	Offered with musical underscore	Offered with musical underscore	Offered with musical underscore	Offered with musical underscore
	Sung 'Sanctus'	Bells struck during three times during the anamnesis	Distribution or communion song	Distribution or communion song
	Distribution or communion song	Distribution or communion song		
Dismissal/Sending	Post-communion prayer	Post-communion prayer	Closing prayer with musical underscore	Closing prayer with musical underscore
	Sung 'Doxology'			
	Benediction	Benediction	Benediction and dismissal with musical underscore	Benediction and dismissal with musical underscore
	Recessional song	Closing song		
	Dismissal	Dismissal		
Avg. duration of service:	*82.57 minutes*	*89.69 minutes*	*71.76 minutes*	*101.28 minutes*
Average number of whole songs sung during a liturgy:	*6-8 (8 includes Confession and Doxology)*	*6-8 (8 includes Confession and Doxology)*	*4-5*	*4-5*
Number of shaded moments of	*10*	*4-5*	*2*	*2*

congregational musicking used during service:				

The above table reveals some of the flexibility found within the CEEC-USA regarding the rite/liturgy used by a particular congregation and within a particular diocese or jurisdiction. All three congregations hold to a liturgy – whether more in keeping with Rite 1 or 2, in the cases of St Gregory and St Joseph, or in keeping with Rite 3 or 4, in the case of both of St Raphael's services – yet two things will now be brought to our attention to show there is more to the 'Four Rites' than meets the eye: 1) the role of the bishop in how a congregation worships musically, and 2) rite does not equal musical selection or genre.

The role that a congregation's bishop plays in that congregation's musicking might seem like an odd thing to address; many people might express confusion as to why a bishop would have any say in how a local congregation worships. In Owen's 'Four Rites' paper, it is mentioned 'The practice of a local congregation is recognized [*sic*] and determined by its relationship to its bishop…Fundamentally it is the bishop's responsibility to faithfully safeguard and pass on the apostolic faith in unity with the greater church.'.[321] While this is not directly indicative of a bishop's involvement in selecting music or dictating genres of music being used by a local congregation, the reality is that the influence of the bishop impacts how a congregation determines their respective congregational musicking practices; for example, if the bishop, the local pastor/priest, and the vestry board of a congregation determine that congregation would be more likely to worship via Rite 1 or 2 versus Rite 3 or 4, the bishop might have suggestions as to resources for hymnody, songs, and service music that could shape a congregation's musicking practices. As stated in Chapter 1 when commenting on Owen's 'Four Rites', the goal of Owen's paper is not so much about rigidly

[321] Owen, 2014, p. 1-2.

codifying practice but offering a framework wherein congregations – in conversation with their respective bishop – discern which rite most closely reflects either their current practice or the practice(s) they desire to engage. The results could then direct choices regarding vestiture of clergy, song selection, and even the placement of the seating in relation to the altar.

A second consideration is that the rite does not equal musical selection or genre. Just because the worshipping rite a congregation and their pastor/priest selects in conjunction with their bishop might be more 'tightly structured', i.e., Rite 1, does not mean the congregational musicking will default to four-part choral singing accompanied by an organ; nor does it mean that utilising a more 'loosely structured' rite, i.e., Rite 4, will result in 'rock & roll praise and worship'. As will be seen in the next subsection, these congregations use somewhat of a span of music, regardless of rite. My own experience serves as an example of this: when I was ordained as a priest on 23 December 2006 in a Rite 2 liturgy, the processional hymn was a recording of the Eastern Christian 'Kontakion of Christmas'[322] – also known as 'Deva dnes (Дева днесь)' by Dmitri Bortniansky, sung in Church Slavonic[323] – and the opening song set featured songs released earlier that decade, accompanied by the cathedral's music team on guitars, drums, bass guitar, and keyboards.

Songs Utilised

The fieldwork for this dissertation did not include months or years of collecting and compiling a repertoire list for each congregation and service. It is, however, worth noting the songs utilised in the observed services and perhaps try to discern or distinguish any patterns as those might offer further insights for the study at hand. First, I look at the musicological

[322] Dmitri Bortniansky, 'Kontakion of Christmas', *Mutopia Project*, Last updated: 2008/Feb/19, Accessed July 12, 2024, https://www.mutopiaproject.org/cgibin/piece-info.cgi?id=1323.
[323] Dmitri Bortniansky, 'Deva dnes (Дева днесь)', *Choral Public Domain Library*, Posted 2011-03-26, Accessed July 12, 2024, https://www.cpdl.org/wiki/index.php/Deva_dnes_(Dmitri_Bortniansky). And

eras represented by the repertoire of the sixteen services. The songs are catalogued according to best-known publication date; if a publication date is not available or the song is unfindable via online searches, it is placed in the 'TAU' (Traditional, Anonymous, or Unfound) category. In the case of text versus a more recent musical setting of that text, the date of the text determines the era into which the song is categorised:

Era[324]	St Gregory	St Joseph	St Raphael, 9am	St Raphael, 10:30am
Antiquity (pre-1450)	10	1		
Renaissance (1450-1600)				
Baroque (1600-1750)	4	3		
Classical (1750-1820)		1		
Romantic (1820-1910)	5	2		
20th Century (1910-1999)	2	2	1	1
21st Century (2000-date of publication)	7	19	16	19
TAU	6	3		
Total songs	**34**	**31**	**17**	**20**

During February 2023, none of the congregations use any songs from the Renaissance era. The most eras present in one congregation's repertoire is seven by St Joseph, followed by six eras from St Gregory, and two eras from St Raphael. St Gregory uses a total of 34 songs between the four services; some of those songs, such as the 'Doxology', are repeated, yet they still count towards the total. St Joseph is just slightly in second place with 31 songs; as with St Gregory, some of those songs, such as the 'Doxology', are repeated, yet they still count towards the total. St Raphael rounds off the list with 20 songs in their 10:30am service

[324] It is acknowledged that there are a variety of ways to parse the years of various eras, especially the end of the Classical era, the duration of the Romantic era, and the 'official' beginning of the 20th century era (other than the obvious 1900/1). For the purposes of this dissertation, the dates listed will be utilised.

and 17 songs in their 9am service, respectively. St Gregory uses the most pre-20th Century songs with 19, which is the same number of 21st Century songs that both St Joseph and St Raphael's 10:30am service use respectively. There are four songs utilised by at least two congregations: 'Be Thou My Vision' (Antiquity), 'Doxology' (Baroque), 'Way Maker' (21st Century), and 'Great Are You Lord' (21st Century). Additionally, St Raphael uses the same songs from their 9am service in their 10:30am service, sometimes with the addition of one song. This data will factor later in the chapter with the focus on 'congregational musicking as convergence' in the CEEC-USA.

Observations of Congregational Activities

The biggest drawback observing congregational musicking via livestream videos is the cameras rarely captures more than a fraction of the congregation, and if they do, it is for mere seconds out of the whole service. The time of the services when the members of each respective congregation/service are most readily on display is during their reception of the Eucharist. Beyond this, there isn't an abundance of direct observation of each respective congregation's activities during times of congregational musicking. The observed (visual, aural) congregational activities based on the livestream videos are as follows:

Action	St Gregory	St Joseph	St Raphael, 9am	St Raphael, 10:30am
Singing	X	X	X	X
Bowing and/or genuflecting	X			
Raising and/or lifting hands	X		X	X
Jumping and/or dancing			X	X
Verbal exclamations and/or shouting				X
Swaying	X		X	X

Due to a lack of uniformity in the camera angles utilised in the various livestreams, it is difficult to surmise from the livestream videos alone what the congregational activities are during times of congregational musicking. Thanks to the semi-structured interview data provided in the previous chapter, as well as my *in-situ* experiences with St Gregory and St Raphael, we know that the congregational activities during times of congregational musicking include:

Action	St Gregory	St Joseph	St Raphael, 9am	St Raphael, 10:30am
Singing	X	X	X	X
Bowing and/or genuflecting	X		X	X
Raising and/or lifting hands	X	X	X	X
Jumping and/or dancing			X	X
Verbal exclamations and/or shouting		X	X	X
Swaying	X	X	X	X

Comparison of Durations of Congregational Musicking and Preaching

A comparison of the durations congregational musicking, preaching, and the overall lengths of the respective services is as follows:

	St Gregory	St Joseph	St Raphael, 9am	St Raphael, 10:30am
Avg. duration of congregational musicking:	14.5 minutes or 17.56%	17.75 minutes or 19.79%	21.87 minutes or 30.47%	40.5 minutes or 39.98%
Avg. duration of sermon:	29.08 minutes or 35.21%	25.93 minutes or 28.91%	34.5 minutes or 48.07%	42.5 minutes or 41.96%
Combined avg. percentage of the service:	43.58 minutes or 52.77%	43.68 minutes or 48.7%	56.37 minutes or 78.54%	83 minutes or 81.94%
Avg. duration of service:	82.57 minutes	89.69 minutes	71.76 minutes	101.28 minutes

Based on this table, we see that St Gregory's average congregational musicking duration is approximately half of their average sermon duration; the combination of the two is just over half of their average service duration. St Joseph's average congregational musicking duration is approximately two-thirds their average sermon duration; the combination of the two is just under half of their average service duration. It is worth pointing out that these two services – both of which respectively follow a more 'formal' or 'obvious' use of liturgy – are very close in terms of the average duration of congregational musicking, sermon, and combined average of time of congregational musicking and sermon to each other, which also resulted in very close overall duration of their respective services.

When taken at face value, St Raphael's two services appear to be outliers. St Raphael 9am's average congregational musicking duration is approximately 60% of the average sermon duration; the average combined duration of congregational musicking and the sermon is just under 80% of their average sermon duration. St Raphael 10:30am's average congregational musicking duration is almost equal to its average sermon duration; the combination of the two is just over 80% of the average service duration. Like St Gregory and St Joseph's services where – despite the discrepancies in the ratios of the averages of congregational musicking to sermons – the two services are very close to each other in their average duration of congregational musicking sets, sermon, and combined average duration of congregational musicking and sermon, the two services at St Raphael – which are, on the surface, less formal or obvious in their respective use of liturgy – are nearly equal in their percentages of combined average duration of congregational musicking and sermon. This is despite an approximate difference of thirty minutes in the overall average duration of the services, as St Raphael's services represent the shortest average service (9am) and longest average service (10:30am) of the four services. Although this kind of data is beyond the scope of this dissertation, it would be interesting to discover if this type of data indicates a potential

trend of the average duration of congregational musicking and sermons, and their respective percentages of the overall service durations for congregations within the CEEC-USA; a much larger pool of participant congregations and people would be needed to assess this. I will now explore similarities and differences observed in the four services.

Similarities Observed throughout the Four Services

The music genres used – The music genres used by the congregations seemed to relate to a few factors. First, the instrumentation and perceived musical strengths of the musicians in the respective congregations seems to be a factor. For example, St Gregory's music team normally has one or two musicians; those musicians seem to be more at home with an acoustic, singer/songwriter style of music, which might include elements of traditional or modern folk, Americana/roots, bluegrass, and southern gospel music. St Joseph's music team – small, yet mighty – seems to lean into the 'adult contemporary'/'soft rock'/'light' gospel sound, led by their worship leader/keyboard player, who was raised in a Pentecostal/charismatic church background. St Raphael's music team – the largest team of the three and led by an electric guitar-playing music director – seems to favour the light rock/modern rock sound in much of popular praise and worship music, especially since 2010.

Second, St Gregory and St Joseph use music that is rather complimentary of each other. While St Joseph does not use the same amount of service music as St Gregory does, it seems – due to the genres and types, i.e., sung confession, Gospel acclamation, and music utilised by both congregations – the use of that amount of service music would be easier to implement at St Joseph versus St Raphael's two services, as St Joseph's overall liturgy is more like St Gregory's liturgy. The music of St Raphael's two services is understandably similar or identical in nature to each other; indeed, St Raphael has not utilised two different

setlists of songs for the two respective services for over a decade at time of writing.[325] This factor is highlighted because the music genres and music choices of their respective services is reflected in two other CEEC-USA congregations observed, either in person or via livestream, since the beginning of this dissertation's research: The cathedral congregation of the diocese to which St Gregory and St Joseph belong uses a very similar liturgy to both of those congregations and incorporates similar songs and service music; another congregation in the diocese of which St Raphael is the cathedral parish has a liturgical structure more like St Raphael, uses similar songs, and uses music in a similar way to St Raphael. Both examples tie back to the earlier statement regarding the influence of a bishop on a congregation and their respective congregational musicking practices. Again, additional research, beyond the scope of this dissertation, is needed to further flesh out this idea.

Musicking and the flow of service – All four services use music at some point to keep the 'flow', or cohesiveness of the service, going. St Gregory uses a musical underscore throughout much of the opening third or so of their service. The musicking stops for the sermon ('middle third') before frequently starting up during the prayers of the people and the notices before the Eucharist. St Joseph has a musical underscore of some kind, whether live or pre-recorded, seemingly during all but the sermon. If the worship leader is also preaching and leading the Eucharist there is a pre-recorded underscore – which is an original composition by the worship leader – that runs until they return to the keyboard for the post-communion song. St. Raphael's music team frequently plays during the transition from the song set to the time of the sermon, then plays again near the close of the sermon, through the Eucharist, and to the end of the service. All four services have a good sense of 'flow', a harmonious movement from one section of the service to the next. This concept of flow in musical worship is discussed, among other places, in the edited book *Flow: The Ancient Way*

[325] My recollection.

to Do Contemporary Worship, edited by Lester Ruth. In Chapter Five of the book, 'Musical Flow: Important Techniques', penned by Jonathan Ottaway, one issue Ottaway addresses in the opening sentences of the chapter is that in order to achieve a better sense of flow 'the fundamental shift that needs to take place…involves an orientation away from thinking about worship as a collection of objects and toward conceiving of worship as a set of actions'. [326] In the examples given above, all four services utilise music in a manner that works within their liturgical context in order to 'remove barriers of all kinds (formational, intellectual, cultural) that come between worshippers and their full and active participation…'.[327] Ruth's opening chapter in *Flow* discusses the concept of 'groove, a term resisting easy definition'.[328] Ruth states, 'To make music with a groove is not simply a matter of replicating the notes and rhythms as found on a page. What good musicians do is a subtle skill by which they make the music come alive, be distinctive, and be emotionally compelling'.[329] Due in part to their employment of songs, genres, and the strategic implementation and deployment thereof within their respective liturgies, the four case study services achieve their own 'flow' with its subsequent 'groove'.

A discernible liturgy – A 'four-fold pattern' of liturgy is applied to the four services to make as level a playing field as possible to compare the four services. The use of the four-fold pattern reveals that all four services have a discernible liturgy, even if, in the case of St Raphael's two services, they do not fall into a 'standard' prayer book formula. Additionally, all four services fit under one of Owen's 'Four Rites' that are used in the CEEC-USA. A potential pushback might come from the fact that St Raphael's liturgies consist of two rather large blocks of time (congregational musicking and the sermon) with a very small block in

[326] Jonathan Ottaway, 'Musical Flow: Important Techniques' in Lester Ruth, ed., *Flow: The Ancient Way to Do Contemporary Worship*, Nashville: Abingdon Press, 2020, p. 53.
[327] Ibid.
[328] Lester Ruth, 'An Ancient Way to Do Contemporary Worship' in Lester Ruth, ed., *Flow: The Ancient Way to Do Contemporary Worship*, Nashville: Abingdon Press, 2020, p. 7.
[329] Ibid.

between them (notices) and a slightly larger small block at the end (the Eucharist) instead of the mapped-out liturgies St Gregory and St Joseph utilise. St Raphael's services fit within the four-fold pattern – even if just barely with regards to the gathering – thus making this subheading applicable.

Use of spatial audio effects – All three congregations use spatial audio effects, i.e., artificial reverberation and/or delay, on some of the vocals, some of the instruments, or a combination of both. Two spaces are smaller, one is larger; two spaces have carpet, one does not; due to a lack of sound-dampening materials, two, or perhaps all three spaces, could be considered acoustically 'live' spaces. All three congregations use spatial audio effects to give a sense of their worship spaces being larger, perhaps to fill out the sonic space; based on my *in situ* experiences at St Gregory and St Raphael, the spatial audio effects are seen by the congregation to add a sense of the ethereal or transcendent to their respective times of worship and congregational musicking, making the sound of even the most cutting-edge praise and worship song hearken back, in some way, to the music of antiquity.

Differences Observed throughout the Four Services

Variables such as the personnel and locations – which could be argued almost *ad infinitum* regarding their impact on the research – are acknowledged for what they are: variables. Despite these obvious variables, here I note the differences tied to congregational musicking and the four services.

Music team configurations – All three congregations have different configurations of music teams. While each has a worship leader and/or music director leading through the times of congregational musicking, the instrumentation and number of musicians varies from team to team and, sometimes, from Sunday to Sunday. Amassing a large pool of musicians from which to draw is difficult in smaller congregations; however, there is something to be

said for having a consistent team of musicians leading congregational musicking, not unlike having consistency in who is teaching or preaching the homily/sermon, especially when the ideas of 'flow' and developing a *lingua franca* of congregational musicking and liturgy are held as being important. Additionally, the size, layout, and architecture of the physical space factor into this. You wouldn't want a music team the size of St Raphael's – replete with a drummer on a standard drum kit – in a space that was 1000 sq. ft./92.9 m^2 and full of hard, reflective surfaces; the resulting sound would be very loud and unconducive to the physical size of the worship space, and likely the overall size/number of the congregation. Despite the differences in music team configurations, each configuration is appropriate to its context and accompanying liturgical practice. For example, St Gregory's use of 1-2 vocalists with acoustic/electric guitar and/or keyboard seems very appropriate given the smaller physical space that St Gregory's uses for their worship space. It is not prudent to have a music team as numerous and loud as St Raphael's music team in such a space; additionally, the musicking practice of St Raphael's music team – with its longer song set and very little experience in playing the portions of service music – is not the best fit for the much more regular structure and particular flow of St Gregory.

Observations of Congregational Activities – As shown in the tables above, the four services contain different levels of congregational activities, including singing; bowing or genuflecting; raising or lifting hands; jumping or dancing; verbal exclamations or shouting; and swaying. St Gregory has four of the six activities present (singing; bowing and/or genuflecting; raising and/or lifting hands; swaying), St Joseph has four of the six activities present (singing; raising and/or lifting hands; verbal exclamations and/or shouting; swaying), and both of St Raphael's services have all six activities present. While it might be easier to say that Rite 1 and Rite 2 services contain fewer of the listed congregational activities and Rite 3 and Rite 4 contain more of the listed congregational activities, there is likely more at

play than meets the eye. The respective level of congregational activity/-ies is the result of a combination of things – the leadership and encouragement of the pastors and worship leader, the genre of music, the liturgical season, the individual circumstances of people's lives – moving people to respond differently, rather than a blanket statement attached to the perceived or stereotyped level of congregational activity/-ies associated with the various rites. I saw all six congregational activities present at a Rite 1 liturgy when my diocesan bishop was consecrated back in 2004. The swinging of the thurible (lidded incense burner suspended on chains) within the centuries-old 'solemn', or very formal, liturgy was accompanied by then-modern praise and worship songs and the dancing of fully robed clergy people. Research beyond the scope of this dissertation and this single anecdote needs to be done to further address this topic.

Song selection – The difference of music team configurations, combined with the physical sizes of the worship spaces, could easily lead to a difference in song selection. The instruments, vocal ranges, and 'musical vocabulary'[330] available to the congregations through their music teams play a factor in determining the repertoire of songs they sing. My previous research into the use of contemporary praise and worship music that utilises elements of electronica – whose chief characteristics are produced '"namely, through the use of electronic technologies, such as synthesizers, drum machines, sequencers, and samplers", as well as computers'[331] – shows that '[s]ome of the worship leaders surveyed said they would consistently pass on or not use certain praise and worship songs they encountered because those songs contained musical elements of electronica', even if the song is deemed theologically sound and musically good by the worship leader.[332] Instrumentation aside, the

[330] Ottaway, Ruth, ed., 2020, p. 55.
[331] Mark J. Butler, *Unlocking the Groove: Rhythm, Meter, And Musical Design in Electronic Dance Music*, New York: Oxford University Press, 2006, p. 33, 62.
[332] Ryan Mackey, 'Deus Ex Machina: Electronica in Praise and Worship Music Today', MA Dissertation, Durham University, 2020, p. 38.

song selection is notably different at St Gregory versus St Joseph and St Raphael, as St Gregory leans more heavily into pre-Classical hymnography than the other two by far.[333] This difference is owed to a variety of factors, including a possible propensity at St Gregory towards a more explicit use of 'ancient' songs within their context, versus a stronger possible propensity at St Raphael towards newer, more respectively recent music, both of which are influenced by a congregation's history and relationship to their bishop, as mentioned earlier. As Ingalls notes,

> Congregational singing is one of the central participatory and experiential practices in the worship of local church congregations, which have long been considered the paradigmatic mode of congregating. However, the dynamics that govern musical choice and selection are different in a gathering that meets week in and week out and that must navigate its relationship with other area congregations, denominational traditions, and church networks.[334]

Ingalls shows through work done at 'St. Bartholomew's Church, an "evangelical Episcopal" church in Nashville, Tennessee',[335] USA – or as professor and ethnomusicologist Jonathan Dueck showed in his book *Congregational Music, Conflict and Community*, wherein he examined three Canadian Mennonite congregations that were either 'making music traditional [with] choirs and hymnody', 'connecting with the culture [with] worship music', or 'making space for worship [with a] blended service'[336] – congregations within a given denomination, communion, or church network could look, feel, and/or act rather differently with regards to their congregational musicking practices, especially based on context, including 'musical style', 'theologies of worship', and 'the lens of aesthetics'.[337]

[333] Approximately 41% for St Gregory versus St Joseph at approximately 13% and St Raphael with 0% for both the 9am and 10:30am services.
[334] Ingalls, 2018, p. 107-108.
[335] Ibid., p. 107.
[336] Jonathan Dueck, *Congregational Music, Conflict and Community*, New York: Routledge, 2017, Contents.
[337] Ibid., p. 2.

Conclusion

As this chapter developed, I kept inspirations for the descriptions set out in the introduction – Ingalls's idea of 'finding the church's voice', Titon's ethnographic approach, Zon's navigational tension of music theology, and Dueck's evidence of congregations within a given denomination, communion, or church network musicking differently based on context – at the forefront. Based on these inspirations, along with reviewing works of the past 15 years, at time of writing, which have explored 'An Emerging Sacramental Theology of Music in Contemporary Evangelical Churches',[338] the 'performance, identity and experience' of Christian congregational music,[339] the shaping effect of contemporary worship music on congregations,[340] and histories of contemporary worship music[341] – I offer these descriptions of the congregational musicking 'voices' of the three respective congregations:

> St Gregory: 'The Young Sage; Or the House of Treasures Old and New'[342] – The people and clergy of St Gregory pull from the 'ancient' well of hymnography, as the table of songs utilised indicates. The songs emphasise the pre-Reformation (16th century) and pre-Great Schism (1054) roots of the Church and the texts are presented in simple musical arrangements and genres that are of the past generation or two; even the 21st century songs are presented in a manner that is befitting of the context. Despite St Gregory's age (10 years, at time of writing) and size (both the congregation and the music team, at time of writing), it harnesses the liturgical rhythm of the Church, both in a cyclical nature, i.e., songs that reflect the seasons of the Church, and in the rhythm of the Sunday liturgy, which is reflected in its service music and hymnography.
>
> St Joseph: 'The People at the Crossroads'[343] – The congregation of St Joseph is geographically situated at a literal crossroad; the 'crossroads' analogy carries into

[338] Joshua Altrock, 'The Sonic Sacrament: An Emerging Sacramental Theology of Music in Contemporary Evangelical Churches', Master's paper, Pepperdine University, REL 541 Worship and Witness, April 2017.
[339] Monique Ingalls, Carolyn Landau, and Tom Wagner, eds., *Christian Congregational Music: Performance, Identity and Experience*, Surrey: Ashgate, 2013.
[340] Monique M. Ingalls, *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community*, Oxford: Oxford Scholarship Online, October 2018.
[341] Including, yet not limited to: Tanya Riches, 'SHOUT TO THE LORD!: Music and change at Hillsong: 1996-2007', MPhil. Thesis, Australian Catholic University, Australia, 2010.; Wen, Reagan, 'A Beautiful Noise: A History of Contemporary Worship Music in Modern America', PhD dissertation, Duke University, USA, 2015.; Lester Ruth and Swee Hong Lim, *Lovin' on Jesus: A Concise History of Contemporary Worship*, Nashville: Abingdon Press, 2017.
[342] 'Then said he unto them, Therefore every scribe which is instructed unto the kingdom of heaven is like unto a man that is an householder, which bringeth forth out of his treasure things new and old'. Matthew 13:52, King James Version, Public Domain.
[343] 'Thus saith the Lord, Stand ye in the ways, and see, and ask for the old paths, where is the good way, and

their ‘voice’ as they seem to be the hybrid of St Gregory and St Raphael. Liturgically, they share more in common with St Gregory in that they utilise a prayer book liturgy for their Sunday services and their rented chapel space nave is more historic than both St Gregory and St Raphael’s respective spaces. Musically, although approximately 22% of their music is pre-20th century, St Joseph tied with St Raphael’s 10:30am service for the most 21st century songs utilised at 19, which made up over 60% of St Joseph’s observed repertoire. St Joseph, like St Gregory, leans more explicitly into the cyclical nature of the Church, i.e., songs that reflect the seasons of the Church, and in the rhythm of the Sunday liturgy, which is reflected in its service music and hymnography.

St Raphael: ‘Standing in the Present, Celebrating the Past, Calling Forth the Future’[344] – The ‘voice’ of St Raphael was and, at time of writing, continues to be ‘calling forth the future’. With roots deep in the Pentecostal-Holiness Church, St Raphael routinely emphasises its sense of being a ‘prophetic’ congregation: ‘prophetic’ in the sense of ‘one who utters divinely inspired revelations’, speaking to the concerns and cares of the present culture.[345] Since joining the CEEC, St Raphael consistently looks to the embryonic Church for inspiration, including: its use of a ‘looser’ liturgy[346] (think four-fold pattern) and leaning into the cyclical nature of the Church (like St Gregory and St Joseph); utilising more recent music, as it is seen to be the expression of what people are experiencing in the present/recent past, and blending those songs which might be thematically similar or thematically adjacent to the songs of the season of the Church; and trusting that the combination of these will lead their congregation into an ‘ancient-future faith’.[347]

These voices could be visualised with the three churches on a spectrum – with St Gregory on one end, St Raphael on the other, and St Joseph in the middle:

St Gregory — St Joseph — St Raphael

The three congregations could also be visualised as three circles in a Venn diagram, where, as demonstrated earlier, there would be areas in which

walk therein, and ye shall find rest for your souls’. Jeremiah 6:16a, King James Version, Public Domain.

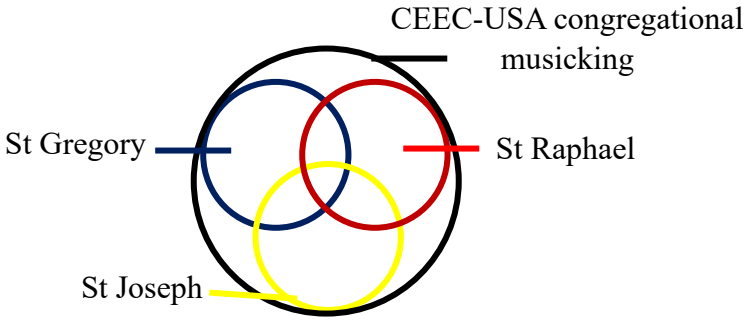
[344] This was a phrase that was used by St Raphael in the first decade after they joined the CEEC in describing their vision. My recollection.

[345] Merriam-Webster, ‘prophet’, Merriam-Webster.com, Updated 23 Jul 2024, Accessed July 26, 2024, https://www.merriam-webster.com/dictionary/prophet.

[346] To place this in a wider perspective, consider the rather ‘loose-sounding’ liturgical practice from the 2nd Century, as recorded in Chapter 67, ‘Weekly worship of the Christians’, of Justin Martyr’s first apology: ‘And on the day called Sunday, all who live in cities or in the country gather together to one place, and the memoirs of the apostles or the writings of the prophets are read, as long as time permits’; ‘…and the president [priest/presbyter or bishop] in like manner offers prayers and thanksgivings, according to his ability’. Justin Martyr, ‘The First Apology’, *New Advent*, Accessed August 2, 2024, https://www.newadvent.com/fathers/0126.htm.

[347] This term, as previously noted, is credited to the late Dr Robert E. Webber and the title of one of his books.

the three congregations would intersect within the realm of the CEEC-USA's congregational musicking:



The actual position of the three congregations in both visualisations is based solely on just the three congregations. In the case of the line diagram, there is a possibility that there are CEEC-USA congregations that would be 'further to the left' than St Gregory and 'further to the right' than St Raphael; St Joseph might be square in the middle or there might be a 'more middle' congregation which would push St Joseph one direction or the other. In the case of the Venn diagram, it is likely that the points of intersection or overlap among the three congregations is other than the symmetrical version presented here, and that the case study congregations would exist in different relational proportions within the larger circle of congregational musicking if other CEEC-USA 'congregational circles' were present.

The beauty of the three different congregational voices is that they can, indeed, blend together. If we think about the difference in congregational musicking voices and see them not as in competition with one another but desirous to play their part in achieving the same goal, then the 'Young Sage', the 'People at the Crossroads', and those 'Standing in the Present, Celebrating the Past, Calling Forth the Future' are in harmony with another. Just as a choir director would say that different voices of their choir need to blend so well that their individuality is superseded – yet not negated – by their being in 'one accord',[348] so too, the congregational musicking voices of St Gregory, St Joseph, and St Raphael are not at

[348] See Acts 1:14; Philippians 2:2.

loggerheads with each other: they complement each other. This is heard in J1-W discussing the move of their own family from a Pentecostal background into the worshipping life of the CEEC-USA: 'Even though we became ancient-future, even though we became liturgical/sacramental, the Pentecostal [and] evangelical cadences and tones and hues and timbre – like, that never went away. But I'll tell you what really did shift [was] our imagination about what we're saying…What we're thinking about now is, what's [this song] saying? How does this [song] connect to the liturgy?' Thus, the three participating congregations maintain their respective congregational musicking voices and identities whilst being part of this 'family' of congregations that make up both the participating congregations and the CEEC-USA.

When people ask me questions along the lines of 'How does a convergence congregation work?'; 'Is it difficult to worship in all three streams?'; and 'What is your music like?', one of my frequent responses – said with a slight smile and a chuckle – is, 'How much time do you have?' My more 'patristic' response is 'Come and see'[349]: experience it – not just one congregation on one Sunday, but multiple congregations on multiple Sundays each; immerse yourself in it – not just via book knowledge, but in services, conversations, prayers, and congregational musicking; embody it – convergence is not just a mental exercise or 'worship style', it is a lived experience. Through the data in this chapter, we begin to see how the CEEC-USA embodies convergence through their congregational musicking coalescing, yet this is just the first part of the story.

This dissertation now turns to a series of three chapters in which I investigate one of the three major streams of convergence in turn, starting with the evangelical stream.

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[349] John 1:39, King James Version, Public Domain.

Chapter Four – 'The sound of salvation come'[350]: The Evangelical Stream

Speaking about what he dubs 'the evangelical principle', Gordon Smith remarks, 'It may be a caricature, but there is truth in the observation that nothing quite defines Evangelicals as well as that they are "Bible-believing Christians"'.[351] Smith remarks that many may 'insist this [definition] is one-sided, and of course it is', yet he notes that sections of Christendom relegate the term 'evangelical' to the physical Scriptures themselves as 'the one and *only* authority in the life of the church'.[352] Responding to that, he offers the evangelical principle as that which 'affirms and consistently stresses that the Scriptures play an animating role in the life of the church' and that it is one of '[the] primary means by which the church appropriates and lives in the grace of the risen and ascended Christ'.[353] One of the chief ways in which the Church experiences this 'animating role' in which it 'lives in the grace of the risen and ascended Christ' is through songs and congregational musicking. Yet, how else might the term 'evangelical' be understood to give great opportunity for 'the church to appropriate and live' in the grace and mercy that it proclaims? What other facets or themes might be present in the evangelical stream? Based on Smith's perspective, and those of others, the term evangelical could be defined different ways that expand its capabilities; to that end, this chapter uses the literature below to refine evangelical based upon convergence theology. In this chapter, I argue that the evangelical stream of convergence theology embodied in the CEEC-USA is constructed of three themes: authenticity, sacramentality, and formation; the evidence of these themes is found in the testimonies of interviewees from this study.

[350] David Crowder Band, 'O Praise Him', 2003.
[351] Smith, p. 52.
[352] Ibid.
[353] Ibid., p. 52-53. Emphasis original.

What follows starts by defining the term 'evangelical' through works by Richard Foster, Thomas Howard, David Bebbington, and Smith. Second, the chapter explores the three themes of authenticity, sacramentality, and formation. These three themes – founded upon works by Mark Porter and Wen Reagen (authenticity), Porter and Kevin Irwin (sacramentality), and Alan Rathe and host of others (formation) – will be explored in turn as miniature case studies. Interwoven within these miniature case studies will be data from two rounds of semi-structured interviews with interviewees from St Gregory, St Joseph, and St Raphael. This data acts as evidence to a redefining of the term evangelical and the role that the evangelical stream plays in the embodiment of convergence through the congregational musicking of the CEEC-USA. The chapter will end with concluding thoughts.

Defining 'Evangelical'

Foster describes the evangelical stream as 'the Word-centered [*sic*] life'.[354] For many, the Word-centred life is one that is based upon and around the teachings and tenants of the Bible, as '[the] term "evangelical" comes from the Greek word *euangelion*, meaning "the good news" or the "gospel"'.[355] Indeed, Foster's one-sentence summary is 'The Evangelical Tradition of Christian life and faith focuses [*sic*] upon the proclamation of the evangel, the good news of the gospel', which he states 'addresses the crying need for people to see the good news lived and hear the good news proclaimed'.[356] Thomas Howard offers this statement: 'The word *evangelical* is an ancient and noble one, but is has become somewhat rickety'.[357] Howard continues, stating that the term 'has too many meanings', eventually becoming 'a synonym for middle-class religion' in the West, although it '[o]riginally...simply

[354] Foster, p. 14.
[355] National Association of Evangelicals, 'What is an Evangelical?', NAE website, Accessed August 19, 2022, https://www.nae.org/what-is-an-evangelical/. Emphasis added.
[356] Foster, p. 187.
[357] Thomas Howard, *Evangelical is Not Enough: Worship of God in Liturgy and Sacrament*, San Francisco: Ignatius Press, 1984, p. 1.

referred to the gospel'.[358] David Bebbington notes there are 'four common values which historically have been shared by…evangelicals…"*conversionism*, the belief that lives needed to be changed; *activism*, the expression of the gospel in effort; *biblicism*, a particular regard for the Bible; and what may be called *crucicentrism*, a stress on the sacrifice of Christ on the Cross"'.[359] In this same vein, Foster himself states that there are 'three great themes' within the evangelical stream, which we will now briefly explore: 'first, and foremost, the faithful proclamation of the gospel; second, the centrality of Scripture as a faithful repository of the gospel; and third, the confessional witness of the early Christian community as a faithful interpretation of the gospel'.[360]

The Faithful Proclamation: The 'faithful proclamation of the gospel' and its 'evangel message [are] rooted in the person of Jesus Christ, Word of God living'.[361] Gordon Smith reminds us of the prologue of John 1, in which '…it is this Word that then becomes flesh (Jn 1:14) and comes to the world as the very embodiment of God…'.[362] Further to the point, Smith says, 'And it is as the incarnate Word that the glory of God is revealed'.[363] Smith's point reveals that the evangel is not just about a salvific moment, but about a salvific life; Foster agrees, saying that the proclamation of the Gospel is not 'exclusively…about how we may get into heaven when we die…but the evangel of the gospel is that abundant life in Christ begins *now*…'.[364] Thomas Howard adds, 'Evangelical spirituality stands or falls with...Bible reading….In some sense evangelicalism is very Judaic on this point; almost the whole duty of the Jews was to fill their children's minds with the Law of the Lord'.[365] Much

[358] Ibid.
[359] David Bebbington, as quoted in Joel Scandrett, 'Catholic, Evangelical and Charismatic: A New Witness to the Ancient Way', conference paper, The Alexander Men Conference, August 8, 2009, p. 5. Emphasis original.
[360] Foster, p. 219.
[361] Ibid.
[362] Smith, p. 55.
[363] Ibid.
[364] Foster, p. 220.
[365] Howard, p. 15.

like Bebbington's '*activism*, the expression of the gospel in effort', 'the evangel, the good news of the gospel, is that we enter into life in Christ as his disciple right now'.[366]

A Faithful Repository of the Gospel: Foster writes, 'Evangelical faith is biblical faith'.[367] The Church, which is described as 'a community that is appropriately described as the "fellowship of the Word"',[368] has long held to the idea that the 'Holy Scripture containeth all things necessary to salvation…'.[369] As such, the evangelical stream of the Church has proclaimed 'the centrality of Scripture as a faithful repository of the gospel'[370]: 'The Gospels…stand at the heart of the biblical witness, for they faithfully give us the Christ event. The Epistles are the interpretative record of the Christ event, and we receive the Hebrew Scriptures as the written Word of God because Jesus did'.[371] The 'God-breathed' Scriptures'[372] are given 'primacy…as the only infallible rule of faith and practice'.[373] This view is held by most traditions within the Church, even if from a different perspective: most Protestant expressions of Christianity hold to the dogma of '*Sola Scriptura*, the Scripture alone';[374] the Eastern Orthodox tradition, too, holds that '[t]he Christian Church is a Scriptural Church: Orthodoxy believes this just as firmly…'.[375] Metropolitan Kallistos points out that

> The Bible is the supreme expression of God's revelation to the human race, and Christians must always be 'People of the Book'. But if Christians are People of the Book, the Bible is the Book of the People; it must not be regarded as something set up

[366] Foster, p. 220.
[367] Ibid, p. 221.
[368] Smith, p. 53.
[369] The Episcopal Church, *The Book of Common Prayer*, rev. 1979, New York: The Church Hymnal Corporation, 1979, p. 868.
[370] Foster, p. 219.
[371] Ibid., p. 222.
[372] 2 Timothy 3:16-17.
[373] Foster, p. 222.
[374] Foster, p. 222.
[375] Timothy Ware/Bishop Kallistos of Diokleia, *The Orthodox Church*, new ed., London: Penguin Books, 1993, p. 199. Metropolitan Kallistos passed away during the writing of this dissertation, 24 August 2022. The writings of His Eminence have played, and continue to play, a significant role in my spiritual journey. May the memory of His Eminence be eternal. ǂ

> *over* the Church, but as something that lives and is understood *within* the Church (that is why one should not separate Scripture and Tradition).[376]

There is a side of the evangelical stream, perhaps more accurately stated 'evangelicalism', that is less 'bright and shiny'. Thomas Howard, writing from an 'understand[ing] of evangelicalism] as being one, holy, catholic, and apostolic',[377] offers a caution, noting that those coming primarily from an evangelical background 'stressed the Bible alone as the touchstone for...doctrine, piety, and order'.[378] He notes the 'distrust' of historic perspectives, such as 'the Roman Catholic and Eastern Orthodox emphasis on the Church as the guardian and teacher of Scripture, and even the Anglican formula of Scripture, tradition, and reason'.[379] Bebbington's '*biblicism*, a particular regard for the Bible,' would fall under this category as well, with the emphasis on the primacy of Holy Scripture.[380]

The Witness of the Early Christian Community: Foster's third component is 'the confessional witness of the early Christian community as a faithful interpretation of the gospel'.[381] In his examination of the first six ecumenical councils, Metropolitan Kallistos remarks that the clergy participating in those councils were focused on redemption as 'the central message of the Christian faith, and it is this message of redemption that the councils were concerned to safeguard'.[382] This safeguarding is what prompts Joel Scandrett to state, 'It is, without opinion, this high regard for the Bible, for its supreme authority in all matters of faith and practice, for its truthfulness and trustworthiness, for its preaching in Christian worship…by virtue of which the church in each new generation is called to repent of any way in which it has strayed from the teaching of Scripture'.[383] Bebbington's '*conversionism*, the

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[376] Ibid.
[377] Howard, p. 4.
[378] Ibid.
[379] Ibid.
[380] Bebbington, as quoted in Scandrett, p. 5. Emphasis original.
[381] Foster, p. 219.
[382] Ware, 1993, p. 20.
[383] Scandrett, p. 5.

belief that lives needed to be changed' and '*crucicentrism*, a stress on the sacrifice of Christ on the Cross,' are characteristic of the nature that both Metropolitan Kallistos and Scandrett identify: there is a 'message of redemption', which the early Church discerned as vital, and 'the church in each new generation is called to repent' through being presented with the love of God exhibited by 'the sacrifice of Christ on the Cross'.[384] While it is beyond the scope of this paper to discuss what is properly deemed as canonical and non-canonical Scripture, suffice it to say the Early Church placed a high value on the place of Scripture in its worship. We can read in accounts like Hippolytus's 'On the Apostolic Tradition' or Egeria/Etheria's account of her pilgrimage to the Middle East in the late 4th century regarding the regular use of the Scriptures in congregational worship. Later in the discussion of the 'evangelical principle', Smith states that not only does 'the principle [affirm] and [stress] that the Scriptures play an animating role in the life of the church', it also is seen 'as a primary means by which God is present to the church…'.[385] Ingalls takes it a step further, building upon the thoughts of Metropolitan Kallistos and Egeria/Etheria, suggesting that 'evangelicalism can best be understood as an "imagined community" whose members are connected by shared discursive practices'.[386] These practices, which would include the public reading of Scripture, but also prayer (both devotional and public), participation in the sacraments, and even congregational musicking, would come from what 'philosopher Charles Taylor' sees 'as "a common understanding that makes possible common practices and a widely shared sense of legitimacy"'.[387] Furthermore, the conversation with the evangelical stream does not end with Foster's three thoughts. '[T]he Bible', declares Metropolitan Kallistos, 'possesses sacramental power',[388] ergo, when the 'good news' is proclaimed, it 'minister[s] grace unto

[384] Bebbington, as quoted in Scandrett, p. 5. Emphasis original.
[385] Smith, p. 53.
[386] Ingalls, 2008, p. 11.
[387] Ibid., p. 12.
[388] Ware, 1995, p. 111.

the hearers'.[389] The Evangelical Tradition reminds us that the Bible 'is *the book of the Church, containing God's word*',[390] and, as such, 'we do not read the Bible as isolated individuals…[w]e read it as members of the Church, in communion with all the other members throughout the ages'.[391]

The above definition parsed out by Foster, Bebbington, and others acts as the jumping-off point for the redefining of the term 'evangelical', using the themes of authenticity, sacramentality, and formation. Before looking more closely at these new themes, one thing will be briefly said regarding what many might feel could be at the heart of this discussion, namely genre and lyrics. It is acknowledged that frequently when discussing the evangelical stream in terms of congregational musicking, two aspects likely to be discussed are the musical style or genre and the lyrical content. Indeed, the 'worship wars' of the 1990s, which saw its infancy in the musical revolution that accompanied 'Jesus Movement' of the late 1960s/early 1970s, made much ado over the musical style of this new wave of sacred music 'as mainstream evangelical churches and denominations struggled to negotiate the ethics and aesthetics of the new praise and worship songs and worship practices in their services'.[392] This has been done, remarks Mark Porter, 'within evangelical and charismatic traditions of worship music which have, as part of their founding ideals, an attempt to re-democratize church music through the use of popular musical styles that almost anyone capable of learning a few simple chords on the guitar or piano is able to play or sing along to'.[393] Ingalls points out that many people who would consider themselves 'evangelical' Christians 'have attempted to define this broad repertory by comparing the worship songs' musical and textual characteristics to those of traditional hymns'.[394] However,

[389] Ephesians 4:29, King James Version, Public Domain.
[390] Ware, 1995, p. 110.
[391] Ibid. Emphasis original.
[392] Ingalls, 2008, p. 104.
[393] Mark Porter, *Ecologies of Resonance in Christian Musicking*, Oxford: Oxford University Press, 2020, p. 72.
[394] Ingalls, 2008, p. 14.

she suggests 'this approach ultimately unhelpful' due in part to the 'myriad [of] different subgenres and style periods not only of the contemporary worship repertory but also of evangelical hymn repertory'.[395] Based upon these perspectives, the discussion of genre and lyrics as defining features will not be pursued in this dissertation. We now move to the first of the emerging themes: authenticity.

First Theme of the Evangelical Stream: Authenticity

In my first-round interview with R1-M, who could be voicing one of the unspoken thoughts of most people, they said very bluntly, 'I don't want to be following something that's not real'. Authenticity is a quality that many people – young, old, or somewhere in between – highly value. Whether popes or politicians, professors or punk rockers, protestors or parents, there is a human desire to experience and be around people who are authentic and 'real'. Indeed, the Coca-Cola Company told people their product was 'the real thing'; Faith No More told us, 'I know the feeling / It is the real thing / The essence of the soul'[396]; but U2 said, 'You're the real thing / Even better than the real thing'.[397] Gerrit Gustafson, commenting on research by George Barna, said, '"In a nutshell, Mosaics [his term for today's teens] are looking for an authentic experience with God and other people". As we become the true worshipers God is seeking, we will also become the kind of authentic community for which others are searching'.[398] Nathan Myrick states, 'At the most basic philosophical level, authenticity is about determining realness…'.[399] Regardless of who or what, if a person, thing, idea, or matter is seen as real or 'authentic', then the same are held to be genuine, honest, and, in many regards, bearers of truth. If a politician is seen as authentic, their

[395] Porter., p. 14-15.
[396] Faith No More, 'The Real Thing', *The Real Thing*, Reprise Records, 1989. Spotify.
[397] U2, 'Even Better Than the Real Thing', *Achtung Baby*, Island Records, 1991. Spotify.
[398] Gerrit Gustafson, *The Adventure of Worship*, Grand Rapids: Chosen Books, 2006, p. 184.
[399] Nathan Myrick, 'Authenticity and Purity in Worship Music', *Theology* 128, No. 1, p. 26. DOI: 10.1177/004057/X241307355. Accessed March 2, 2025.

constituents know where the politician stands on the issues and how those issues will be dealt with. Professors in the halls of academia – which themselves are seen as bastions of knowledge and truth – are seen as authentic in not only conveying information, but in offering ideas that might seem challenging to many of the social, political, and religious ideologies borne by their students. Punk rockers play their music loud and fast with emotions very clearly displayed upon their sleeves. Punk rock music is known for being honest about feelings and perspectives on the world, and 'telling it like it is', regardless of whether the rockers themselves lean towards a more hedonistic lifestyle, or 'straightedge', or somewhere in between. Protestors, whether political, social, or religious, often see themselves as champions of truth, proclaiming that people need to 'open their eyes and face reality', and calling people to change their ways (i.e., 'repent and believe' – a biblical and stereotypical evangelistic phrase). Popes are frequently seen to represent not just an institution, the Roman Catholic Church, but are dubbed 'the Vicar of Christ', meaning that they represent Jesus here on earth. As such, it is hoped that they are genuine in their belief in God, honest about what Scripture says and means, and that they will be ones who speak and act in truth, because Jesus himself said, 'I am the Way, the Truth, and the Life'.[400] Yet, as the following research demonstrates, the way in which authenticity is understood in congregational musicking has morphed, particularly, with pertinence to the present research, since the advent of Western 'contemporary worship music' in congregational musicking.

'Over the late 20th century', Porter says, 'authenticity or, more particularly, authentic expression, has evolved into one of the major categories through which worship music is understood'.[401] Porter highlights work by Ian Jones and Peter Webster, which examined 'the changing nature of worship with the Church of England'[402]; according to Porter's assessment

[400] John 14:6.
[401] Porter, p. 74.
[402] Ibid.

of Jones and Webster's work, 'authenticity, as an ideal, was present in Anglican worship prior to the arrival of Contemporary Worship Music', yet Jones and Webster also point out in their report that 'the ways in which understandings of what it means to be authentic have changed…'.[403] Reflecting on Jones and Webster, Porter remarks that, because of the shift in 'what it means to be authentic', the 'understanding of authenticity as faithfulness to standards and expectations moved…toward self-expression as the primary locus of authenticity, a reflection of broader cultural processes at work in society more generally'.[404] One way this can be seen musically is through the use of 'unplugged' settings – using all or mostly acoustic instruments with simplified or 'stripped-down' arrangements – of songs or albums of contemporary praise and worship music by their original performers, a format originally made popular by the television programmes *MTV Unplugged* and *VH1 Storytellers* in the 1990s. Since the early 2000's, some of the more high-profile praise and worship groups, such as Hillsong Worship, Bethel Music and Elevation Worship,[405] have produced not only albums, but also videos of such recordings; these videos are often filmed in rather homely, living room-esque settings or more spartan settings like warehouses, thereby adding visual cues and clues to their authenticity. This type of instrumentation was utilised by both St Gregory and St Raphael; whether this is due to lack of musicians, space constraints, or preference, would require additional inquiry. One interview statement that points directly to this sense of authenticity and musical arrangement comes from G1-L, who says when they first came to St Gregory they 'really appreciated kind of the stripped-down [unplugged] version' of congregational musicking they encountered, compared to their previous experiences in other congregations that use more modern instrumentation and a fuller band, which 'felt kind of inauthentic and was distracting' to them. In light of this, one may wonder

[403] Ibid., p. 75.
[404] Ibid.
[405] See Hillsong Worship, *Songs For Communion* (2006); Bethel Music, *The Loft Sessions* (2012); and Elevation Worship, *Acoustic Sessions* (2017).

if some texts cannot or may struggle to be 'authentically expressed' via certain genres of music, thus making the use of a variety of genres more palatable and, perhaps, even encouraged when giving voice to the Scriptures ('faithful proclamation of the gospel'; 'the centrality of Scripture as a faithful repository of the gospel')[406] and other theocentric texts. However, certain lyrical themes have found a home in a variety of genres: for example, in the past century, lyrics that discuss the falling upon one's knees before God have found homes in gospel music;[407] turn-of-the-twenty-first-century-century, radio-friendly praise and worship music;[408] and self-described 'preachcore' or 'holy drone violent worship'.[409]

In a discussion of the first wave of 'contemporary Christian music' pioneers from the late 1960's and early 1970's, Wen Reagan points to the growth of Calvary Chapel church in California – a key player in the Jesus Movement – and its recording company, dubbed 'Maranatha! Music', as a prime example of Porter's 'reflection of broader cultural processes at work in society more generally'. Reagan notes, 'Translating the gospel into the idiom of the counterculture required authenticity'.[410] This music and those who played it 'embraced the counterculture's conception of authenticity – that which was fresh, experiential, often communal, and unmediated by external interests. But authenticity was not a natural given, a static quality inherent to reality. *It was a constructed language*…'.[411] In reading and compiling the interviews from the research, such thoughts began to surface as to authenticity and the communal aspect of it, even the way in which interviewees perceived their congregations constructed language or sense of authenticity. J1-W bears witness to the communal nature of authenticity at St Joseph, saying for them congregational musicking is

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[406] Foster, p. 219.
[407] Nettie Dudley Washington, 'I Bowed on My Knees', Unichappell Music, Inc., 1923. Hymnary.org, Accessed August 2, 2024, https://hymnary.org/hymn/ToPr2011/599.
[408] Chris Tomlin, 'We Fall Down', *The Noise We Make*, Sparrow Records/sixsteprecords, 2001. Spotify.
[409] HolyName, 'Fall on Your Knees', *HolyName*, Facedown Records, 2023. Spotify. Facedown Records, 'HolyName', Facedown Records, https://facedownrecords.com/family/holyname/.
[410] Wen Reagan, 'A Beautiful Noise: A History of Contemporary Worship Music in Modern America', PhD dissertation, Duke University, 2015, p. 192.
[411] Ibid. Emphasis original.

preferably and ‘usually a collaborative effort’, remarking that ‘if the minister is talking about healing, then the musician, in that moment, [should be] doing the same thing’ because congregational musicking ‘communicates an idea or a message, or interprets a moment’. Similarly, fellow worship leader R3-W said that when they are discerning and planning themes and song lists for services for St Raphael, ‘Overall, I would love it if it's an easy worship set [for congregants] to experience, participate in, and it's also the same vein [as] the pastor's preaching…I mean, that would be the best-case scenario’. This unity of word and deed – Reagan’s ‘construction’ – is seen as an embodiment of authenticity, one capable of constructing a language as well as a communal bond. G4-M, while appreciative of the power of the spoken word via preaching or teaching, says of the constructive power of congregational musicking at St George, ‘…we are creating…and that’s where it feels like it’s so important to sing together’.

Porter states that ‘authenticity underwent further evolution as recording entered the worship music scene..’.[412] The growing importance of recordings of praise and worship music, he says, ‘increasingly served to challenge previous ideals of folk authenticity through its imposition of a separation between artists and audiences, meaning that immediate expression of a communal heart had to undergo further mediation and wasn’t always so obviously present as in worship involving greater degrees of physical co-presence’.[413] This sense of separation and desire for a communal heart not only led ‘toward evaluation of the authenticity of recordings’, but also to evaluation of ‘worship experiences more generally’.[414] Berger asks the question, ‘Can virtual bodies be @ worship?’, regarding online or virtual worship services.[415] She answers the question first by noting that ‘substantial misgivings…are typically rooted in the assumption that being @ worship amounts to a dis-

[412] Porter, p. 76.
[413] Ibid.
[414] Ibid.
[415] Berger, p. 16.

embodied, virtual, and therefore un-real practice. The truth behind these misgivings is that human bodies are the basic materiality and prime media of Christian worship'.[416] Berger states, 'Given the ubiquity of digital media, prayer and worship can easily become part of a multi-tasked life'.[417] As such, the issue regarding the 'real-ness' of virtual or mediated worship services and congregational musicking becomes not just about those means being or not being purveyors of truth but also about people's desire and/or need for worship and congregational musicking *in situ*. One way in which those degrees of physical co-presence, authenticity of recordings, worship experiences, and congregational musicking *in situ* were put to the test was during the global COVID-19 pandemic, especially during 2020. Reflecting on the difference between St Joseph's pre-recorded worship services during the pandemic and regathering in person after pandemic restrictions were lifted, J3-L commented that congregational musicking is 'just definitely more, more beautiful, more powerful, doing it together in, you know, in community together'. G2-P agrees: 'I think there is something about gathering with the community in person that is different, and I wish I could give a full explanation of it'. To further harmonise this point, Ingalls observes, '…the presumed relationship between congregational music-making and the local church context is similar to the relationship that popular music theorist Mark Butler describes between electronic dance music and the dance floor, a space often treated in fan and scholarly discourse alike as the "authentic locus of musical experience"'.[418] Even so, this authentic locus can be taken for granted: When asked about how they felt when they couldn't experience in-person congregational musicking, G5-L said, 'I hadn't thought about it. I mean, now that I think about it, I missed it. But I, I don't know that had you asked me that pre losing it, I would have…I don't know, because I don't know that I valued it as much as I do now...'. R3-W's

[416] Ibid.
[417] Ibid., p. 28.
[418] Ingalls, 2018, p. 19.

response to a question regarding in-person congregational musicking versus pandemic-era mediated services was rather poignant; the music team at St Raphael had an experience like Matt Redman's experiences at Soul Survivor that ultimately led him to the write the song 'The Heart of Worship'[419]:

> The first couple of weeks of it were hard because we realized how much we relied on the congregation. What was beautiful about it was that we then turned and started relying more on Him…on God in the midst of the worship instead of – we realized at one point – how much of a performance this had become instead of a worshipful moment. And the pandemic, when you have no one sitting in the seats, it now becomes, yes, I'm doing this for the camera. Yes, we're recording this for these moments, but we still have to worship here…It was a readjustment and a more of an 'aha' moment.

When asked about the significance of participating in congregational musical worship, G3-W paused for several seconds as they formed their answer; even then, they drew several pauses as the thoughts coalesced:

> Hmm…I would say…I think a lot of it boils down to: if we believe that Christ became incarnate, to live and to die, according to the Scriptures…and then, most importantly, if we believe He has risen, then I think we've just been called…into a new group of people....If we believe that, then that actually, like, changes everything, and music that is written around to that, or like in response to that…we should join in with because then…a worship gathering is forming us by that story, and a worship gathering includes music[king].

As noted above, Reagan states that authenticity is something that can be 'constructed' and given a '*culturally negotiated meaning shared by giver and receiver, by musicians and their audiences*'.[420] G2-P takes this seriously, even to the point of cautioning people regarding the power of congregational musicking and their respective participation in it:

> …the reason why I tell people that is something is going on when you repeat a chorus musically over and over again, in your heart and in your mind, and especially when you do it in a group that you're not fully aware of. Now, I encourage people, like look at the songs that we say, and see if it is the kind of thing you want to be formed in the way of, you know…Like, if you read a song and you go, I just don't think this thing is really, you know, consistent with the way of Jesus or with, you know, whatever it is, then don't sing it. But if this is the kind of thing you want to be formed by then…yeah…jump in and do that.

[419] Porter, p. 77.
[420] Reagan, p. 192. Emphasis original.

This aligns with work by Ingalls mentioned in earlier in the dissertation regarding a specific 'church's choice of worship songs and styles constitutes what one church leader referred to as the church's "unique voice"'.[421] As such, some of the interviewees of the present research noted that their respective congregations have constructed their own sense of what is musically authentic based, in part, on a 'culturally negotiated meaning'. J1-W speaks very fondly of their prior experiences in the Pentecostal church, especially congregational musicking, and notes that 'DNA' is still embodied in their current experience at St Joseph:

> Music was not just a thing in the church: music was the soundtrack to church. It was the atmosphere of church. It surrounded every moment; even the preaching was surrounded, beginning and ending, with music. So that that initial thumbprint, that initial DNA, I can't…I cannot…to get rid of that would be like getting rid of myself. There would be a part of me that's dissolved in the process of that…I've still carried that DNA with me. So, even though we became ancient future; even though we became liturgical, sacramental; the Pentecostal, evangelical – cadences and tones and hues and timbre like that never went away.

Continuing this idea, G2-P says for St Gregory part of the negotiated meaning is as simple as constructing musical arrangements that fit their pool of musicians rather than trying to sound like XYZ music group or church. Having watched St Raphael evolve from a Pentecostal-Holiness congregation to being in the CEEC-USA, R3-W observed that, for them personally and for the musicians and leadership of St Raphael, 'the theology of the songs matter[s] more today than the sound of the songs'. Furthermore, R2-E sees this 'giver to receiver' relationship in an additional way, that of generation to generation: 'But the reality is that…as one generation passes the torch to the other, the voices [of the new generation] come out with their own heartfelt, if you will, music and lyrics'.

The authenticity perceived by participants was said to set a mood, 'create an atmosphere' (J1-W), or open 'a gateway into the spiritual realm' (R1-M), which was seen as paramount to congregational musicking. Key to atmosphere was an authenticity that is

[421] Ingalls, 2018, p. 107.

perceived as the ability to be 'free in the presence of God' (R2-E), which picks up on Porter's observed shift. J3-L adds a complimentary perspective: 'I think...the expectation is that whatever songs we choose, or whatever songs that we commit ourselves to singing together, that it would be something that we can all do together...that it's not [just] something that those who have practiced [*sic*] and have microphones can do, but that those who are part of the congregation cannot'. As stated above, Porter says, 'within evangelical and charismatic traditions of worship music' there has been 'an attempt to re-democratize [*sic*] church music through the use of popular musical styles that almost anyone capable of learning a few simple chords on the guitar or piano is able to play or sing along to'.[422] While Porter acknowledges in an accompanying footnote 'I don't mean to imply either that such democratizing [*sic*] attempts were entirely successful, or that this is a process entirely absent from other forms of worship',[423] the idea of simplicity as a hallmark of authenticity is seen in views of Western music genres such as folk, rock, and country, the latter of which was described by country music songwriter and pioneer Harlan Howard as 'three chords and the truth'.[424]

Furthermore, as mentioned above, Porter states, 'An understanding of authenticity as faithfulness to standards and expectations moved, with the advent of Contemporary Worship Music, toward self-expression as the primary locus of authenticity, a reflection of broader cultural processes at work in society more generally'.[425] Taken on its own, this could be seen as a reframing of Judges 21:25 in which 'every man did *that which was* right in their own eyes';[426] yet, coupled with Harlan Howard's 'three chords and the truth' and anchored by Irwin's '*tether*[ing to] *the sacramental imagination*',[427] the possibilities set forth by Porter's

[422] Porter, p. 72.
[423] Ibid., footnote 1.
[424] Andrew Danby, 'Country Scribe Harlan Howard Dies', *Rolling Stone*, Accessed July 7, 2023, https://www.rollingstone.com/music/music-news/county-scribe-harlan-howard-dies-197596/, March 5, 2002.
[425] Ibid., p. 75.
[426] Judges 21:25, King James Version, Public Domain. Emphasis original.
[427] Irwin, p. 212. Emphasis original.

'evolving authenticities'[428] is not a denial or turning from Foster's 'faithful proclamation of the gospel' and 'the centrality of Scripture as a faithful repository of the gospel',[429] rather they become a multivalent activism (Irwin, Bebbington), rooted in crucicentrism (Bebbington) with a desire for the conversionism (Bebbington) of all based on a healthy biblicism (Bebbington), which means that the Scriptures 'must not be regarded as something set up *over* the Church, but as something that lives and is understood *within* the Church (that is why one should not separate Scripture and Tradition)'.[430]

Second Theme of the Evangelical Stream: Sacramentality

When I asked J1-W about God making Himself present to them through congregational musicking, they hardly hesitated and said directly, 'It's very sacramental to me'. After speaking briefly about the nature of the Eucharist, they said they experienced the same with congregational musicking: 'And just as we see God in Christ doing things through and in created material. I think presence in music, through the musician and through the people who collectively make the music, through any kind of voicing – whether it's their vocal cords, their hands – what is happening in that moment, is very similar…we believe that God is manifesting'. Sacramentality might seem like an odd bedfellow in a discussion of the evangelical stream, yet the reality is that sacramentality is a key factor in this stream. Kevin Irwin defines sacramentality as follows: 'Sacramentality is a worldview, a way of looking at life, a way of thinking and acting in the world that values and reveres the world. Sacramentality acts as a prism, a theological lens through which we view creation and all that is on this good earth as revelations of God's presence and action among us here and now'.[431] The experiences with God, or of God's presence, is the worldview, the lens, or even the tool,

[428] Porter, p. 74.
[429] Foster, p. 219.
[430] Ware, 1993, p. 199.
[431] Kevin W. Irwin, *The Sacraments*, Mahwah, NJ: Paulist Press, 2016, p. 210.

Irwin is getting at with his definition of sacramentality; for Irwin, and the interviewees of the present research, the perspective is this: an authentic sacramentality can lead to a revelatory, transcendent encounter with God. Some people might think sacramentality is limited to the enumerated sacraments of the Church (more on that in the next chapter), or, in the case of this chapter with regards to the evangelical stream, some people might singularly focus on the aforementioned reading of the Bible/Scriptures and preaching during services. However, for many people, songs and congregational musicking become the worldview, lens, or tool through or by which they understand God, their relationship with Him, and their relationship to the Church and the world around them (revelation), and through which they experience God (transcendence). A glimpse of this idea is found in R2-E's comment regarding the presence of God in times of congregational musicking, 'To me, the music, and what we call worship through music, is…a tool that helps us to slow down and recognize [*sic*] the presence of God'.

It is possible that those who espouse theological ideas like cessationism – 'the belief that the signs and wonders of the New Testament Church–the extraordinary spiritual gifts (charisms) like tongues, prophecy, or healing–were only intended for a time and ceased to be present in the Church after that period of time had elapsed',[432] a doctrine frequently associated with Calvinism – might balk at the thought of revelation and transcendence, whether or not they are associated with sacramentality. Despite contentions, there are examples in the Bible and church history in which the reading of Scripture or the preaching of the Word of God – Foster's 'faithful proclamation of the gospel' – have resulted in theophanic episodes – that is, the 'revealing' of God, such as to the Israelites at Mount Sinai and at the baptism of Jesus – and transcendent experiences. From Moses's reading of the

[432] Steve Dawson and Mark Hornbacher, *Ordinary Christians, Extraordinary Signs: Healing in Evangelization*, The Word Among Us Press, 2019. Ebook.

covenant in Exodus 24 to King Josiah of Judah reading the covenant in 2nd Kings 23 to Jesus reading from the Prophet Isaiah in Luke 4,[433] from Jonathan Edwards's famous sermon 'Sinners in the Hands of an Angry God' to the preaching and teaching of John Wesley and Dwight 'DL' Moody, the authentic proclamation of the gospel has agency to bring about such encounters. Lest we think such episodes are stuck in the pages of the Bible, or sequestered to a bygone era, such episodes are part of the lives and experiences of my interviewees. The range of facial expressions, vocal inflections and dynamics, and body language ranged from conveying senses of hushed awe, serenity, exuberant joy, and more. R1-M recalls, 'If God sits down on our praises, if he's enthroned on our praises…then we have the throne right there. And, so, as we…give our praises to God, corporately, we're corporately in that throne room'. 'I see [congregational musicking] as a tool to tap into that spiritual…atmosphere', says R2-E, with a reverent and measured voice, and seated in a posture of calm confidence; 'Yeah. So how does God make Himself present in or through music?...He makes himself known…through the music, through the worship…however it works within our soul'. Indirectly confronting the idea of cessationism, J1-W fervently offers, 'Like the Eucharist, as we're fed to be sent, I think through the music, our souls are being somehow nurtured, whether that is through the gift of healing or prophecy, or just contemplative moments in the church. I think presence is manifested there and…the music becomes the medium, the means of grace'. J2-P sees episodes of sacramental congregational musicking play out similar to what is mentioned in James 4:8, 'Draw nigh to God, and he will draw nigh to you'[434]:

> …when we come to a service and we come into that space of worship, we show up with all of these things in our mind, all of these things going on in our life and in our day. And there's something about the element of music that can open up our heart and our soul to what God is doing. God is already there. God is everywhere; He is always working. It's more so of an orienting [of] ourselves to be aware of what God is doing, and to be open to what God is doing, and to welcome what God is doing.

[433] Justin Borger, 'Don't Forsake the Public Reading of Scripture', *TableTalk Magazine* website, Accessed June 29, 2023, https://tabletalkmagazine.com/posts/dont-forsake-the-public-reading-of-scripture/, January 31, 2018.
[434] James, 4:8, King James Version, Public Domain.

This combination of revelation and transcendence follows what was presented at the beginning of this chapter with the 'animating role in the life of the church' played by Smith's 'evangelical principle'.[435] As seen above, moments of revelation and transcendence in congregational musicking were experienced in the past by the interviewees and moments are still being experienced in the present, both with new episodes and as those previous episodes are re-told and 're-membered'. Smith says this is accomplished because 'Christ Jesus is present to and with the church through the Word and graces the church through the sacred text. The church is a community that is appropriately described as the "fellowship of the Word"'.[436] This is seen in a two-fold manner:

1. Evangelicals seek dynamic theology of the Word, indicating how the Scriptures are organically linked with the creative and redemptive power of God, indicating how the Scriptures function as the Word of God. [Irwin's sense of revelation]
2. Evangelicals consider the fundamental practices by which the individual Christian and the faith community might engage the Scriptures and know the Scriptures as a means of grace[437]. [Irwin's sense of transcendence]

This sense of the 'animating role in the life of the church' and the 'means of grace' echoes in J3-L's joyful retelling of past episodes of encounter with God, the role of congregational musicking in those episodes, and their response: '…as I've come to grow in my faith…I see the blessings. I see the miracles. I see just how good God is in my life on a daily basis, and I feel like that, you know, happy praise. Music spoke to that level…like, I'm going to shout it from the rooftops, like, God has been so good!' G5-L offered up a string of thoughts regarding the use of music as 'a tool to get the energy in the room, up the excitement' during a service – like R2-E's statement above – and as something that serves as a means to give a sense of continuous flow to the liturgy. After reflecting on both uses of music as they had experienced it, in both cases, G5-L said, '…the Spirit is there, and the music, I think, contributes to that…and I do think that God speaks through that in both situations…there is

[435] Smith, p. 52.
[436] Ibid., p. 53.
[437] Ibid.

an element of, just, music. I think it was created to speak to us like. There's something in our souls. That certainly responds to music in a way that we don't respond to other things'. Transitioning from his discussion of authenticity, Porter points out that adjacent to the 'ideals of authentic expression' in congregational musicking is 'a rise in the expectation that worship music is an activity through which something of God can be received, often in a way that can be felt and experienced…';[438] J3-L wistfully remarks that 'music' and congregational musicking are 'a direct extension for what's happening inside'. G6-L says that revelation and transcendence is not just an external thing, where God is limited to just 'being in the room', but is also speaking within them and that their voices praise as one: '…for me, this sense of trying to engage the Holy Spirit within me – not just this "presence" that's in the building – but if…I believe that He is indwelling, then this is the time that He and I can join and actually praise together'. G1-L reports transcendence at the crossroads of their own thoughts, emotions, and physical sensations during congregational musicking:

> [Congregational musicking is a] visceral experience, like the goosebumps, the emotions, and, you know, it's like I feel, like, a physical welling up…It can be visual, too; like, if I've had my eyes closed, like, I'll start thinking of [and] see different…symbols [or it] could be like I'm painting a picture in my head…It's almost like a transcendence in a way, right?...I really like to close my eyes and just kind of focus on my voice, the harmonies, but there's like this transcendence. I do sometimes, you know, like, I get the goosebumps. I will cry in [musical] worship; like, it definitely can be a very emotional experience'.

Porter pulls on the work of Swee-Hong Lim and Lester Ruth, who have 'chart[ed] the development of a sacramental theology of worship music', into the conversation.[439] Ruth and Lim state, 'One of the distinctive elements of contemporary worship… has been to develop this idea of divine presence through congregational song into systems of theology and piety, which might be called *sacramental* if we allow this term to refer to a general notion of encounter with God's presence'.[440] When interviewees spoke of encountering God's

[438] Porter, p. 79.
[439] Ibid.
[440] Swee-Hong Lim and Lester Ruth, *Lovin' on Jesus: A Concise History of Contemporary Worship*, Nashville:

presence, many of them – including the following four – had a switch in their vocal tone quality and volume, often with a softer, more reflective quality; again, it was as if they were experiencing an episode or episodes of encounter with God again. 'I totally can feel very moved while worshipping', says J3-L, 'and, just, you just feel God's presence in the room. You know, where two or three are gathered...You know he's with us, and…we're invoking his presence with our song'. G5-L remarks that music does have a sacramental reality, and does so in a way that is similar to J1-W's comment that music sets a mood or 'create[s] an atmosphere' and R1-M's comment about the ability of congregational musicking to open 'a gateway into the spiritual realm': 'To me it's almost like we use the music as a, as a sort of a enter into the spirit like a just a calming sort of move through the liturgy'. These reports from the interviewees, regarding their revelational and transcendental experiences within their respective congregations' congregational musicking, fit within Ruth and Lim's openness to a broader definition of sacramental.

Porter says that there is 'a desire to experience something more multifaceted within congregational worship, to add back in dimensions that may have been neglected within worship cultures that have focused [*sic*] more directly on a single trajectory of experience or interaction'.[441] R1-M describes this multifacetedness as a conversation, as a dialogue, between humanity and God: 'And so our response to him then in worship, as we sing, is like a conversation…here we are in this place of communion, community; we're hearing from him, we're pouring back out this conversation'. J1-W says that this conversation can even move in the direction of musical improvisation, as if 'it was an interpretation of what God was doing in that moment, embodied through the hands [and voices] of the musician'. Irwin agrees with Porter, observing that 'the many and varied meanings inherent in the things we

Abingdon Press, 2017, p. 118.
[441] Porter, p. 84.

use in sacraments', and, by extension, sacramentality, 'is *multivalence* or *polyvalence*, which means "having many meanings"',[442] thus sacramentality, not unlike a gemstone, is a multifaceted, multivalent construct, which requires us 'to *tether the sacramental imagination*, even as…we are directed to experience a range of…possible meanings (multivalence), offering rich avenues for reflection and deeper appropriation of what is occurring',[443] which is consistent with Ingalls's clarification of the term 'evangelical': 'The designation "evangelicalism" has taken on a variety of different meanings, and it is necessary to discuss briefly several of these definitions because each of them, while insufficient on its own, points to an important aspect of the religious community as a whole'.[444] This multivalence, multifaceted 'tethering to the sacramental imagination', Irwin says, is because '[t]he God of creation, of the covenant, of revelation, and of redemption is the very same God we worship…One needs all of these dimensions of sacramentality to try to be grasped by God and to attempt to "grasp" God'.[445] The idea of congregational musicking and a many-fold tethering, whether with the imagination or as a means of communication, came up with three interviewees: J1-W says, 'The first thing that comes to mind [regarding the value of congregational musicking] is how it taught me Scripture, and it formed my imagination, my Christian imagination. Most of the psalms that I carry in my heart are rooted and tethered to a song'; J4-M comments that musicking 'is just a common tether and thread that, as I said before, you can communicate that way, and I think you would be able to communicate through the music more than what someone would realize [initially]'. R1-M notes, 'It's a connection point; I believe that it – music – is definitely a connection point into the soul that

[442] Irwin, p. 211. Emphasis original.
[443] Ibid., p. 212. Emphasis original.
[444] Monique M. Ingalls, 'Awesome in this Place: Sound, Space, and Identity in Contemporary North American Evangelical Worship', PhD dissertation, University of Pennsylvania, 2008, p. 6.
[445] Irwin, p. 212.

is also driven by the Spirit. And so, when we rightfully take that place in worship, I believe that that is…a very deep connection point, spiritually, with our life'.

For many in the evangelical stream, there is a desire – some might say 'need' – to have an encounter with God. There is a desire for that sense of connection, that moment of transcendence. Metropolitan Kallistos, writing in his classic text *The Orthodox Way*, remarks, 'God is "the wholly Other", invisible, inconceivable, radically transcendent, beyond all words, beyond all understanding'.[446] Despite this 'otherworldliness' of God, Metropolitan Kallistos continues: 'Yet…this God of mystery is at the same time uniquely close to us, filling all things, present everywhere around us and within us…not merely as an atmosphere or nameless force, but in a personal way'.[447] When asked about God making Himself present in or through congregational musicking, G2-P replied with certainty and mystery: 'I think God makes Himself known in a variety of different ways, in singing that I, I don't know that I can ever fully explain'. The nearness of God, the personalness of God, was prominent in the interviews with R1-M, especially as it relates to hearing and discerning the voice God, what He is saying, and how He is leading: 'And I was asking the Lord, I just want to hear you better. I want to be able to hear your voice. I want to be able to hear what you're saying to us'. They continued:

> [This] was on the heels of [attending a conference led by] Vivien Hibbert…she talked about how God manifests Himself in worship and manifestation takes many forms. But in worship, you hope to hear something inside of you and you hope to be able to relay it so that others can hear the same thing that…you're hearing, whether it be musically or if you're a singer, maybe you're able to sing it…whatever the spirit moves you to do.

Picking up on the sub-theme of transcendence, G2-P says that the importance or significance of singing together as the Church is that 'it's a transcendence, too. I mean, I think maybe it's a personal transcendence, but I think also for, like, the church…joining the voices together, it

[446] Ware, 1995, p. 11.
[447] Ibid, p. 12. This same line of theology is found in the Eastern prayer 'O Heavenly King'.

becomes something else…". Thus, the desire of humanity for transcendent interactions with God is not misplaced; it may, however, require a refocussing of our attention. Metropolitan Kallistos brings up 'the Greek word for repentance', *metanoia*, which 'means literally "change of mind".[448] 'In approaching God', he writes, 'we are to change our mind, stripping ourselves of all our habitual ways of thinking'.[449] God is 'transcendent, beyond all words, beyond all understanding', yet God is also 'filling all things…not merely as an atmosphere or nameless force, but in a personal way'.[450] The metropolitan's words find synergy with R2-E, who spoke four times in one interview about 'atmosphere' in relationship to worship, congregational musicking, and encountering God; the final time it was mentioned, R2-E says, '…when you think of worship itself, we use music to…create that atmosphere that we're in, to connect with God…then we're able to focus on Him and pour out everything that we have, and let Him fill us with everything that He is through our soul. He's already doing that, and has done that, by the infilling of the Spirit of God within us'. R3-W says particular songs can even cause a shift in the atmosphere at St Raphael: 'One of the reasons we still do [specific older songs] today is just because of the…change in atmosphere of the people'. If the sacraments are, generally speaking, 'outward signs of inward graces', the evangelical stream can, and does, express sacramentality despite its '*multivalence* or *polyvalence*'.[451]

Rather than passivity on the part of congregants, expectation and participation is prominent in evangelical sacramentality. Irwin talks of the 'Catholic liturgical experience' being one that 'is always a *mediated experience*…'.[452] This, he says, 'mediates salvation and sanctification by the things of this world (human and otherwise) to those engaged in its celebration'.[453] Thus, an authentic evangelical sacramentality in congregational musicking is

[448] Ibid., p. 14.
[449] Ibid., p. 14-15.
[450] Ibid., p. 14.
[451] Irwin, p. 211. Emphasis original.
[452] Irwin, p. 215.
[453] Ibid.

a mediated experience wherein things created and manufactured by 'humans and otherwise' – instruments, sound systems, hymnals, projection systems, songs, the human voice, and the whole human body – are harnessed for the authentic, active expression of the gospel unto salvation, sanctification, and ongoing *metanoia*, the results of which are a revelatory, transcendent sacramentality as God and humanity dialogue.

Even though I will address the sacramental stream in greater depth in Chapter Five, Porter and Irwin draw our focus to the need for an understanding of sacramentality within the evangelical stream. As Irwin reminds us, 'Sacramentality acts as a prism, a theological lens through which we view creation and all that is on this good earth as revelations of God's presence and action among us here and now'.[454] As such, we can formulate the two-fold nature of an authentic sacramentality: revelation and transcendence, both of which can be accomplished through Foster's three foci of the evangelical stream. Finally, authentic evangelical sacramentality in congregational musicking is 'a *mediated experience*'[455] which functions at its highest potential when congregations understand that 'music shapes and grows individuals into disciples who worship participatively'; 'music helps draw worshipers into participative engagement' and 'nurtures an "attitude of worship"; that 'music serves, itself, as an "offering to God" – a vehicle through which humans participate in worshipping God wholeheartedly' (Faulkner's 'human thing'); and that 'music embodies and actualizes the communality of worship participation'.[456]

Third Theme of the Evangelical Stream: Formation

Having set out the themes of authenticity and sacramentality within the evangelical stream, the third and final theme I put forth in this chapter is 'formation'. Authenticity is seen as

[454] Irwin, p. 210.
[455] Ibid., p. 215.
[456] Rathe, as quoted in, Porter, p. 83.

highly valuable and conveying truth, and sacramentality is the synthesis of revelation and transcendence; formation, then, is the place where these two themes coalescence. According to Steven Bruns, part of the reason need to be aware of the songs use in congregational musicking is because 'the church has recognized [*sic*] [these songs] as being of value to teach, edify, and comfort its people'.[457] He goes onto say, 'While some of the music may be emotionally effective, an equal emphasis must be placed on the theology the song teaches (or does not teach, as the case may be). This is because of the principle of *lex orandi, lex credendi*. The theology that is sung will be learned and accepted more readily than the theology that is heard'.[458] In other words, what a congregation, people, or jurisdiction sing determines how they are formed, not just externally, i.e., sonically and musically, but internally, i.e., their theology and worldview. After growing up in a different, more mainline denomination, G3-W recalls that when they 'were confronted with historical worship…that was the worldview shift that immediately made me realize, like, the health of the Church depends on…a right orientation towards God'. G2-P said there were three aspects that they found valuable in their experiences of congregational musicking, 'the first one is formational…the songs that we sing over and over again have that kind of forming effect, and that's why I think they're so critical'.

From Irwin's perspective, this means that formation, including formation that takes place in congregational musicking, is 'a *mediated experience*'.[459] While many Christians believe that God can, and does, communicate with them directly, many of them might remark that God uses things or people, such as sunsets, the sound of the ocean, a pastor or friend, even music, to communicate with them; G2-P acknowledges this is why '[congregational music] has to be rooted in the Christian story and we have to be really consistent with how

[457] Bruns, p. 165.
[458] Ibid.
[459] Irwin., p. 215.

we are being formed and what we're singing together… I think that when…I'm singing, almost yielding myself to a formational process'. G2-P's statement of the necessity of congregational musicking to be rooted in the Christian story reveals the theme of formation in the evangelical stream. When speaking about playing for a gathering where they knew the average breadth and depth of the attending people's knowledge of hymnody and the songs that would be expected, J1-W comments that a moment such as that '[is] a reminder of what's been formed in us; so, it forms a people, it forms a culture'. James K.A. Smith writes, 'If you are what you love, and your ultimate loves are formed and aimed by your immersion in practices and cultural rituals, then such practices fundamentally shape who you are'.[460] Thus, we understand that the congregational musicking 'experience is always a *mediated experience*. This means that our 'direct experience of God', part of the bedrock of formation, 'is accomplished through the use of created and manufactured things from and on this earth', including music.[461]

Mediated experience is addressed in Alan Rathe's work on evangelicals and worship. Rathe addresses the 'sacramental recovery' efforts of the previous 30-40 years, commenting how 'these sacramental recovery authors understand music to serve at least four participation-related functions'.[462] Formation is given primacy, as Rathe first says that 'music shapes and grows individuals into disciples who worship participatively'.[463] This also picks up on Bebbington's 'common value' of '*activism*, the expression of the gospel in effort'.[464] R2-E states there is a need to evaluate the songs used in worship services because of how those songs could change someone's life: 'And that worship [music] is so powerful to the soul that we have to take it seriously. How…is this gonna speak to or impact a life that walks through

[460] James K.A. Smith, *You Are What You Love*, Grand Rapids: Brazos Press, 2016, p. 22.
[461] Irwin, p. 215.
[462] Alan Rathe, as quoted in, Porter, p. 83.
[463] Ibid.
[464] Bebbington, as quoted in Scandrett, p. 5. Emphasis original.

these doors? Have we prayed through what we're going to sing? Are we seriously looking at how that's going to touch somebody's soul?' Sometimes this formation is not noticed in the moment, but only after years have passed and we have grown in our experiences; reflecting on their expectations of congregational musicking throughout their pastoral career to this point, G2-P notes,

> Yeah, this has changed for me over the course of my pastoral ministry. I think I focussed more in my first church plant in [redacted city name] on "creative expression", which is wonderful and good, but I kind of lump that in with congregational singing. And now I think my primary focus is: okay, are our songs rooted in the Christian tradition? How are they forming people? And creative expression needs to stay within those boundaries. Now I think creativity actually often happens at its best when it's in boundaries.

The second function Rathe lists is that 'music helps draw worshipers into participative engagement; it nurtures an "attitude of worship" and "elicits from deep within a person the sense of awe and mystery" appropriate to an encounter with the divine'.[465] G6-L, remarking in a quieter voice, suggests that there is 'a drawing, maybe a pulling' quality to congregational music; fellow St Gregory attendee G5-L says, '[Congregational musicking] brings people together…It's also used as an element to calm and enter in. I think in…any of the traditions we've been in…everybody puts it in the beginning of a worship service somewhere, and I think that it has that disconnecting [from the world] quality to it'. From the 'disconnecting quality', which would align with Rathe's 'attitude of worship', G5-L continues, 'If you attend a place for very long, you're gonna get comfortable with whatever style of music or whatever songs that they tend to use… I think that's what I'm trying to communicate with entering in; like the thing about recognizable [*sic*] music that you're comfortable participating in'. This 'sense of awe and mystery' and 'encounter with the divine' is consistent with Irwin's discussion of revelation and transcendence via sacramentality.[466]

[465] Rathe, as quoted in, Porter, p. 83.
[466] Irwin, p. 210.

R2-E highlighted the multigenerational aspect of the music team at St Raphael, saying 'those that want to be a part [of the music ministry] are invited' to participate, commenting that teenagers are being trained and welcomed into the team; they go on to say that children and youth are able to see and participate with the adults in congregational musicking, 'which is training them [children and youth] that worship [music] is not something that should be left alone', but engaged in by everyone.

The third function brought up by Rathe is that 'music serves, itself, as an "offering to God" – a vehicle through which humans participate in worshipping God wholeheartedly'.[467] This function of offering aligns with Bebbington's '*crucicentrism*, a stress on the sacrifice of Christ on the Cross'.[468] In this function, the Church exercises its priesthood *in persona Christi*, with an offering of music: with songs, actions, and rites sometimes labelled as 'a sacrifice of praise' or 'an act of worship'. G2-P picked up on the priesthood of all believers offering up music and worship, yet recognised that it is because of the offering and the efforts of Jesus that such an offering is even possible:

> Jesus is the one praying to the Father on our behalf. And part of that is because it's by grace; we don't – we can't – ever offer perfect worship or even acceptable worship on our own. But it is, it is by God's grace in the person of Jesus Christ, coming close to us, and then by the power of the Holy Spirit, being drawn into that participation…that were invited into the life of God.

This is what James B. Torrance refers to as 'The Incarnational Trinitarian Model' of worship, wherein 'worship is the gift of participating through the Spirit in the incarnate Son's communion with the Father', and humanity is invited to participate in this dynamic relationship, this 'perichoretic unity', of 'mutual love and a mutual self-giving'.[469] Foster's 'faithful proclamation of the gospel' is realised within this participation of humanity as unto God: the Church lifts its congregational musicking to God; God receives it through the lens

[467] Rathe, as quoted in, Porter, p. 83.
[468] Bebbington, as quoted in Scandrett, p. 5. Emphasis original.
[469] James B. Torrance, *Worship, Community, and the Triune God of Grace*, Downers Grove: InterVarsity Press, 1996, p. 30-32.

of the Great High Priest, Jesus Christ, making it acceptable worship. As the people of St Gregory exercise their priesthood in and through Jesus, G2-P recognises the idea of the evangelical not only as something that the people of St Gregory go outside their building to do, but also as something that happens within their services when they sing:

> [I]t's evangelism in the sense of reminding, reminding us of who God is, you know. For many people, who are there, it may not be that they haven't heard the Christian story for the first time, but maybe they did have a rough week and they're struggling with knowing that God is faithful or being able to trust him in a certain situation. Whether they know it or not, hearing their neighbour or a group of people lift their voices and sing about the faithfulness of God is having an impact on them having an effect on them.

The lifting of voices together in song, Quentin Faulkner states, boils down to 'The fact that human beings want to make music, as well as all other forms of art, is a given of human existence'.[470] Faulkner goes on to say

> …there is urgent reason to sing and to make all kinds of music, and there is pressing cause to value music, because it is both a primary sign of blessing and well-being (of human wholeness, integration, mental health--of human joy) and a primary instrument in the creation of blessing and well-being. This holds equally true for tribal ceremonies and for the medieval Roman Catholic Mass.[471]

Making music, especially as a group, is a 'human thing'; it is integral, Faulkner says, to the human experience. G3-W agrees: 'I've asked myself, why?...what's the value here? And I think, just: humans sing; that's a human thing'. Not only is music integral to the corporate human experience ('tribal ceremonies') – G3-W also points to civic organisations, such as the Rotary Club, frequently singing songs at their meetings or the singing of national anthems at sporting events – but it is also integral to religious expression and, as Faulkner specifically points out, the corporate, or congregational, experience of the Church ('Roman Catholic Mass'). Monique Ingalls, Carolyn Landau, and Tom Wagner affirm Faulkner's statement: '…in many traditions around the world, participation in congregational music-making is one

[470] Quentin Faulkner, *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church*, Westport: Greenwood Press, 1996, p. xi.
[471] Ibid., p. 8.

of the central collective activities that enables the creation and mediation of powerful religious experiences and the embodiment of belief'.[472] G2-P affirms Ingalls, Landau, and Wagner, especially as the moved from a strictly charismatic congregation to St Gregory: 'The context I'm in [now], I mean, I, I hear the voices of little, little children, you know, a lot when I sing. They're probably the loudest voices when we sing, and so I kind of go, okay, this is not just something that's happening with me, this is something that's happening with us'; complimentary to that 'central collective activity' was G2-P's sense that congregational musicking has inward, corporate, and missional or 'evangelistic' facets: '…some of [the songs we sing] are community songs, and they're about ways that…God's forming me to go out into the world, or to be bound together with this body'.

Reflecting on his time living in England and worshiping at the Church of England congregation St. Andrew's Church, Thomas Howard noted, 'The phrase *worship experience* miss[es] the point. Worship, in the ancient tradition…was an act. At St. Andrew's the people had come together *to make the act of worship*. They had come to *do* something, not to get something'.[473] Howard's 'do something' sets up Rathe's fourth and final function of the 'mediated experience', which is that 'music embodies and actualizes the communality of worship participation'.[474] This participation is what caught G4-M's attention, so much so that they point to a growing awareness of the personal, corporate, and eternal aspects of congregational musicking and formation:

> With [congregational musicking and] worship…I know that I am, I am becoming more and more of who, like, Christ has made me to be as a human. but especially…as a member of his body, like, with one another. When we do that…I think it's just…fulfilling what we are meant to be, and participating in…what has come before, and what is going to come after, and what's happening right now in heaven and with the angels.

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[472] Monique Ingalls, Carolyn Landau, and Tom Wagner, 'Prelude - Performing Theology, Forming Identity and Shaping Experience: Christian Congregational Music in Europe and North America', in Monique Ingalls, Carolyn Landau, and Tom Wagner, eds., *Christian Congregational Music: Performance, Identity and Experience*, Surrey: Ashgate, 2013, p. 9.
[473] Howard, p. 45. Emphasis original.
[474] Rathe, as quoted in, Porter, p. 83.

If congregational musicking were merely about showing up and having something 'done to us', then we risk falling into the lyrical construct presented by the 1990s grunge rock band Nirvana in their angst-ridden anthem 'Smells Like Teen Spirit': 'Here we are now, entertain us'.[475] Pushing beyond the realm of music alone, we encounter the arena of 'ritual and ceremony', which, Faulkner says, stand as 'the primary hallmarks of world-conscious cultic celebrations'.[476] Faulkner points out that the attempts of the Enlightenment – a primarily Western concept – to '[dismiss] cultic activity as irrational, superstitious mumbo-jumbo'[477] undermined the place of ritual and ceremony and, by extension, the idea of participation. As participation is a 'human thing', participation in ritual and ceremony can, therefore, bring about a level of self-consciousness that might inhibit people from engaging with said ritual or ceremony,[478] which flies in the face of interviewees such as R3-W, who encourages people, 'You're free [to express] in the presence of God'. Faulkner notes, '…modern humanity is nowhere more "self-conscious" than when participating in [ritual]'.[479] Part of the blame for this, he states, is that ritual and ceremony in the post-Enlightenment and modern eras have been 'trivialized [*sic*]' by things such as the 'raw enthusiasm of sports events and the pseudo-rituals of beauty pageants and parades', which are basic and wide-spread forms of entertainment.[480] For Faulkner, the result of this is people who are 'self-conscious' and, as such, are 'humans [who] tend to feel uncomfortable with religious ritual, to ridicule it, even to fear it. They may resist participating in it, and try to play down or to eliminate the ceremonial element in events of profound religious or communal significance, even when the

[475] Nirvana, 'Smells Like Teen Spirit', Genius, Accessed June 30, 2023, https://genius.com/Nirvana-smells-like-teen-spirit-lyrics.
[476] Faulkner, p. 167.
[477] Ibid., p. 166.
[478] Ibid., p. 167.
[479] Ibid.
[480] Ibid.

solemnity of the occasion might support a certain ritual formality'.[481] Furthermore, the rise of self-consciousness and the attack on ritual and ceremony has bled over into the ways in which primarily Western society has viewed the arts: 'The rise of self-conscious modes of thought has ushered in the idea that to want splendid, costly accoutrements for worship--buildings, works of art, elaborate music--is inappropriate…'.[482] The risk of this view of music, and the arts in general, is that '[music] finds its most congenial home in cultic celebrations as an integral part of ritual and ceremony; divorced from these, it runs the danger of taking on the aspect of a performance', or merely just entertainment.[483] As Rathe points out, 'Corporate [congregational] singing affirms, according to [Robert E.] Webber, unity in Christ simply by its very nature as a communal activity. [Geoffrey] Wainwright concurs: "Familiar words and music . . . unite the whole…"'.[484] G3-W calls out different aspects of congregational musicking that are valuable, in their opinion; yet, as stated earlier in this chapter, there is a 'mystical' aspect that occurs when musicking together: 'It's like there's a therapeutic aspect [of congregational musicking]. There's a unity aspect; when we sing together, we feel united. There's a content aspect, but then…I would say…all of that put together, it's like, man, there's this mystery that happens when bodies are in a room focusing [*sic*] ourselves like on the divine'. G4-M takes it a step further and points to the animating role, this time as breath – *pneuma* – both their own physical breath and the breath of God:

> I think I'm reminded that it's, like, it's the Lord's breath that's within me. That it's very, it's a very visceral experience to sing and to sing as one, and to be united with the same breath almost. And that is, it's like, it's not something that you do, and just like talking or listening…when you're sharing a breath together that, that is, like, a very unique thing to singing congregationally that I'm reminded of, like, Christ unifying all of us in a way.

[481] Ibid.
[482] Ibid.
[483] Ibid.
[484] Rathe, as quoted in, Porter, p. 83.

This is not merely something that happens in the moment and it is done and over; this is something that has been inherited and will be transmitted, passed on, into the future. J1-W says this is the part of how the Church, as a whole, understands herself as it embodies their worship participation, and hands that down to successive generations: 'He [Jesus] tells his disciples, you keep doing this, and then they tell their…students, the people in their communities – I'm talking about succession here, this apostolic way – you keep doing this, you keep doing this, you keep doing this. And there's this faith, this transmission of the Faith, once delivered'. J4-M says that for their part, they work with some of the children at St Joseph, teaching them about the different musical elements used during their services and how the children can participate: 'I'll let the kids do it and, like, instruct the parents, like, "Okay, when they say this, you do it", to try to get the kids to understand, like the importance of the communion event and stuff, too'. This, in turn, underscores Foster's point regarding the importance of 'the confessional witness of the early Christian community as a faithful interpretation of the gospel',[485] due to Foster's point materialising as part of the 'mediated experience' when 'music [is] embodie[d] and actualizes the communality of worship participation'.[486]

In Foster's book *Streams of Living Water*, he pauses at the end of each chapter that highlights one of his six traditions/streams (chapters 2-7) to ask some questions for the reader's reflection. At the end of the penultimate chapter, 'The Evangelical Tradition', Foster asks and answers the following question about the evangelical stream:

> QUESTION: What is the Evangelical Tradition?
> ANSWER: A life founded upon the living Word of God, the written Word of God, and the proclaimed Word of God.[487]

[485] Foster, p. 219.
[486] Rathe, as quoted in, Porter, p. 83.
[487] Foster, p. 233.

Foster offers an answer that would sit well within any of the six traditions he examines, as well as the three major traditions – evangelical, sacramental, and charismatic – being examined in this dissertation. Regarding his answer to his first question, each tradition would claim to live a life that is 'founded upon the living Word of God', that is, 'Jesus Christ [Who] is among us as the Word of God living'.[488] This is the Word that all denominations see as their centre, which is expressed in their writings and songs, such as 19th-century British Baptist minister Edward Mote's hymn 'My Hope is Built on Nothing Less' (which was repackaged with a new refrain in 2012 by Hillsong Worship as 'Cornerstone'), American worship leader and songwriter Charlie Hall's 2006 anthem 'Center' [*sic*], and a hymn from the Eastern 'Matins service of Holy Friday' which states 'Today is suspended on a tree He who suspended the earth upon the waters'.[489] In the second case, each tradition values and gives place to the written Word of God: the Bible, the Scriptures. In each tradition, the written Word of God is read – both devotionally and publicly – and studied under 'the illuminating, guiding ministry of the [Holy] Spirit', which provides 'for us the infallible rule of faith and practice'.[490] This makes Irwin's imperative to '*tether the sacramental imagination*' to the Word of God that much more important.[491] In the third case, each tradition proclaims the Word of God. Too often this is seen as just the role of preaching and teaching from the pulpit or the front of the nave; however, as worship leader and author Sally Morgenthaler reminds us, there is an opportunity for 'worship evangelism',[492] an opportunity founded '[in] obedience to Christ's Great Commission and in the might power of the Spirit' to 'call all people everywhere to be reconciled to God through the atoning sacrifice of Jesus

[488] Ibid.
[489] Stephen Freeman, 'Today is Suspended – The 15th Antiphon', *Glory to God for All Things* (blog), *Ancient Faith Ministries*, Accessed July 7, 2023, https://blogs.ancientfaith.com/glory2godforallthings/2013/05/02/today-is-suspended-the-15th-antiphon/, May 2, 2013.
[490] Foster, p. 233.
[491] Irwin, p. 212. Emphasis original.
[492] Sally Morgenthaler, *Worship Evangelism*, Zondervan: Grand Rapids, 1999.

Christ'[493] throughout the entirety of our worship services, including our times of congregational musicking.

One thing that has yet to appear in this chapter is any official writings regarding the position of the CEEC or its forerunners on the evangelical stream. In their 1992 entry for the second volume of Robert E. Webber's compendium *The Complete Library of Christian Worship*, Wayne Boosahda and Randy Sly offered up six facets of the evangelical stream: 'biblical foundation'; 'personal conversion'; 'evangelism & mission'; 'pulpit-centered [*sic*] worship'; 'personal holiness'; and 'biblical and reformational understanding of the Church'.[494] While Boosahda – who has been a bishop in the CEEC since 1996 – and Sly – who was a bishop in the Charismatic Episcopal Church before being 'received into full communion with the Catholic Church' in 2006 and becoming 'ordained as a Catholic priest with the Personal Ordinariate of the Chair of St. Peter' in 2012[495] – list those six facets, however, they do not offer further analysis of those facets in the article. Notwithstanding that, we can see that Boosahda and Sly's list fits easily alongside those of Foster and Bebbington, particularly with the facets of 'biblical foundation'; 'personal conversion'; 'evangelism & mission'; and 'personal holiness'.

Conclusion

This chapter redefines the term 'evangelical', doing so as it pertains to the context of the three primary streams of convergence as embodied theology via congregational musicking in the CEEC-USA. I argue that the evangelical stream of convergence theology embodied in the CEEC-USA is constructed of three themes: authenticity, sacramentality, and formation; the evidence of these themes is found in the testimonies of interviewees from this study.

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[493] Foster, p. 233.
[494] Boosahda and Sly, 1992, p. 1.
[495] Institute of Catholic Culture, 'Rev. Randy Sly', Accessed July 7, 2023, https://instituteofcatholicculture.org/instructors/5d9dffb946b4d.

Looking past genre and lyrical content, which Ingalls deems an unhelpful approach, this chapter begins with the broader goal of redefining 'evangelical' using works by Foster, Howard, Bebbington, and Gordon Smith, along with those of Ingalls, Porter, and Metropolitan Kallistos. Based their works, I established that although the term 'evangelical' is a potent doctrinal term carrying the message of salvation, the term itself 'has too many meanings',[496] thereby diluting its power. Foster's 'three great streams' were used as a jumping-off point for redefining 'evangelical', parsing it out into the themes of authenticity, sacramentality, and formation. Founded upon works by Porter and Reagen (authenticity), Porter and Irwin (sacramentality), and Rathe and host of others (formation), and supported via miniature case studies featuring data from semi-structured interviews with interviewees from St Gregory, St Joseph, and St Raphael, the data acts as evidence to redefine of the term evangelical and the role that the evangelical stream plays in the treatment of congregational musicking as a theology of convergence by the CEEC-USA.

Evidence from musicians, scholars, and interviewees pointed to a desire for authentic interactions, not only within humanity but also with God. Porter noted that authenticity 'has evolved into one of the major categories through which worship music is understood'.[497] This reassessment of authenticity comes with a '[move] toward self-expression as the primary locus of authenticity, a reflection of broader cultural processes at work in society more generally'.[498] With the move towards self-expression in mind, Reagan pointed out that authenticity is a 'constructed language',[499] one that is multifaceted and, in the realm of congregational musicking – as the interviewees noted – a collaborative effort among clergy, worship leaders, musicians, and lay people. This idea is upheld by Porter's remark regarding

[496] Howard, p. 1.
[497] Porter, p. 74.
[498] Ibid., p. 75.
[499] Reagan, p. 192.

'a desire to experience something more multifaceted within congregational worship'[500] and Irwin's observation that 'the many and varied meanings inherent in the things we use in sacraments', and, by extension, sacramentality, 'is *multivalence* or *polyvalence*'.[501]

Sacramentality – which Irwin called 'a worldview', 'a prism, a theological lens through which we view creation and all that is good on this earth…'[502] – is the means by which experiences with God are understood, especially as regards revelation and transcendence, which was declared to have an 'animating role in the life of the church'.[503] This animating role was stated to be 'a primary means by which God is present to the church…';[504] the combination of revelation and transcendence through congregational musicking, as experienced by the interviewees, was asserted to be a chief embodiment of this animating role. This was found to be especially true as interviewees recalled past moments, experiences, or encounters of revelation and transcendence during congregational musicking, during which they 're-membered' those moments, meaning it was as if the interviewees were back in that moment, reliving the encounters in real-time.

Formation, a theme raised by a third of the interviewees, took different expressions: G3-W stated that they contemplated the value of singing to the overall human experience, including its formational ability; J1-W remarked the seeds of congregational musicking that were planted in them years ago still exist and make up part of their 'DNA' to this day, which has brought them to the place where they are and given them the enthusiasm for convergence; and G2-P and R3-W pointed to the seriousness of being formed by the songs we sing together, offering a caution for the content that could creep into their respective congregations if the theology of the songs does not align with their theology. One of the key

[500] Porter, p. 84.
[501] Irwin, p. 211. Emphasis original.
[502] Kevin W. Irwin, *The Sacraments*, Mahwah, NJ: Paulist Press, 2016, p. 210.
[503] Smith, p. 52.
[504] Ibid., p. 53.

factors in the weightiness or prominence of formation was the awareness of multiple generations singing together. Not only is formation about what songs are used for congregational musicking, but with whom you are congregationally musicking; two-thirds of the interviewees addressed the formative power of musicking together. As G3-W said, 'there's this mystery that happens when bodies are in a room focusing [*sic*] ourselves like on the divine'.

The combination of Irwin's imperative to '*tether the sacramental imagination*' to the Word of God[505] and Metropolitan Kallistos's thought regarding God being 'transcendent, beyond all words, beyond all understanding' point to God as also 'filling all things…not merely as an atmosphere or nameless force, but in a personal way'.[506] With this in mind, the evangelical stream offers this 'tethered-ness' as a means to encounter God, reminding people of God's transcendent nature and the ability to encounter God, both corporately and personally. Having established an understanding of the evangelical stream, we now move to the next stream in our confluence: the sacramental stream.

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[505] Irwin, p. 212. Emphasis original.
[506] Ware, 1995, p. 14.

Chapter Five – 'The sound of angel's awe'[507]: The Sacramental Stream

The previous chapter offered a redefinition of 'evangelical', and a new working definition of the evangelical stream as relates to convergence, congregational musicking, and the role of both in the CEEC-USA. Contained within that working definition is the recognition that the evangelical stream carries with it an 'authentic sacramentality'[508] that is '*multivalence* or *polyvalence*',[509] meaning we could 'experience a range of…possible meanings (multivalence), offering rich avenues for reflection and deeper appropriation of what is occurring'.[510] We learned from that definition that the evangelical stream has a greater potential than it might seem at face value, such as an evangelion-rootedness or '-tethered-ness', whereby space can be created and time allowed for those participating in their worship services to encounter God, highlighting or reminding people of God's transcendent nature and the ability to encounter God both corporately and personally. Such a contribution expands the 'breadth, and length, and depth, and height'[511] of what the evangelical stream is and can be. This concept of a multivalent authentic sacramentality will hold great import to this chapter as the term 'sacramentality' contains the term that is the focus of this chapter, that of 'sacramental'. In this chapter, I argue that the sacramental stream of convergence theology embodied in the CEEC-USA is constructed of four themes: 'the religious dimension'; [512] 'the arena of everyday life'; [513] a threefold construct addressing the internality of the sacramental stream by Gordon Smith I am calling 'Smith's Progression'; and community culture.

[507] David Crowder Band, 'O Praise Him', 2003.
[508] Porter, p. 73-74.
[509] Irwin, p. 211. Emphasis original.
[510] Ibid., p. 212. Emphasis original.
[511] Ephesians 3:18, King James Version, Public Domain.
[512] Foster, p. 261.
[513] Ibid.

Like the previous chapter, this chapter begins with examining or re-examining the term ‘sacramental’, using works by Richard Foster, Metropolitan Kallistos, and Kevin Irwin. Second, the chapter explores the four themes of ‘the religious dimension’, ‘the arena of everyday life’, Smith’s Progression, and community culture. These four themes – based upon works by Richard Foster (‘the religious dimension’, ‘the arena of everyday life’), Kevin Irwin (sacramentality), Gordon Smith (‘Smith’s Progress’, community culture), and Metropolitan Kallistos (sacramentality) – will be explored in turn as miniature case studies. Interwoven within these miniature case studies will be data from two rounds of semi-structured interviews with interviewees from St Gregory, St Joseph, and St Raphael. This data acts as evidence to a redefining of the term sacramental and the role that the sacramental stream plays in the embodiment of convergence through the congregational musicking of the CEEC-USA. The chapter will end with concluding thoughts.

Defining ‘Sacramental’

When some Christians hear the term ‘sacrament’ or ‘sacramental’, they often think of the traditional sacraments held by the Church. Protestants would most likely hold to the two dominical sacraments, or ordinances, of baptism and ‘The Lord’s Supper’, aka the Eucharist or Holy Communion; most Anglican and Roman Catholics, along with many Lutherans, would enumerate seven sacraments: baptism; chrismation; the Eucharist; matrimony; unction or the anointing of, and prayer for, the sick; reconciliation or confession; and holy orders or ordination. The Eastern Orthodox churches, Eastern Rite churches of Roman Catholicism, and Eastern rites found elsewhere in the Church have held a variable number: while ‘[t]he Orthodox Church speaks customarily of seven sacraments’, Metropolitan Kallistos points out that before the seventeenth century, ‘when Latin [Roman Catholic] influence was at its height’, that ‘Orthodox writers vary considerably as to the number of the sacraments’, from

'John of Damascus speak[ing] of two' to Joasaph, Metropolitan of Ephesus (fifteenth century) [speaking] of ten'.[514] Regardless of the number, the bottom line is that the sacramental stream, what Foster dubs 'The Incarnational Tradition',[515] 'concerns itself with the relationship between spirit and matter. In short, God is manifest to us through material means'.[516] J1-W highlights this 'relationship between spirit and matter' when they describe moments when a musician on their congregation's music team would begin to play their instrument as 'an interpretation of what God was doing in that moment'; they described this as being 'very sacramental to me now', in that this interpretation was 'embodied through the hands of the musician that would bear witness to the moment that we collectively felt the [Holy] Spirit was leading us into'.

According to Kevin Irwin, 'The church's [Roman Catholic Church] magisterium has never given a definitive and therefore binding definition of the term *sacrament*…'.[517] While 'many church teachers and theologians' have offered definitions, Irwin notes, 'the church has instead insisted on certain essential characteristics of *sacraments* but not offered an authentic binding definition'.[518] Irwin cautiously offers his own definition to help his readers:

> Sacraments are visible signs and effective means chosen by Christ and celebrated ritually in the community of the church to draw the church into an experience of Christ's paschal mystery by means of liturgical actions enacted through the power of the Holy Spirit with the active participation of the gathered assembly of the faithful believers presided over by the church's ordained ministers using the sacred word of the Bible, rites, and actions accompanied by prayer texts that describe the saving act of God that is occurring through them.[519]

J1-W chimes in along this same line of the transmission of Christian faith from one generation to the next via the manifestation of God and the texts, actions, sacraments of the

[514] Ware, 1993, p. 275.
[515] Foster, p 235.
[516] Ware, 1993, p. 260.
[517] Irwin, p. 10.
[518] Ibid.
[519] Ibid., p. 10-11.

faith, including the sacramental nature of musicking: '…it's the pollination of, it's the continuing of, it's the succession of inspiration made manifest. It's the word continuing to be made flesh as the sacraments are the continuation of Christ's earthly ministry to us, through the church, through the body…music follows a similar track where we have what we have musically because it's been transmitted to us'. Irwin offers a view of the term sacrament from both a Western perspective and an Eastern perspective. The Western perspective is based on 'the Latin word for "sacrament," *sacramentum*', which 'derives from the Latin word *sacrare* – "to make or be holy".[520] The Eastern perspective 'has its origins in the Greek term for "mystery," *mysterion*. The sense of the term *mystery* is something unfathomable, something so extraordinary and overwhelming that we can never fully comprehend it'.[521] Quoting St John Chrysostom's reflections on the Eucharist, Metropolitan Kallistos writes, '"It is called a mystery," writes St John Chrysostom…"because what we believe is not the same as what we see, but we see one thing and believe another…"'.[522]

'This double character', the Metropolitan explains, 'at once outward and inward, is the distinctive feature of a sacrament: the sacraments, like the Church, are both visible and invisible; in every sacrament there is the combination of an outward visible sign with an inward spiritual grace'.[523] G3-W says, 'There's this mystery that happens when bodies are in a room focussing their selves, like, on the divine'. Pulling the two terms together – 'sacred' and 'mystery' – Irwin offers, 'Sacraments are often called "sacred mysteries," not in the sense of problems to be solved, but rather in terms of sacred realities to be immersed in and to be experienced again and again – the "mystery" of the reality and revelation of God among us…".[524] We now move to the first of the emerging themes: the religious dimension.

[520] Ibid., p. 11. Emphasis original.
[521] Ibid., Emphasis original.
[522] Ware, 1993, p. 274.
[523] Ibid.
[524] Ibid.

First Theme of the Sacramental Tradition: The Religious Dimension

Foster suggests '…there are fundamentally two arenas or dimensions of incarnational [sacramental] life. The first is what we, from a human point of view, would identify as the specifically religious dimension.[525] Foster's 'religious dimension' is the dimension that would often be associated with the Sacramental/Incarnational stream, as it 'is most fully expressed in our corporate worship. Here we utilize [*sic*] the physical and the material to express and manifest the spiritual'.[526] G2-P notes, 'I think congregational music for us [St Gregory] now is always pointing us to the sacraments and particularly to the Eucharist. So, there's always this kind of sense of we're moving to the table'. J1-W says that at St Joseph they observe that people 'articulate their praise with more than just words, and to, kind of, incorporate their body. I mean, we're doing it already, anyways, with the sign of the cross. We're always incorporating our body in some way in the liturgy. We just – maybe through prayer can – trust that God's going to germinate, that [congregational musicking] in some way, too'. Protestant reformers, such as John Calvin, recognised the value of the sacraments: 'Whenever we see the Word of God purely preached and heard, and the sacraments administered according to Christ's institution, there…a church of God exists'.[527] Edwin Stube adds: 'So important are the Sacraments in constituting the life of the Church, that many of the earlier theologians did not even develop a separate doctrine of the Church, but only talked of its sacramental life'.[528] The religious dimension also presents with the terms sacramental and incarnational another term that is frequently linked to them: liturgical. 'Liturgy' or 'liturgical', coming from the compound Greek term *leitourgia* or '*liturgia*…simply means

[525] Foster, p. 261.
[526] Ibid.
[527] John Calvin, *Institutes*, 4.1.9, as quoted in Simon Chan, Liturgical Theology, Downers Grove: IVP Academic, 2006, p.
170, n. 25.
[528] Edwin Stube, *Girded with Truth: A Book of Theology*, Baltimore: The Holy Way, Inc., 1997, p. 77.

"the people's work"'[529] or 'the work of the people'. Liturgy is frequently used as a catch-all term given to the Sunday or primary services of congregational worship for a local congregation during a given week which includes the celebration of the Eucharist, whether the term liturgy is included in the name, such as the Divine Liturgy of St John Chrysostom, or implied, such as 'Holy Eucharist, Rite II' in the Anglican Communion. Furthermore, liturgy/liturgical carries with it an implication that stresses the actions of a community or group of people, meaning that it pushes against staunch clericalism and asks every member of the Body of Christ – laypeople and ordained ministers alike – to take up their proper role in worship. There is even an expressed desire for collaboration regarding congregational musicking; J2-P said they know that J1-W will ask the other musicians for input regarding song selection and that they 'incorporate some input from other people [in the congregation] as well'.

Liturgy/liturgical also promotes our humanity: 'As long as we are finite human beings, we must use liturgy; we must express ourselves through forms of worship'.[530] Some interviewees state that when they were confronted with coming into a more liturgical or sacramental practice in their respective congregations that their foci began to shift as well. J1-W remarks, 'What we're thinking about now is, what's it [our congregational musicking] saying? How does this connect to the liturgy?...Where does the liturgy kind of flow?...that kind of helps to shape what we sing'. R3-W points to what they perceive as a greater sense of intentionality in how those participating in worship services/liturgies should prepare themselves:

> I think you have to prepare your heart for whatever service you're stepping into…especially if you're coming from a congregation where you are …used to music, you have to be more intentional in preparing your heart. Whereas like we you know, there's this idea that the first song is this call to worship, to kind of warm everybody up, instead of stepping in warmed up…that's just a centering [*sic*] of your

[529] Foster, p. 261.
[530] Ibid.

> heart and mind. It's not that you can't do it. In some ways, I think someone's stepping out…from under the crutch of modern worship and stepping into the intentional connecting with the Spirit from the get-go; it would be way more impactful. I think that that's what we see in liturgies whether that be communion or, you know, just small, short liturgies that [don't] have worship [congregational musicking]; I mean, you have to be in it from the get-go or you're just reading words off the page.

Gordon Smith notes that liturgical action, specifically 'ritual…is something we own *together* and do *together* that evokes deep values and aspirations…'.[531] G1-L stated that it was one thing if they were singing at home, however the singing was 'intensified when doing that in a community'. G6-L argues that togetherness is crucial: 'I think it's a joining. There's a joining that happens, and I don't mean like joining as in peer group. I mean, there is…an essence of combined hearts and minds at that point. You are all focusing on the same thing. You're coming together…. I think that it, that is crucial, even if that's just listening to [the] music'. J1-W says the 'togetherness' factor weighs heavily on St Joseph as they consider the 'singability' of their congregational musicking: '…we are constantly taking into consideration how these songs are going to land for people when you have a small church that is really going to sing [the songs] together… there's five verses; it's a complicated arrangement; it wouldn't be a song that people could sing on [learn the melody by] the second verse. It's, like, we think about all these things because…we are dependent on each other'. Foster moves this point forward by asserting that 'we all use material and human "forms" to express our worship to God. There simply are no nonliturgical churches'.[532] Foster, harnessing English mystic Evelyn Underhill's definition of those things that 'are "more than symbols and less than sacraments"', addresses the idea of 'sacramentals' as 'these physical and material forms [which] are efficacious signs helping the worshiping soul apprehend spiritual reality';[533] Foster goes on with a small laundry list, including Eastern Orthodox icons, 'the music of J.S. Bach and Charles Wesley and Fanny Crosby', 'the profound silence

[531] Smith, p. 76.
[532] Foster, p. 261.
[533] Ibid., p. 262.

of Quaker worship', the 'rich tapestry of Anglican worship', and the 'vibrancy of Pentecostal worship', and more.[534] Metropolitan Kallistos concurs with Foster and Underhill's view of sacramentals: '…we must never isolate these seven [sacraments] from the many other actions in the Church which also possess a sacramental character, and which are conveniently termed *sacramentals*'.[535] Indeed, R1-M connects congregational musicking with the sacrament of confession or reconciliation, stating '…worship [congregational musicking] is, is the connecting point…properly placed worship [congregational musicking], is repentance, is the vehicle of repentance. And so, we come, and things are literally taken off of us and we are prepared to live in a way that God can be seen'. All in all, Foster says, 'Our worship becomes a magnificent, all-encompassing aesthetic experience', by which God uses 'matter to make present and visible the invisible realm of the spirit'.[536]

Second Theme of the Sacramental Tradition: The Arena of Everyday Life

Yet, the religious dimension is not the final stop; it 'is the beginning, not the end'.[537] Foster suggests that the second of the 'two arenas or dimensions of incarnational [sacramental] life…is in the arena of everyday life'.[538] The 'arena of everyday life' is the 'place, par excellence' and the 'most fundamental arena for the Incarnational Tradition', or sacramental stream.[539] For many people, the beauty, glory, and splendour of God means little to nothing to them unless Isaiah's prophecy is true, unless God – specifically God the Son – is 'Emmanuel': God with us.[540] J3-L testifies to this reality: 'I see the blessings. I see the miracles. I see just how good God is in my life on a daily basis, and I feel like that, you

[534] Ibid.
[535] Ware, 1993, p. 276. Emphasis original.
[536] Foster, p. 262.
[537] Ibid., p. 263.
[538] Ibid., p. 261.
[539] Ibid., p. 263.
[540] Isaiah 7:14.

know, happy praise'. '[The] spiritual Way', proclaims Metropolitan Kallistos, 'presupposes not only life in the Church but *life in the sacraments*…it is the sacraments that constitute our life in Christ'.[541] Foster lists three everyday 'places' where he states the Incarnational Tradition/Sacramental stream must reside in order for the religious dimension to realise its full efficaciousness: 'our marriages and homes and families', 'our work', and 'society at large'.[542] By the first category, which Foster calls the 'most basic place of our sacramental living', is where 'we experience "the sacrament of the present moment," to use the phrase of Jean Pierre de Caussade'.[543] The home, the marriage, the family – or even close friends and acquaintances – the place of one's most relaxed and intimate relationships, is the place wherein the religious dimension, ideally, must be able to reside. G1-L talks about how the experience of congregational musicking at St Gregory lingers with them throughout their week, with all its daily activities:

> …sometimes it's a song from Sunday, Sunday morning, that just kind of…will resonate with me throughout the week. And, for me, it's more of, like, you know, maybe I'm at home alone and I started singing, right? I may be doing the dishes, I may be taking a shower; I mean, who knows? But just singing that song…or maybe, maybe worship, for me, is a little bit different, it's like going, you know, almost kind of like a mindfulness of like going for a walk and noticing small beauties around'.

'And so that [God being attentive to our worship], I guess, is what gets me going', R1-M says confidently, 'Even on my worst days, I know that it [worship, congregational musicking] all goes through Jesus. It all goes through the Christ, and He's my representative. So, when we sing I guess it's kind of odd, but it's Christ singing for us'. Foster offers wisdom from C.S. Lewis regarding how we view 'real life': 'The great thing, if one can, is to stop regarding all the unpleasant things as interruptions of one's "own" or "real" life. The truth is of course that what one calls the interruptions are precisely one's real life…'.[544]

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[541] Ware, 1995, p. 108. Emphasis original.
[542] Foster, p. 263-264.
[543] Ibid., p. 263.
[544] C.S. Lewis, as quoted in Foster, p. 263.

The second category – 'our work' – is parsed out to mean 'not merely…our job' or employment, but 'what we do to produce good in our world…our *vocation*, our vocation or calling'.[545] Despite this parsing out, Foster notes that 'the calling or vocation for most of us is smack in the midst of the workaday world….This is where people desperately need to see the reality of God made visible and manifest'.[546] G1-L says that their experience of congregational musicking is 'really refreshing. It kind of fills me up especially, like, when I'm at work and maybe having a…hard time with work and everything'. Recognising that musicking can and should meet us where we are in life, J1-W puts a different spin on the intersection of congregational musicking and Lewis's 'one's real life', stating 'I think you can only make the music that can come from where you are in life'. G3-W says this vocation, this calling, comes as the result of a community – in this case, the Church, the Body of Christ – that is formed around shared beliefs and calling: '…if we believe that Christ became incarnate to live and to die, according to the Scriptures. It's like, if we, if we believe that, and then if, most importantly, if we believe he has risen, then I think we've just been called into a new into a new group of people'.

The third and final category – 'society at large' – finds its roots in the Great Commission, wherein the resurrected Jesus issues His final directive to his apostles:

> Go ye therefore, and teach all nations, baptizing [*sic*] them in the name of the Father, and of the Son, and of the Holy Ghost: Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you always, even unto the end of the world. Amen.[547]

The Church is called to live the religious dimension in every corner of the world, in 'society at large'. Foster says that the Incarnational Tradition 'roots us in everyday life. It saves us from a spirituality divorced from the stresses and strains of ordinary living'.[548] The arena of

[545] Foster, p. 263.
[546] Ibid., p. 264.
[547] Matthew 28:19-20, King James Version, Public Domain.
[548] Foster, p. 266.

everyday life must be walked into with a living, embodied spirituality. This is not just something that individuals and/or the Church alone has noted; scholarship is taking note as well. Teresa Berger addresses the revived interest in the late 2010s regarding 'lived practices of prayer and devotion':

> For much of the history of the field [of liturgical scholarship], the scholarly focus was on authorized [*sic*], public, scripted materials. The realm of popular devotional practices was written out of the field's attention and variously coded as pious individualism, liturgical kitsch…Today, this realm is described – more appropriately – as the everyday practices of 'lived religion'…Even constructive theology has begun to attend to the more popular sites of faith and the 'theologies of ordinary people'.[549]

G2-P affirms Berger's 'theologies of ordinary people' through their own experiences of devotional prayer and worship

> …there is a place for individual devotion and prayer… one of the things I've always been trained is, just, whatever is most natural to you in prayer, try to stretch yourself outside of that some do so but what is most natural for me is to actually have music going in the background as I pray…personal devotion is really important. And so, it's critical, but what I'm trying to say is it's different, in some sense, from congregational worship, although the two can never really be disconnected.

R1-M acknowledges that a significant part of their 'everyday practices of "lived religion"' – what they called 'my private worship' – was the experience of 'where I would hear the Lord, sing over me. It released it. When I would listen to music, it was like he was singing over me. And I was able to express myself back to him…by my new song, which was just falling from my spirit'. R1-M continues: 'I truly believe that everything we do is a prayer, everything that we, everything that we are, because we're in Christ, is a prayer. And so, prayer and worship are so completely connected and can't [be] divided'. Thus, Berger's 'theologies' is the echo of St Paul in 1 Thessalonians, urging his readers to 'Pray without ceasing';[550] it is the reminder from poet and Jesuit priest Gerard Manley Hopkins that 'Christ plays in ten

[549] Teresa Berger, *@ Worship: Liturgical Practices in Digital Worlds*, Abingdon: Routledge, 2018, p. 9.
[550] 1 Thessalonians 5:17, King James Version, Public Domain.

thousand places';[551] it is part of Richard Foster's closing thoughts on the subject: 'We cannot retreat from the "secular" world in the hopes of finding God elsewhere. Indeed, the very presence of God is manifest in the smallest, most mundane of daily activities';[552] and it is what the 17th-century monk Brother Lawrence, who spent much of his vowed religious life in the kitchen of his monastery, called 'the practice of the presence of God'.[553] 'Incarnation', notes Foster, 'is right at the heart of the Jesus story…'.[554] Yet it is Jesus' humanity, not His divinity, that Foster suggests is the locus for this stream: 'But as wonderful as the doctrine of the divine incarnation is, it cannot provide us with a paradigm for *our* living. It is an unrepeatable reality in holy history. Therefore, Jesus in his divinity cannot give us the paradigm we need. Jesus in his *humanity* can, however'.[555]

Third Theme of the Sacramental Tradition: Smith's Progression

If the sacraments contain a 'double character', which is a 'combination of an outward visible sign with an inward spiritual grace',[556] and sacramentals are part of 'the many other actions in the Church which also possess a sacramental character',[557] what is the relationship to congregational musicking? Is the idea of seeking a sacramentality expressed in congregational musicking worthwhile? As stated in the dissertation's Introduction, musicologist Christopher Small, states that 'musicking…suggests that "To music is to take part, in any capacity in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing"'.[558] If taken a step further, could Small's definition include the internal state

[551] W.H. Gardner, ed., '#34 (untitled)', *Prose and Poetry of Gerard Manley Hopkins*, New York: Penguin, 1953, p. 51.
[552] Foster, p. 266.
[553] See the book of the same name: Brother Lawrence, *The Practice of the Presence of God*.
[554] Foster, p. 18.
[555] Ibid., p. 19.
[556] Ware, 1993, p. 274.
[557] Ibid., p. 276.
[558] Christopher Small, as quoted in Porter, p. 3-4.

of the participants? Could musicking display a sacramental nature, a 'combination of an outward…sign with an inward…grace',[559] pointing to something that is beyond the externals, displaying that which is in the heart and mind of a participant? Would this be similar to absolute music – 'music that has no extra-musical idea to go along with it' – versus programme music – 'music that has an extra-musical idea to go along with it…a story, an idea, a picture, or a text'?[560] This is partially what Mark Porter expresses in his exploration of authenticity and sacramentality: 'Authenticity terminology, for example, often refers to *outwardly directed personal expression in the activity of congregational song*, while sacramental terminology speaks of the way in which through musical activity an individual can *experience something of the divine as they receive something from God in the moment of musical sounding*'.[561] Yet how do we make sense of this in the grander scheme of things? Gordon Smith proposes an expression of these ideas can be understood through the progression of 'creation', 'incarnation', and 'formation'.[562]

1) Creation: A discussion of 'creation', especially when tied to a discussion of sacramentality, could easily veer into a long sidebar regarding the Creation event as recorded in Genesis or descend into a debate over naturalism. Smith does begin with the Creation event, however, rather than a long sidebar, he treats the Creation event as the necessary place to begin, but not the place to 'camp', so to speak. In the first place, Smith says that we must 'recognize [*sic*] the significance of the created order' and the fact that '[t]he great witness of the Scriptures…as a basic tenet of the Christian faith, is that "God is the maker of heaven and earth"'.[563] Consequently, Smith states, because God is the maker of heaven and earth, creation 'matters to God – indeed he declared it "good" not once but again and again and

[559] Ware, 1993, p. 274.
[560] Don Reese, 'Program vs. Absolute; Classic vs. Romantic', La Salle University, Accessed August 16, 2024, www1.lasalle.edu/~reese/notes-10-8-13.htm.
[561] Porter, p. 6. Emphasis added.
[562] Smith, p. 77.
[563] Ibid.

again (Gen 1)'.[564] Foster agrees: 'In his original creative acts God affirmed matter again and again, declaring it good at every point along the way. We, therefore, should take the material world quite seriously; it is the "icon" of God, the epiphany of his glory'.[565] If things of a created nature are 'icon[s] of God' that are 'epiphanies of his glory', then it stands to reason that congregational musicking can fit within this category, as musicking is '"is to take part, in any capacity in a musical performance"',[566] which would include composing the music, writing the lyrics – genre and lyrics were addressed in Chapter 3 – performing the music, and involvement in any way, shape, or form. When asked about the value of congregational worship, R1-M says, 'I believe that God created us all to sing'. Smith takes this a step further: '…it is through the created order that God is known (Ps 19)…The created order reveals God and is a means by which God is not only known but experienced'.[567] 'The created order', says Smith, 'is affirmed valued and loved. It is created by God, and thus it is distinct from God. But more, God is known through the creation, a concept typically understood as *theophany*'.[568] Thus, it can be argued, creation – both the object and the action – and creativity itself matter to God because God is creative and He created (both expressed in the Creation event), and His creation creates. R2-E agrees, saying that since '[God is] a creator', we who are made in His image and likeness (Gen. 1:26-27) are also creators, therefore 'when you think of worship itself', R2-E continues, 'we use music…to create'.

This idea of 'a means by which God is not only known but experienced' factors into this discussion of the role of the sacramental stream in congregational musicking. Commenting on the work of 19th-century Roman Catholic priest Henry Formby, Bennett Zon remarks, 'Like all good Thomists, Formby relies upon a theory of divine simplicity to evoke

[564] Ibid.
[565] Foster, p. 260.
[566] Christopher Small, as quoted in Porter, p. 3-4.
[567] Smith, p. 77.
[568] Ibid., p. 78. Emphasis original.

a sacramental experience of God: "Song is gifted with the inherent capability of being a manifestation of our blessed Lord's humanity…and manifesting Him in a sacramental but intelligible manner to all who hear, and in an especial degree, to those who sing"'.[569] R2-E, who previously mentioned the use of congregational musicking as a 'gateway', stated, 'The music itself is just one tool that creates an atmosphere for the presence of God to draw us into, doesn't draw him in...He makes himself known'. Tied to this theme, and building on Sarah Koenig's work on 'a sacramental theology of evangelical praise and worship',[570] Joshua Altrock suggests in his paper 'The Sonic Sacrament: An Emerging Sacramental Theology of Music in Contemporary Evangelical Churches' that 'song could function as sacrament' – such as R1-M's comment regarding congregational musicking as 'the vehicle of repentance' – which could lead to 'new experience of divine presence'.[571] G1-L expressed that congregational musicking was a 'visceral experience, like the goosebumps the emotions and, you know, it's like I feel like a physical welling up right that happens'; G2-P also noted the visceral quality: 'It's a very visceral experience to sing and to sing as one, and to be united with the same breath almost'. J1-W stated that they felt 'in the zone' as they engaged with God through music; similarly, R3-W stated that '[even] when the music is blaring' in a congregational service, God is present through '[the] still, quiet voice to me'. As Altrock explores Koenig's assertion that congregational musicking is analogous to the Eucharist, he pushes Smith's statement about God being experienced through the created order a bit further: 'If Eucharist is God's love made visible, eucharistic song is God's love made audible'.[572] If, as Smith cites Psalm 19, 'The heavens declare the glory of God…',[573] and

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[569] Bennett Zon, 'Anthropology, Theology, and the Simplicity of Benedict XVI's Chant', *Logos: A Journal of Catholic Thought and Culture*, Volume 19, Number 1, Winter 2016, p. 27, DOI: https://doi.org/10.1353/log.2016.0004.
[570] Sarah Koenig, "This is my daily bread: toward a sacramental theology of evangelical praise and worship," *Worship* 82, no. 2, March 2008, 141-161.
[571] Joshua Altrock, 'The Sonic Sacrament: An Emerging Sacramental Theology of Music in Contemporary Evangelical Churches', Master's paper, Pepperdine University, REL 541 Worship and Witness, April 2017, p. 8.
[572] Ibid.
[573] Psalm 19:1, King James Version, Public Domain.

declaration is primarily an auditory/audible act, then song – and by extension, congregational musicking – is a sacramental that elicits interaction with God. This idea was acknowledged in Chapter Three by Ingalls, Landau, and Wagner: '…in many traditions around the world, participation in congregational music-making is one of the central collective activities that enables the creation and mediation of powerful religious experiences and the embodiment of belief'.[574] Thus, 'creation' can be seen as inward and outward acts, with an 'active…interior experience', that of both creativity and 'epiphanies of glory' or theophanies, and a 'conscious…exterior' experience, under which falls musicking – especially here, congregational musicking – and eucharistic song.[575] The ability of congregational musicking to set a mood, 'create an atmosphere' (J1-W), or open 'a gateway into the spiritual realm' (R1-M) was a significant idea for some interviewees. G6-L says that congregational musicking 'brings me into the presence of God...in a way that I'm not sure anything else does'. This idea of mood, atmosphere, and gateway is echoed in R2-E's statement regarding the ability to be 'free in the presence of God'; and R3-W's ideas about congregational musicking being a dialogue with God, 'we're hearing from him [God], we're pouring back out this conversation'; and, despite perceived human constraints of time and space, God moves 'regardless of the length of time singing congregationally...there's still that [Holy] Spirit moving openness' (R3-W).

2) Incarnation: Smith calls the incarnation 'the ultimate expression of the revelation of God through creation, the event by which God assumed humanity in all its physicality';[576] that 'God is known through one human person, Jesus Christ…is the supreme and ultimate sacramental action or event'.[577] The Incarnation – also known as the Nativity of Jesus Christ – is, in many regards, the starting point not only for ecclesiology, but for much of theology. It

[574] Ingalls, Landau, and Wagner, p. 9.
[575] Zon, p. 31.
[576] Smith, p. 79.
[577] Ibid.

is the foundation of salvation and redemption. Metropolitan Kallistos says, 'Since man could not come to God, God has come to man, identifying himself with man in the most direct way. The eternal Logos and Son of God…has healed and restored our [humanity] by taking the whole of it into himself'.[578] The healing and restoration of our humanity is something the interviewees pointed to in their sense of struggle and consolation during times of congregational musicking. Regarding the struggles, G1-L pointed out that family and work responsibilities can cause a sense of distraction and burden that is carried in with the worshipper to the service; G3-W noted that there is 'a battle' going on at times, especially if one is in a frame of mind that is 'evaluating' or 'judgmental', particularly when visiting a different congregation: 'It's not about the [musicians]. It's not about the tones [their] using. It's, like, I'm there. But yeah, emotionally, it's hard. It's hard to leave...a new worship service of a new church because I always feel like "I don't know if I made that about God"'. R3-W concurred with G3-W: 'I was more aware of what was going on, you know, what's that person doing? What's this person doing? That note? Why, you know, so...I tended to be distracted'. G2-P noticed the songs being sung by the congregation had the ability to uncover thoughts and emotions: 'I feel like it depends on the song like what we're singing. How...like the context that it feels like the words fit into in my life'. Speaking of consolation, although G1-L noted the potential distraction of family and work responsibilities, they also note, 'A lot of times...it's almost like a transcendence in a way, right?...I really like to close my eyes...worship, like, it definitely can be a very emotional experience and...it's really refreshing; it kind of fills me up'. Indeed, emotions play a key role: J1-W noted they feel 'calm'; J2-P said, 'I get excited…I love it...I feel like music is a direct extension for what's happening inside'; G4-M observed that they are '...getting more emotional in worship the older I get', which they 'think is...healthy and is a helpful thing'; G2-P offered that they

[578] Ware, 1995, p. 68.

experienced a 'warmth' and a feeling of 'surrender' as they sing with others in their congregation.

Smith describes the Incarnation as 'the total physicality of Jesus is the very means by which God is known',[579] which is beautifully summed up by Nick J Drake: 'Having created the world and proclaiming it as good, God has chosen to dwell in his fullness within a human being: Jesus Christ'.[580] For Smith, Kallistos, and Drake, a notion of God incarnate 'in Christ is not some kind of problem or potential obstacle…';[581] indeed, as Foster notes, the Incarnation 'underscores the fact that God is truly among us in the warp and woof of our very existence'.[582] But what does this have to do with congregational musicking?

First, and as already stated, I/incarnation has to do with the second member of the Godhead, Jesus Christ, Who was fully human and fully divine,[583] that which James Torrance would describe as the first half of his 'double movement': the 'God-human-ward movement'.[584] Not only does this influence the action of congregational musicking, it also informs the content in some of congregational musicking, either directly or indirectly, such as the Creeds or, as the Incarnation is often alluded to at least in passing or implied, in the song 'Here I Am to Worship' by Tim Hughes, which begins with the line 'Light of the world, You stepped down into darkness'.[585] Second, incarnation correlates to the aforementioned topic of creation: humans engaged in the act of musicking, whether they claim to be inspired by God or not, coalesce thoughts, ideas, and revelations into words, melodies, rhythms, harmonic progressions, arrangements, charts and sheet music, performances, and recordings. Those

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[579] Smith, p. 79.
[580] Nick J Drake, 'Towards a Sacramental Understanding of Charismatic Sung Worship: The Mediation of God's Presence through Corporate Singing', MA dissertation, King's College, 2008, p. 19.
[581] Smith, p. 79.
[582] Foster, p. 266.
[583] We will not get into an apologetic for the Incarnation. For more on that, see Ware, 1995, p. 71-73.
[584] James B. Torrance, *Worship, Community and the Triune God of Grace*, Downers Grove: IVP Academic, 1997, p. 30-31.
[585] Tim Hughes, 'Here I Am to Worship', Lyrics.com, Accessed July 20, 2023, https://www.lyrics.com/lyric/7614213/ Tim+Hughes/Here+I+Am=to+Worship.

inward ideas and realities are outwardly incarnate as pencil is set to paper, fingers alight to both computer and musical keyboards, and bodies give breath to words and melodies. Third is what Drake asserts, being that the 'spiritual reality is participated in by partaking in physical realities: the eating of bread for example, drinking of wine or submersion in the waters of baptism',[586] and, in our case, congregational musicking. As Christians engage in the sacramental that is congregational musicking, they are gathered up into the worship offered and led by Jesus, our 'great high priest'[587] – the second half of Torrance's double movement: the 'human-Godward movement'.[588] R1-M waded into this double movement, describing God and humanity's conversation during congregational musicking: 'I believe worship, corporately, actually raises our awareness…God himself, you know, the representation of the Christ, Jesus: man, fully man and God, fully God. And so, here we are, everything translated, our worship translated through Christ. And so, it doesn't matter what we sound like'. J2-P, also speaking to the double movement, acknowledges that it is not just about God coming towards us, but also humanity reorienting itself towards God: 'He [God] is always working, it's more so of an orienting [of] ourselves to be aware of what God is doing, and to be open to what God is doing, and to welcome what God is doing. And to unite us, not as just an individual, but as a body of Christ'.

3) Formation: In his 'theological basis for the sacramental principle', the three events Gordon Smith lists, in fact, are 'the creation, the incarnation, and the formation of the church'.[589] The reason 'formation' was listed as the third component earlier in the current section of this chapter is due to the opinion that the Church – whether the Church catholic or the local congregation – should play an active part in the formation of Christians and, thus, the formation of the Church – i.e., Acts 2 – and formation within the Church – i.e., catechism

[586] Drake, p. 19.
[587] Hebrews 4:14, King James Version, Public Domain.
[588] Torrance, p. 30-31.
[589] Smith, p. 77.

and discipleship – is assumed under the heading of formation. Smith starts his section about the formation of the Church off by saying, 'It is Christ whom we meet in the sacraments, and through the sacraments we are brought into fellowship and union with Christ. But the sacramental principle also brings us into the life of the church'.[590] Participation in the sacraments and 'life of the church' was raised by multiple interviewees. When asked about the importance or significance of participating in congregational musical worship, G1-L stated very plainly, 'Because...that's the point'; they went on, stating, 'I mean you can have worship by yourself, but part of coming to...church on Sunday morning is that we're joining us together, we're being the Church...I think it's a transcendence...maybe it's a personal transcendence, but I think, also for, like, the church to joining the voices together, it becomes something else'. R2-E turned to a different facet of G1-L's thought: '...the significance is to praise God for what He has done what he is doing and what he will do...The obvious [bit]...is that we've made it into what the song does for me, instead of realizing...you are God, hallowed be your name. We give you praise and honor [*sic*] and glory. Like that's the…importance of, of worship'. J2-P points to submission and commitment as key to a formational process, stating, '[People] should come…and be a part of it, and that as you participate and, or not; maybe you don't participate, but you just observe. You submit yourself to being in the room, and maybe just commit yourself to being open to what's going on that you might find yourself...singing along...'. J4-M took the communal aspect to two different facets, the first based in eschatology: 'It would look like all the saints and angels gathered around the throne as...we sing in, as scripture tells us, you know, with a unified voice'; J4-M's second thought was based in acoustics '...one of the things that makes music…are the reflections of it and the harmonics of it…the reason we why we hear [instruments] differently, is because there's harmonics happening...and I think what...we find

[590] Ibid., p. 79.

in the end is...a chorus it's choral, choral ensemble is like all the saints...'. G2-P said the importance had to do with 'becoming more and more of who, like, Christ has made me to be as a human, but especially, like as a member of his body, like with one another. When we do that...it's just...fulfilling what we are meant to be and participating in'.

More than just Jesus Christ, it is the Trinity that we meet in the sacraments and, frequently, the sacramentals. A quick analysis of many of the rites and liturgies of the sacraments will reveal the invocation of the Trinity, whether through portions like the *Gloria Patri* ('Glory to the Father, and to the Son, and to the Holy Spirit'), or a thrice-uttered *Trisagion* ('Holy God, Holy Mighty, Holy Immortal, have mercy on us'; offered three times, once for each member of the Trinity), or even what is generally called the 'Doxology' or the 'Old One Hundredth', which ends with the line 'Praise Father, Son, and Holy Ghost. Amen'. Not only is this meeting of Christ and the Trinity seen in rites, liturgies, and prayers, but also through the songs the Church sings. Whether addressing the Father, the Son, the Holy Spirit, or all three, the songs the Church sings introduce people to God, recalling His acts throughout history, listing attributes that make Him praiseworthy, and offering a setting or atmosphere in which to worship Him. 'Furthermore', says Drake, 'whilst words can give crucial and necessary narrative context for music's capacity to participate in the mediation of a Trinitarian encounter, music acts simultaneously to dramatise and enable participation in that very narrative'.[591] G3-W says that congregational worship is partly a response to the life of Jesus Christ as found in the Bible and how that impacts the human experience, 'and music that is written around to that, or...in response to that...we should join in with, because then...[a] worship gathering is forming us by that story and a worship gathering includes music'. 'The songs we sing [at St Gregory] are all a little different', comments G2-P,

> Some of them are ascribing praise to God – you guys, obviously, you know this; your, whoever, reads this all knows this – but, you know, some of them are ascribing praise

[591] Drake, p. 46.

> to God, and there's a process that happens in me when I do that is reminding me of my source, of Who, Who created me, of who I am. Some of them are [about] salvation history. So, it's like I'm reminding myself of – not even reminding myself – that something's happening in me, pointing myself to what God has done, not only in my life, but in the world, right?

The normative way in which a person would experience the sacraments of the Church begins with the sacraments of 'initiation' – baptism, chrismation (Eastern Christianity) or confirmation (Western Christianity), Eucharist – by which a Christian is brought 'into the life of the church', being 'admitted at once to the full privileges of such membership'.[592] Historically, part of this initiation into the life of the Church is 'catechism', which is a time of instruction normally observed before the sacraments of initiation, especially when those being initiated are adults, during which appointed instructors called 'catechists' or ordained ministers 'delivered "catechetical lectures" explaining the Creed, the Lord's Prayer, and so on'.[593] These catechetical lectures explained to a greater degree who the Triune God is, humanity's relationship with God, and the rhythm of the Church and the Christian life. Drake suggests that congregational musicking offers us an additional way of engaging with these: '…by the act of singing, the believer participates in the present divine reality of God's saving work in Christ by stepping anew into His narrative. Music when combined with words can thus act to perform the past historical reality of the work of the economic trinity whilst simultaneously facilitating participation in the present reality of their presence and action'.[594] Additionally, Drake advocates, 'it is together as "song" that their [words, music, action] capacity to be used by the agency of the Spirit to relate us to the Son and sustain our relationship with the Father, is realised most fully and uniquely'.[595] G2-P comments, 'I think that we are always, you know, in worship, worshiping God [the Father] through Jesus [the Son] by the Holy Spirit. And I think that it's the Holy Spirit that draws us and brings us into

[592] Ware, 1993, p. 277.
[593] Irwin, p. 57.
[594] Drake, p. 46.
[595] Ibid., p. 45.

participation with [Jesus] Christ's worship of the Father'. In recognition of the catechetical nature of congregational music, R.W. Dale says, 'Let me write the hymns of the church, and I care not who rites the theology'.[596] G2-P points out the catechetical nature more than once: 'I don't think people fully knew how much they're being formed by what they're singing…and how much the community is being bound together'; 'Because we have to be able to say, regardless of what's going on with you emotionally right now, you're being formed by this [congregational musicking], and then, secondly, you're being bound together with others who are different from you. That's important'. In assessing the convergence nature of St Joseph's congregational musicking, J3-L expresses appreciation, not only for the multifaceted-ness of convergence, but also for having a connection to the deeper historical foundation of the Church, 'I appreciate every aspect. I, I think it's beautiful that we are bringing these, like, ancient church [ideas], you know. The history…we still find value in that, and…I think that's what's missing in a lot of churches'.

Fourth Theme of the Sacramental Tradition: Community Culture

When considering the 'ecology of Christian musicking', Mark Porter writes, 'The study of Christian congregational music is the study of Christian music as it is practiced and lived within communities of faith and as those communities interact with the broader world'.[597] Thus, Smith's assertion of 'the sacramental principle also brings us into the life of the church'[598] rings true with regards to congregational musicking. Through the songs and music utilised by various Christian traditions, members of those respective traditions are brought more fully into the life and rhythm of their respective tradition. One thing that must be kept in mind is not only how the Church has sung its theology in ages past, but that 'all theology and

[596] Matt Boswell, 'Vintage Worship: The Glory of Historic Hymns', *Desiring God* (website), Accessed March 15, 2025, May 17, 2015, www.desiringgod.org/articles/vintage-worship.
[597] Porter, p. 3.
[598] Smith, p. 79.

praxis is embedded in culture and always has been'.[599] Pointing to a concerted effort to minimalize clericalism and maximise a culture of the 'priesthood of all believers'[600] at St Joseph, J2-P remarks,

> So, there's a lot of things that are also led by other people as well, and other people join in, and reading of the Scripture, and even helping to serve at the Eucharist. We have some other clergy in our congregation that also worship with us so occasionally; they'll also step in and preach or preside at the table. So, we try and keep it a community thing as well. So, even though we're [J2-P, J1-W] the priests and we co-pastor the church, we also want to incorporate everyone into the, the whole worship service from beginning to end.

Based on Porter's statement at the start of this paragraph, we must keep in mind that the 'culture' in which 'all theology and praxis is embedded' is two-fold: it is 'the communities of faith', that is, the local congregation and/or the larger entity to which the local congregation belongs, if any, and 'the broader world', meaning that communities of faith do not practice congregational musicking in an ahistorical vacuum: there is always a social, political, ethnic era or epoch in which these practices take place. As such, it can be equally important for the Church to note that congregational musicking has the ability 'to teach, edify, and comfort its people', particularly those songs that 'have stood the test of time',[601] and especially as, for many in Western Christianity, 'congregational music is the first vehicle of theology in a service as "…the Church expresses what it believes in worship even before these beliefs are studied or analyzed [*sic*]"'.[602] G2-P, reflecting on the intentionality of St Gregory and G3-W for utilising a range of songs that goes beyond the past 2-5 years for their congregational musicking as helpful, not just in the present but for the future, says 'I think resourcing the older songs is really good for the next generation'. Recognising that the members of their congregation come from a variety of experiences and backgrounds, even when it comes to

[599] Drake, p. 60.
[600] See 1 Peter 2:9 and Revelation 5:10.
[601] Steven D. Bruns, *Introduction to Christian Worship*, Nashville: Wesley's Foundry Books, 2019, p. 165.
[602] Keith F. Pecklers, as quoted in Tanya Riches, SHOUT TO THE LORD!: Music and change at Hillsong: 1996-2007', MPhil. Thesis, Australian Catholic University, Australia, 2010, p. 49.

congregational musicking, J1-W says it would be terrible if they were 'completely ignorant of [our] church culture, [our] church life'. Not only are these expressions of belief factors in offering an apologetic for the Christian faith and evangelization, but also for the Church to remind itself who it is and what it believes. Indeed, a 'sometimes expanded' version of the phrase *lex orandi, lex credendi – lex orandi, lex credendi, lex vivendi* (roughly translated as 'the law of prayer/worship is the law of belief is the law of life') – 'deep[ens] the implications of this…how we worship reflects what we believe and determines how we will live'.[603]

Too frequently, when your average person or average Christian – if either exists – thinks about the sacramental or liturgical tradition of the Church, they are likely to focus on some of the externals: large stone buildings with tall ceilings, adorned with frescoes, paintings, and/or icons; priest and clergy in robes; music that sounds like it is from a different era or culture that is completely foreign to the one in which they presently exist. What some people might fail to take into consideration is the dimension that Foster gives it in labelling it the 'Incarnational Tradition', which is summed up nicely by Alexander Schmemann in his classic text *For the Life of the World* as part of his discussion of the term 'sacramental':

> The term 'sacramental' means here that the basic and primordial intuition which not only expresses itself in worship, but of which the entire worship is indeed the 'phenomenon' – both effect and experience – is that the world, be it in its totality as cosmos, or in its life and become as time and history, is an *epiphany* of God, a means of His revelation, presence, and power.[604]

The sacramental tradition might be seen as the most tangible tradition of the three streams. It is the tradition for the 'doubting Thomases' among us. It is the tradition that enables us to 'come and see' (John 1:39) or 'taste and see that the LORD is good' (Psalm 34:8). It is the

[603] Keith Fournier, 'Lex Orandi, Lex Credendi, Lex Vivendi. As we Worship, So we Believe, So we Live', *Catholic Online* (blog), November 8, 2010, https://www.catholic.org/news/hf/faith/story.php?id=39029, Accessed 24 April 2021.
[604] Alexander Schmemann, *For the Life of the World*, second rev. and expanded ed., Crestwood: St Vladimir's Seminary Press, 1973, p. 120. Emphasis original.

tradition that manifests the other two (evangelical, charismatic). Furthermore, Schmemann's three parts of an 'epiphany of God' – 'His revelation, presence, and power' – offer a nice trio of parings to Smith's 'creation', 'incarnation', and 'formation'. Schmemann's 'revelation' ties to Smith's 'creation'. According to Christianity, God has revealed Himself through the created order/Creation; from Genesis to Psalms, from Job to John, the created order – Schmemann's 'cosmos' – is a means through which God reveals Himself and continues to be revealed. God is revealed through the sacraments: whether the breaking of bread by Jesus with the two on the road to Emmaus or the Eucharist now; or reading and preaching from 'the Bible', which the Church holds 'as a verbal icon of Christ';[605] or through epiclesis-infused times of congregational musicking.

'Presence' and 'incarnation' could be seen as an obvious paring, yet 'presence' is often defined in abstract, ethereal terms, i.e., 'Can you feel the presence of God this morning?' Yet we are told by St John the Evangelist in his Gospel narrative that 'the Word was made flesh, and dwelt among us';[606] St John puts an added layer on this in his first epistle, commencing with the statement 'That which was from the beginning, which we have seen with our eyes, which we have looked upon, and our hands have handled, of the Word of life'.[607] The presence of God is inextricably linked to the Incarnation, which has extended through time and space through sign and symbol, like the Eucharist, prayers, and the Creeds, but also through congregational musicking as congregations do that which Jesus told them to do and model their worship after that of both Him and the early Church (see the account of the Last Supper in Matthew 26 and the use of song in the Acts of the Apostles and throughout St Paul's letters, most notably Ephesians 5 and Colossians 3). The final pairing of 'power' and 'formation' might seem an odd one, however, as Foster mentions, one of the strengths of

[605] Ware, 1993, p. 201.
[606] John 1:14, King James Version, Public Domain.
[607] 1 John 1:1, King James Version, Public Domain.

the Incarnational Tradition is that 'it constantly beckons us Godward…the visible signs of worship are a constant Ebenezer reminding us that "hitherto the LORD has helped us" (1 Sam. 7:12, RSV). Most particularly the Sacraments shock us back into reality by making specific and concrete our Christian identity'.[608] The adage 'Knowledge is power' falls short; in this instance, it is the knowledge of God and His power, revealed in and through our experience and formation, that offers humanity the way forward in their journey with and in the sacraments. G2-P notes that the sacramental nature of congregational musicking is

> reminding us of who God is, you know. For many people who are there [at St Gregory], it may not be that they haven't heard the Christian story for the first time, but maybe they did have a rough week and they're struggling with knowing that God is faithful or being able to trust Him in a certain situation. Whether they know it or not, hearing their neighbour or group of people lift their voices and sing about the faithfulness of God is having an impact on them, having an effect on them.

Summing up his three points of 'creation', 'incarnation', and 'formation', Smith writes, 'It is very important to stress that the sacraments are the work of God…While they are in a sense the actions of the church [power], they are church actions only as a response to the primary actor, who necessarily is God [formation]'.[609] Metropolitan Kallistos offers his agreement: 'The "mysteries" are not our actions but the actions of God in the Church, and the true officiant is always Christ Himself. As St John Chrysostom puts it, "The priest merely lends his tongue and provides his hand"'[610]

Schmemann and Smith's pairings are a simple, elegant understanding of the sacramental tradition, yet it is Foster's application that will start the winding down of this chapter. The religious dimension and the arena of everyday life are two sides of the same coin, yet it is possible to idealise them to the point where they can become disappointing or even ineffective. We can have such grand visions of how our times of corporate worship or congregational musicking should be that when one person sings a wrong note, the bass player

[608] Foster, p. 267.
[609] Smith, p. 80.
[610] Ware, 1993, p. 277.

comes in late, or the media tech team doesn't change the lyrics on the projection screen fast enough, then our idealised visions of the perfect congregational worship dissolve into the aether. But Foster, Smith, Schmemann, and Ware have all shown us that it is God, specifically Jesus, that enables, undergirds, and sustains our worship. G2-P agrees with these four, stating,

> …Jesus is the one praying to the Father on our behalf. And part of that is because it's by grace; we don't we can't ever offer perfect worship on our own or even acceptable worship on our own. But it is, it is by God's grace in the person of Jesus Christ, coming close to us, and then by the power of the Holy Spirit being drawn into that participation…that were invited into the life of God.

The arena of everyday life, that which Foster calls 'the place, par excellence, in which we make visible and manifest the invisible realm of the spirit',[611] is the place where we work out the religious dimension. The incarnational tradition 'roots us in everyday life' and frees the locus of the work of God from the walls of a church building, '[saving] us from a spirituality divorced from the stresses and strains of ordinary living' and offering us instead a life where 'the very presence of God is manifest in the smallest, most mundane of daily activities'.[612] Indeed, if prayers cannot be uttered in the town squares and songs sung in jailhouses (Acts 16), if God is only ethereal and we have to wait for heaven to realise our faith, then what's the point?

After all we have seen in this chapter, it is no wonder that Richard Foster talks about the need 'to take this [incarnational] life and incorporate it into all we are and all we do'.[613] In his subsection, 'Practicing the Incarnational Tradition', the second of three 'actions' Foster discusses is one that 'comes as we recover a Christian spirituality of work'.[614] Through the examples of 'the Benedictine notion of the dignity of manual labor [*sic*]', 'the Franciscan ideal of serving the poor', and more, Foster drives home the point that 'special emphasis

[611] Foster, p. 263.
[612] Ibid, p. 266.
[613] Ibid., p. 263.
[614] Ibid., p. 269.

needs to be placed upon the sacredness of the work of our hands and our mind'.[615] Foster pulls his analysis of the incarnational tradition in the arena of everyday life to this point: '…we can never confine the "call" to "full-time Christian service" to clergy-related vocations. Farmers and plumbers and secretaries can be equally "called" and equally "full-time" and equally "Christian", and they can equally render "service"'.[616] The 'barest essentials' that Foster offers for 'a Christian spirituality of work' – 'calling', 'responsibility', 'freedom', 'creativity', 'dignity', 'community', 'solidarity with the poor', 'meaning and purpose' – cover not just our employment, but our vocations and the whole of our sacramental lives.[617]

Our congregational musicking, therefore, is a calling: we are called to worship God through the whole of ourselves. We have a responsibility to offer worship unto God, lest if we are neglectful in our duties 'the stones would immediately cry out'.[618] Despite this responsibility and admonition, it seems as though the concepts of dignity and solidarity within congregational musicking are two concepts that might need some refining. Indeed, articles written in the wake of the COVID-19 pandemic have revealed the use of Auto-Tune – a type of 'pitch-correcting software' – being applied to the voices of 'less talented or less rehearsed singers to still help lead congregational singing' due to the increase and higher visibility of worship 'services…going out on livestreams'.[619] Furthermore, since beginning this dissertation, I have heard reports by people who have visited churches that were popular churches, megachurches, so-called 'momentum churches', and those visitors were assigned a place to sit that was less visible because they did not have the particular 'look' (clothes,

[615] Ibid., p. 269-270.
[616] Ibid., p. 270.
[617] Ibid.
[618] Luke 19:40, King James Version, Public Domain.
[619] Bob Smietana, 'For Church Worship Teams, Auto-Tune Covers a Multitude of Sins. Especially Online.', *Religion News Service*, Accessed July 27, 2023, https://religionnews.com/2023/06/22/for-church-worship-teams-auto-tune-covers-a-multitude-of-sins-especially-online/, June 22, 2023.

hairstyle, age) that aligned with the majority of attendees and the image that the congregation they were visiting was projecting. While many less experienced singers might find the use of Auto-Tune processing their voices in real-time to be a comfort, examples such as these can be cause for a head cock or eyebrow raise; what is the point of our times of congregational worshipping: hitting A440 tuning with our voices and having the latest fashion or worshipping the Triune God with all that we are, warbly voices and outdated clothes and all? A comment from R3-W notes that St Raphael desires to see dignity and solidarity preserved in their congregation:

> I think we serve a congregation that is…diverse in its movements [during congregational musicking]. We have people that very much know, and are grateful for, an open altar where they have…the ability to go pray. I think we allow kids to stay in for worship because we think it's important that they see their parents and other adults worshiping. And so, you have kids dancing and you have kids, at times, running around, and then you have…people that stand in their seat with their hands on their pockets, you have individuals who will stand at their seat and raise their hands. You have individuals who, some individuals will kneel, some individuals will lay prostrate. We have a handful of people that come every Sunday that are bound to wheelchairs and, even them at times, you'll find them moving around in their wheelchair[s].

The antepenultimate and ultimate items on Foster's list – 'community' and 'meaning and purpose', respectively – are, for many practical purposes, among the main reason why people go to church in the first place. Perhaps tradition, perhaps because it is what is socially expected, but for the overwhelming majority community and thoughts related to meaning and purpose are near the top of the heap of reasons. A pre-COVID-19 (2018) Pew Research Center [*sic*] study investigating 'Why Americans Go (and Don't Go) to Religious Services' found that the reasons which saw 50% or more of respondents stating it was a 'very important' reason to attend religious services were 'To become closer to God' (81%), 'So children will have moral foundation' (69%), 'To make me a better person' (68%), 'For comfort in times of trouble/sorrow' (66%), 'I find the sermons valuable' (59%), and 'To be

part of a community of faith' (57%).[620] Indeed, the data from this dissertation's research supports this as 'community' was seen as vital to congregational musicking for the interviewees and, by extension, their church-going experience. Porter points to the 'animating' factor inherent in musicking, yet based in community and the wider social experience, as part of his discussion of resonance and its impact on congregational musicking: 'In Christian musicking, individuals and communities aspire to particular kinds of responsive relationship with the world around them; indeed, without such aspirations musical activity would lose much of what animates it and gives it life'.[621] It is this aspiration of and for community that brings G2-P to say,

> I mean, singing is one of the things that we do in community with one another. And church music is designed in such a way that it's not supposed to just be a solo where somebody performs, but we actually sing it together. I mean, even the keys that we put songs in, the way that the melodies are structured, are designed for people to do it together. And even if we go very liturgical, and we do more chanting, you know, it's, it's designed in that way to bind the community together.

Not only is church-going and congregational musicking about being in community with other Christians, but it is also about being in communion with the Triune God. Through our congregational musicking 'we affirm…the acts of God, who in the power of the Spirit draws us into union with Christ'.[622]

Meaning and purpose play crucial roles in this tradition. These are ideas that reside in the intersection of the 'Why?', 'What?', and 'How?' territories: Why do we do this, that, or the other? What will this do for me? How does this help? Why does this matter? Foster says '…we have a sense of meaning and purpose, for we know that we are working in cooperation with God to bring the world one step closer to completion'.[623] Our union and communion with God leads to the renewing of our minds (Romans 12:2) and our being ever transformed

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[620] Pew Research Center, 'Why Americans Go (and Don't Go) to Religious Services', Accessed July 28, 2023, https://www.pewresearch.org/religion/2018/08/01/why-americans-go-to-religious-services/, August 1, 2018.
[621] Porter, p. 13.
[622] Smith, p. 91.
[623] Foster, p. 270.

into the image and likeness of God (2 Corinthians 3:18), which gives meaning and purpose; as is asked and answered in the *Westminster Shorter Catechism*, 'What is the chief end of man? To glorify God and enjoy Him forever'.

As with Chapter Four, I offer the position of the CEEC and its forerunners on the sacramental stream. Boosahda and Sly offer up six points for the 'Liturgical/Sacramental' stream: 'theology', 'orthodoxy', 'universality', 'liturgical worship', 'social action', and 'incarnational understanding of the Church (based on theology, history, and sacramental elements of thought)'.[624] Much like the analysis of the six facets of evangelical tradition listed in Chapter Three from the Boosahda and Sly article, not much analysis is offered regarding the six facets of the sacramental tradition. However, as we've seen in this chapter, there is much here that has been addressed in our research, including 'theology', 'orthodoxy', 'universality', and 'incarnational understanding of the Church'.

Before concluding, it would be remiss not to mention one of the primary factors that drew several people into the Convergence Movement as it factors so prominently in my own journey with convergence and the CEEC-USA. While I have heard many people reference their appreciation for the Daily Office, hymnography, sacred architecture, and even vestments and church furnishings, the linchpin for many of the folks who have participated in the convergence movement, some of whom entered the CEEC, was the Eucharist. It is in the Eucharist, deemed as the symbol *par excellence*, that many have experienced the unity of the three primary streams: the reading, hearing, preaching, chanting, and praying of the Scriptures; the movement of the Holy Spirit through congregational musicking, times of 'altar ministry', and at the *epiclesis*: the invocation of the Holy Spirit over the bread, wine, and gathered congregation; and the receiving of bread and wine, of anointing of the sick, the incarnation of the Christ in and through the sacraments and sacramental actions of His

[624] Boosahda and Sly, 1992, p. 1.

Church – the many who are gathered as the one Body of Christ. I was drawn into the CEEC initially through affiliation with my home congregation, yet the two things that drew me further in and anchored me in the sacramental tradition were the Holy Eucharist and congregational musicking. Memories of Roman Catholic midnight masses accompanied by pipe organ and Baroque and Classical-era anthems; chanting Vespers with Benedictine sisters in their chapel on a cold, January evening while on retreat with a group of my college students; me and his wife's first Pascha service at a nearby Antiochian Orthodox cathedral as the bishop bellowed from out of the darkness of the ambo, 'Christ is risen!', and lights in the cathedral flood on while the choir broke into the hymn 'The Angel Cried'; and quiet reflection in pews after receiving of Holy Communion while a gentle, instrumental track of synthesisers and acoustic strings played over the nave's Tannoy system: these are but a small handful of moments that shaped and anchored my sacramental understanding and imagination. All these experiences shaped and influenced my own sacramental experiences and 'sacramental musicking' to where I, too, testify to the place of Foster's 'religious dimension' as that place in which we see 'Our worship becom[ing] a magnificent, all-encompassing aesthetic experience' where God uses 'matter to make present and visible the invisible realm of the spirit';[625] I, too, echo Brother Lawrence about the need to 'practice the presence of God' in every part of our lives, and the need to pray and musicking throughout the day and week as the interviewees did; I, too, champion the creational, incarnational, and formational nature of the sacramental stream and congregational musicking, which ties to Drake's comment regarding congregational musicking, Trinitarian theology, and the Church: '…it is together as "song" that their [words, music, action] capacity to be used by the agency of the Spirit to relate us to the Son and sustain our relationship with the Father, is realised

[625] Foster, p. 262.

most fully and uniquely';[626] lastly, I, too, advocate for the blessing that is community culture, within both the local church and the Church catholic, as the find their particular 'voices' and – in the case of this dissertation – their expressions of convergence, such as those found at St Gregory, St Joseph, and St Raphael. as well as within the CEEC-USA. Bearing this in mind, the sacramental stream offers an incarnate, formational encounter with God, that is rooted in the religious dimension and also borne out in comings and goings of everyday life, not only within the confines of the Christian community, but also to the whole world. As Jesus said at His ascension, ' But ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me both in Jerusalem, and in all Judaea, and in Samaria, and unto the uttermost part of the earth'.[627]

Before concluding, I return to Altrock, reconsidering his proposal of 'the sonic sacrament' through the term 'sacramental musicking'. Altrock builds on Koenig's view that 'for many evangelicals, the setting in which…encounter, invocation, anamnesis, thanksgiving, locality and universality, and charity…happen on a weekly basis is the Praise and Worship [congregational musicking] time'.[628] Whereas Altrock and Koenig are essentially seeking to offer a musical substitute for churches that do not observe the Eucharist, which Altrock says could be understood as 'a new experience of divine presence',[629] sacramental musicking would see the entirety of a congregation's musical worship as a sacramental, not just the portion that is offered as a response after the homily or sermon and before the end of the service. At its best, sacramental musicking would bring an awareness or mindfulness to worshippers that God is present 'and that this is a transformative presence',[630] that the Holy Spirit is working in their midst (which is part of Altrock and

[626] Ibid., p. 45.
[627] Acts 1:8, King James Version, Public Domain.
[628] Altrock, p. 8.
[629] Ibid.
[630] Smith, p. 96.

Koenig's reason for suggesting the 'sonic sacrament'), and is not something that is 'stirred up' – as we will see discussed in the next chapter, focussing on the charismatic stream – or isolated to one portion of the service, i.e., post-sermon, but that sacramental musicking is a continuation throughout the whole of the service, just as a theme is typically employed and thematic development transpires in the composition and performance of a symphony.

Conclusion

This chapter wrestles with the term 'sacramental', building upon the concept of a multivalent authentic sacramentality as expressed in Chapter Four. I argue that the sacramental stream of convergence theology embodied in the CEEC-USA is constructed of four themes: 'the religious dimension'; [631] 'the arena of everyday life'; [632] 'Smith's Progression'; and community culture. The evidence of these themes is found in the testimonies of interviewees from this study. I established that the term sacramental goes beyond the two, seven, or ten sacraments and sacramentals, and into the realm of 'holy mystery', of which Irwin says, 'The sense of the term *mystery* is something unfathomable, something so extraordinary and overwhelming that we can never fully comprehend it'.[633] These themes were explored in turn as miniature case studies, within which was data from two rounds of semi-structured interviews with interviewees from St Gregory, St Joseph, and St Raphael. This data acted as evidence to redefine the term sacramental and the role that the sacramental stream plays in the treatment of congregational musicking as a theology of convergence by the CEEC-USA.

The 'Sacramental/Incarnational' stream, according to Foster, 'is most fully expressed in our corporate worship' as the gathered Church harnesses 'the physical and the material to express and manifest the spiritual'.[634] Interviewees note that congregational musicking is part

[631] Foster, p. 261.
[632] Ibid.
[633] Irwin. p. 11, Emphasis original.
[634] Foster, p. 261.

of the sacramental actions of their respective congregations that dovetailed into the sacraments, most notably the Eucharist. More than that, the interviewees, Calvin, and Stube point to the idea that the members of the Church do this work together – i.e., 'liturgy' or 'liturgical', meaning 'the work of the people' – through the sacraments and congregational musicking, but also through actions such as genuflecting, bowing, raising hands, making the sign of the Cross, and more. Interviewees said that their engagement with the sacramental, incarnational, liturgical stream of Christianity caused them to focus more on how actions, songs, and content of public worship services were forming, shaping, and impacting members of the congregation (J1-W, R3-W).

Yet 'the arena of everyday life'[635] is the place that is the 'place, par excellence' and the 'most fundamental arena for the Incarnational Tradition', or sacramental stream.[636] It was stated that it was not enough for the sacraments and, by extension, the sacramental life to exist only within the walls of the local church building: the sacramental stream must be experienced in one's everyday life. '[The] spiritual Way', proclaims Metropolitan Kallistos, 'presupposes not only life in the Church but *life in the sacraments*…'.[637] Interviewees noted that the sacramental, incarnational nature of congregational musicking stays with them throughout their week as they go to work, parent their children, and tend to daily chores and errands. Berger points to the need for recognising the 'realm of popular devotional practices', which includes congregational and devotional musicking, 'described – more appropriately – as the everyday practices of "lived religion"' are right understood as 'the "theologies of ordinary people"'.[638] Interviewees note the vitality that such 'lived religion' plays in their respective lives, especially as it pertains to congregational musicking (G2-P, R1-M).

[635] Foster, p. 261.
[636] Ibid., p. 263.
[637] Ware, 1995, p. 108. Emphasis original.
[638] Berger, p. 9.

Smith's progression of 'creation', 'incarnation', and 'formation…provide[s] us with a powerful basis for recognizing [*sic*] that God is revealed and God's grace is known through physical, material reality…'.[639] Formby and R2-E both keyed in on musicking's 'inherent capability of being a manifestation of our blessed Lord's humanity',[640] which 'creates an atmosphere for the presence of God to draw us' (R2-E) and '[manifests] Him in a sacramental but intelligible manner to all who hear, and in an especial degree, to those who sing"'.[641] Formation was argued to be fundamental to the life of the Church, whether the Church catholic or a local congregation. Smith declares '…through the sacraments we are brought into fellowship and union with Christ. But the sacramental principle also brings us into the life of the church'.[642] The necessity of participation in the sacraments and the 'life of the church' was raised by multiple interviewees.

According to Porter, congregational musicking must be studied in communities (community culture) 'as it is practiced and lived within communities of faith and as those communities interact with the broader world',[643] hence this study featuring multiple congregations from the CEEC-USA. The songs, chants, instrumental music, rites, and rituals utilised by the participating congregations of this study bring the members of those respective congregations to a place of deeper understanding of convergence as interpreted by the CEEC-USA and practise therein. Drake reminds us that 'all theology and praxis is embedded in culture and always has been';[644] this rings true for how the Church has musicked its theology from ages past to the present. We now move to a discussion of the final of our three major traditions of the Church: the charismatic stream.

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[639] Smith, p. 77.
[640] Formby quoted in Zon, p. 27.
[641] Ibid.
[642] Ware, 1995, p. 79.
[643] Porter, p. 3.
[644] Drake, p. 60.

Chapter Six – 'The sound of angel's songs'[645]: The Charismatic Stream

The previous chapter closed with several ideas regarding the location of the sacramental stream as one that has, to use the language of Chapter Four on the evangelical stream, a '*multivalence* or *polyvalence*' to it.[646] As such, it was said of both of the previously discussed traditions that they are multifaceted, multivalent constructs, which require us 'to *tether the sacramental imagination*, even as…we are directed to experience a range of…possible meanings (multivalence), offering rich avenues for reflection and deeper appropriation of what is occurring'.[647] The section of Chapter Five that discussed the fourth theme, 'community culture', included a quote from Richard Foster regarding the need 'to take this [incarnational] life and incorporate it into all we are and all we do'.[648] That need, Foster says, means that we cannot sequester or secateur 'the religious dimension' from 'the arena of everyday life'.[649] Not only is it a 'calling' for Christians but one that is 'equally "full-time"', and through which 'they can equally render "service"'.[650] That need does not change with the tradition which is the focus of this chapter, the charismatic stream. Discussing St Paul's letter to the Galatians, Gordon Smith reminds the Church that there is 'a call to "live by the Spirit (Gal 5:16) that seems to be linked with being "led by the Spirit" (Gal 5:18)'.[651] These passages, and the several verses that follow them, Smith says are 'a clear call to intentionality, urging readers to a greater level of astuteness regarding our experience of the Holy Spirit'.[652] What does it mean for the Church to 'live by' and be 'led by the Spirit'? Is the charismatic stream a hyper-extroverted manifestation of Christianity or is it more nuanced

[645] David Crowder Band, 'O Praise Him', 2003.
[646] Irwin, p. 211. Emphasis original.
[647] Ibid., p. 212. Emphasis original.
[648] Foster, p. 263.
[649] Ibid., p. 261.
[650] Ibid., p. 270.
[651] Smith, p. 97.
[652] Ibid., p. 97-98.

than that? What other facets or themes are present in the charismatic stream? How does charismatic stream factor into the congregational musicking? Building on Smith's thoughts, and those of others, this chapter uses the literature below to refine the term 'charismatic' based upon convergence theology. I argue that the charismatic stream of convergence theology embodied in the CEEC-USA is constructed of four themes: it is for all Christians, there is a call to unity, there is a call to mission, and the centrality, characteristics, and role of congregational musicking to charismatic stream; the evidence of these themes is found in the testimonies of interviewees from this study.

I start with the broader picture of redefining the term 'charismatic', here using works by Eddie Hyatt and Richard Foster. Second, the chapter explores the four themes of the charismatic stream being for all Christians, its call to unity, its call to mission, and the centrality of congregational musicking to charismatic stream. These four themes – founded upon works by Gordon Smith, Foster, and Metropolitan Kallistos (for all Christians), Smith and Kallistos (call to unity), Smith, Foster, Kallistos, and Hyatt (call to mission), and Pete Scandrett, Cheryl You, Nick Drake, Joshua Altrock, and a host of others (centrality et al. of congregational musicking to charismatic stream) – will be explored in turn as miniature case studies. Interwoven within these miniature case studies will be data from two rounds of semi-structured interviews with interviewees from St Gregory, St Joseph, and St Raphael. This data acts as evidence to a redefining of the term charismatic and the role that the charismatic stream plays in the embodiment of convergence through the congregational musicking of the CEEC-USA. The chapter will end with concluding thoughts.

Defining 'Charismatic'

The charismatic stream is the tradition of the three that might seem most demonstrative within the walls of a local congregation (although it could easily be argued that the

charismatic and sacramental traditions would be level in that regard); from scenes of very extroverted congregational musicking, featuring dancing in the aisles – such as backflips at the fictitious Triple Rock Church in the 1980 film *The Blues Brothers* and a full congregational song break at the also fictitious Harmony Baptist Church in the 2006 film *The Last Holiday* – to video clips on TikTok, Instagram, and YouTube of congregations dancing and singing with overdubbed audio of hip hop, rap, and hardcore tracks blaring over top of the action, depictions and stereotypes of charismatic and Pentecostal worship services abound in media and social media. As a result, it could be stated that the charismatic stream is the least understood and least demonstrative outside of the walls of a local congregation of the three primary streams. Despite this, music from charismatic churches have dominated the Christian radio airwaves and many of the top spots on radio, download, and streaming music services; a quick online search of the Christian Copyright Licensing International (CCLI) Top 100 chart – the entity that tracks the usage of popular praise and worship music songs in churches, livestreams, and radio airplay – demonstrates the social currency that the music of such entities possesses.[653]

For those unfamiliar with the charismatic stream, a brief definition is in order, particularly in light of my choice to use the term 'charismatic' instead of 'Pentecostal' for this dissertation. Eddie Hyatt offers this: 'The word *charismatic* is derived from the Greek word *charisma*, the New Testament word for *spiritual gift*. Charisma…is the word Paul uses

[653] A Google search I conducted on March 21, 2025, listed the following as the top ten songs on the CCLI Top 100 chart, with 'Song Title' (Artist/Church, if applicable; Songwriter[s]): 'Goodness of God' (Bethel Music/Bethel Church; Ben Fielding, Brian Johnson, Ed Cash, Jason Ingram, Jenn Johnson)'; 'Holy Forever' (Chris Tomlin; Brian Johnson, Chris Tomlin, Jason Ingram, Jenn Johnson, Phil Wickham)'; 'Gratitude' (Brandon Lake; Benjamin Hastings, Brandon Lake, Dante Bowe); 'Praise' (Elevation Worship; Brandon Lake, Chandler Moore, Chris Brown, Cody Carnes, Pat Barrett, Steven Furtick); 'Great Are You Lord' (David Leonard, Jason Ingram, Leslie Jordan); 'King of Kings' (Hillsong Worship; Brooke Ligertwood, Jason Ingram, Scott Ligertwood); 'Firm Foundation (He Won't)' (Cody Carnes; Austin Davis, Chandler Moore, Cody Carnes); 'Trust in God' (Elevation Worship; Brandon Lake, Chris Brown, Mitch Wong, Steven Furtick); 'What a Beautiful Name' (Ben Fielding, Brooke Ligertwood); 'I Thank God' (Maverick City Music & UPPERROOM; Aaron Moses, Chuck Butler, Dante Bowe, Enrique Holmes, Jesse Cline, Maryanne J. George). SongSelect by CCLI, 'CCLI Top 100, Accessed March 21, 2025, https://songselect.ccli.com/search/results?list=top100.

in 1 Corinthians 12:1-11 when he discusses the gifts of the Holy Spirit, such as speaking in tongues, gifts of healing, miracles, and prophecy'.[654] As such, Hyatt notes, 'any group, church or movement that espouses this dynamic dimension of the Holy Spirit and His gifts may be called *charismatic*. Even though they may be known historically as Quakers, Methodists, or Pentecostals, their penchant for the dynamism of the Holy Spirit and His gifts qualifies them to be designated as charismatic'.[655] This definition, he says, extends all the way to 'the first-century church'.[656]

On the other hand, 'Pentecostalism', says Monique Ingalls, 'is a modality of twentieth- and twenty-first- century Christianity that has proved notoriously difficult to define'.[657] She goes on to state, 'Working alongside, outside, and within older religious institutions, pentecostalism has been conceived variously as a Christian sect, a renewal movement, a set of institutions, and a theological persuasion'.[658] Hyatt makes a distinction between charismatic and Pentecostal. The 'chief distinction', according to Hyatt, is 'related to the different historical origins of the two movements'.[659] Hyatt uses two examples from the 20th century. First, 'The Pentecostal movement', he says, 'began in 1901 in Bethel Bible School in Topeka, Kansas, where an outpouring of the Holy Spirit occurred and the classical Pentecostal doctrine of speaking in tongues [glossolalia] as the biblical evidence of Spirit baptism was formulated and activated'.[660]The second factor in the Pentecostal movement is that since it 'was rejected by the existing churches'[661] many adherents began their own churches and formed their own network of churches and groups, resulting in the formation of

[654] Eddie L. Hyatt, *2000 Years of Charismatic Christianity*, Lake Mary: Charisma House, 2002, p. 1-2. Emphasis original.
[655] Ibid., p. 2. Emphasis original.
[656] Ibid.
[657] Monique M. Ingalls, 'Introduction: Interconnection, Interface, and Identification in Pentecostal- Charismatic Music and Worship', in Monique M. Ingalls and Amos Yong, eds., *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, State College: Penn State University Press, 2016, p. 2.
[658] Ibid.
[659] Hyatt, p. 2.
[660] Ibid.
[661] Ibid.

many of Pentecostal denominations around the world, including, but not limited to 'the Assemblies of God, the Church of God in Christ (COGIC), or West African Apostolic churches', and such '"Neo-charismatic" and "neo-pentecostal"…independent churches and church networks arising since the 1970s, including the Vineyard, the Redeemed Christian Church of God (RCCG) founded in Nigeria, and the Universal Church of the Kingdom of God (Igreja Universal do Reino de Deus) based in Brazil'.[662] Contrasting with that, 'the modern Charismatic movement…is usually identified with the 1960 announcement by Dennis Bennett, rector of St. Mark's Episcopal Church in Van Nuys, California' – who was highlighted in the Chapter One subsection, 'The Convergence Movement' – 'that he had been baptized [*sic*] in the Holy Spirit and had spoken in tongues'.[663]

Bennett and St Mark's experience differs from Bethel Bible School in that the former had the experience within an established denomination – i.e., Hyatt's remark about groups having a 'penchant for the dynamism of the Holy Spirit and His gifts qualifies them to be designated as charismatic'[664] – not outside of it like the independent Bethel Bible College, which was started by Holiness Movement evangelist and itinerant preacher Charles Parham. The second factor Hyatt points out that is that 'the Charismatic movement achieved a remarkable degree of acceptance in the traditional churches where it was often referred to as a *renewal*'.[665] Ingalls demonstrates that the experience of Bennett and St Mark's fits within the mid-20th century 'renewal' experienced by other predominantly liturgical/High-Church denominations: '"Charismatic" is frequently employed to describe the spread of beliefs and practices associated with pentecostal renewal within older Christian institutions and denominations, including Anglican, Catholic, and Lutheran churches'.[666] As stated in Chapter

[662] Ingalls, 2016, p. 3.
[663] Hyatt, p. 2.
[664] Ibid.
[665] Ibid.
[666] Ingalls, 2016, p. 3.

One, Foster uses the term 'charismatic', while Smith and Newbigin used 'Pentecostal', to describe this stream of the Church. As we will see in this chapter, some of the authors and theologians cited use the term Pentecostal as they associate the actions and activities typical of the charismatic stream with the descent of the Holy Spirit on the Day of Pentecost, as recorded in Acts 2, and rightly so, as that it is its origins. Other theologians, particularly those coming from a Pentecostal denomination or off-shoot group, such as Simon Chan and Hyatt himself, would use the term Pentecostal as related to a particular denomination or tradition of denominations. In her introduction to the edited book *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, Ingalls sets out defining Pentecostal and charismatic in the context of what follow in the book; she writes, 'The terms "pentecostal- charismatic" and small- p "pentecostal" will be used interchangeably throughout the introduction as shorthand for these diverse social formations (see Smith 2010; Yong 2005, 18–22). Because the meanings and usage of these terms vary by context, each individual chapter contributor will nuance these terms as he or she deems it necessary'.[667] Taking all of this into consideration, I decided to use the term 'charismatic' in this dissertation as an attempt to offer this stream as wide of a berth as possible from a particular denomination – as was done, somewhat, in Chapter Three with 'evangelical' – and to be able to speak more adjectivally, as we have done already in previous chapters, i.e., charismatic Roman Catholics, charismatic Episcopalians, and so on. That being said, I will use quotes later in this chapter in which the person being quoted will speak of Pentecostals or use the term Pentecostal interchangeably with 'charismatic'; in these cases, the word charismatic will be offered in brackets, i.e., [charismatic], next to the word Pentecostal to indicate this usage. We now move to the first of the themes: for all Christians.

[667] Ibid.

First Theme of the Charismatic Stream: For All Christians

While many might see the stereotypical gifts or 'manifestations of the Spirit' – i.e., speaking in tongues/glossolalia, the 'laying on of hands' for healing, lifting hands, and dancing accompanied by exuberant or emotional music – as being the end-all of the charismatic stream, it should be understood that the charismatic stream begins not with a manifestation, as such, but with a way of living and a relationship. As stated in this chapter's introduction, Smith begins his chapter 'The Pentecostal [Charismatic] Principle' by examining St Paul's letter to the Church in Galatia. According to Smith's observations, the relationship with and work of the Holy Spirit can be seen in some way, shape, or form at least six times in the last two chapters of the Epistle to the Galatians: a 'call to "live by the Spirit" (Gal 5:16)'; 'being "led by the Spirit" (Gal 5:18)'; 'the fruit of the Spirit' (Gal 5:22-23); 'being "guided by the Spirit" (Gal 5:25)'; noting 'we have "received the Spirit" (Gal 6:1); and 'those who "sow to the Spirit" (Gal 6:8)'.[668] Smith writes that this life lived in the Holy Spirit 'is a clear call to intentionality', which, due to 'this diversity of calls to live in the Spirit assumes that this is the only way to live as a Christian and that this is what it means to live in community".[669] G2-P comments that 'we are always, you know, in worship, worshiping God, through Jesus by the Holy Spirit', and it is 'by the power of the Holy Spirit [that we are] being drawn into that participation, that, that we're invited into the life of God'. J1-W confirms that they have experienced moments in congregational musicking where they and the congregation 'collectively felt the Spirit was, was leading us into [a particular moment]'. 'He [the Holy Spirit] draws us into His presence, into His mix', says R2-E, 'because He's always there, right?...He was there [in the church building] before we ever walked in the door'. Foster agrees with Smith and the interviewees: 'We were created to live our lives in cooperation

[668] Smith, p. 97.
[669] Ibid., p. 97-98.

with another reality. The Charismatic Tradition gives special attention to this other reality, which is, quite simply, life in and through the Spirit of God'.[670] But Foster doesn't stop there; he presses the point further: 'Frankly, there are no "noncharismatic Christians". I understand what is meant by the term, and I see the historical and sociological reasons for it, but the Christian life is by definition a life in and through the Spirit'.[671] Indeed, declares Metropolitan Kallistos '[t]he gift or *charisma* of the Spirit is not conferred only upon bishops and clergy but upon each of the baptized [*sic*]. All are Spirit-bearers, all are – in the proper sense of the word – "charismatics"'.[672] Notice the distinction drawn in that it is the Holy Spirit that is the gift, singular, not the aforementioned 'manifestations'. This same distinction is seen in the Eastern prayer to the Holy Spirit 'O Heavenly King', which calls the Holy Spirit the 'Treasury of Blessings' or the 'Treasury of Good Things' and asks Him to 'come and abide in us'. If we think of the Holy Spirit as the gift, as the charisma, then – hopefully – the focus becomes more on His work in and through us and the world, with the manifestations being results of the work of the Holy Spirit. Despite these statements by Foster and Kallistos, could it be that many Christian traditions would not espouse or deliberately engage the charismatic stream because of their unfamiliarity with the term 'charismatic'? Do they think that 'charismatic' means only glossolalia and dancing in the aisles, or are they of the mind that

> Every follower of Jesus is endowed by the Spirit with one or more of the spiritual charisms…The sign of the presence of the charismata is that the effect of one's actions greatly exceeds the input of the human being. In other words, if we knew only what the human being put in, we could not imagine the outcome. The results are always incommensurate to our efforts. It is, you see, a work of the Spirit.[673]

If the Christian life, and the Church as a whole, is defined as 'a life in and through the Spirit', then what is the bedrock of such a life? Again, Smith: 'The church is the church in the power

[670] Foster, p. 125.
[671] Ibid.
[672] Ware, 1995, p. 94. Emphasis original.
[673] Foster, p. 125-126.

of the Spirit as it fulfills [*sic*] both its *call to unity* and the *call to mission*'.[674] As Revelation 3:22 commands, 'He that hath an ear, let him hear what the Spirit says to the churches',[675] it is contended that the bedrock of the charismatic stream, this 'life in and through the Spirit', are hearing, listening to, and responding to these two calls of unity and mission.

Second Theme of the Charismatic Stream: The Call to Unity

The call to unity can be seen in the very beginning of the Church in Acts 2. Diasporic Jews went to Jerusalem for the feast of Pentecost, fifty days after Passover, coming from various geographic regions and ethnic sub-backgrounds. Later that day, after 120 people – including the eleven remaining Apostles, the newly-added Apostle Matthias, and most likely the Theotokos/Virgin Mary – experienced the anticipated coming of the Holy Spirit, the people from these diasporic locales heard the good news in their own languages – which 'reverses the effect of the tower of Babel (Gen. 11:7)'[676] – St Peter preached, and 3,000 people joined the community that Christ had dubbed His 'Church'. Smith notes that the call to unity comes through affirmation of 'immediacy of the Spirit': 'The gift of the various charismatic renewal movements of the last century', including those mentioned above, 'has been to affirm the immediacy of the Spirit in the life of the Christian and in the life of the church'.[677] R2-E confirms Smith's statement from their own encounters with the Holy Spirit and the charismatic stream during congregational musicking: '…there's a transcendent quality. It touches every person…we are already united with Christ [and the Church] by the Spirit'. Additionally, Smith nods to some of the multitude of voices that have 'affirmed by the possibility of this immediacy and its essentialness to the church and for each Christian', including the early Church fathers and mothers, 'the Medieval mystics to the 16th century

[674] Smith, p. 99. Emphasis added.
[675] Revelation 3:22, King James Version, Public Domain.
[676] Ware, 1995, p. 94.
[677] Smith, p. 99.

Catholic Reformers…with many other voices along the way…that make up a huge segment of the global Christian community in this century…'.[678]

The call to unity is also at the heart of Smith's views on the Pentecostal [charismatic] tradition, which he says ties into 'experience that could be described as "movements of the heart", which 'affirm[s] the vital place of affect and emotion in the life of the church and the individual Christian'.[679] Thus, G2-P declares of congregational musicking within this conversation, '…singing engages our emotions, more than many other things do, as well'. G4-M notes their level of emotional engagement has grown and matured as they have aged, and yet they note that healthy displays of emotion can be beneficial for a congregation:

> I…feel myself getting more emotional in leading worship than I used to, and I'm a super emotional person, and so it's like, 'Am I going to make it through without crying?' Maybe not. And it's not the worst thing in the world, by any means, you know? Like, being completely vulnerable with a congregation, I think is, is a, is healthy and is a helpful thing.

The three-fold connection of these 'movements of the heart' and the 'Pentecostal [Charismatic] Principle' is 'that the Spirit witnesses with our spirits (Rom 8:16)'; 'that the Spirit pours the love of God into our hearts (Rom 5:5)'; and 'that the genius of the spiritual life is to know the grace of walking in and living by the Spirit'.[680] This connects with Foster's assertion that 'there are no "noncharismatic Christians"…the Christian life is by definition a life in and through the Spirit'.[681] Smith's three-fold connection is also echoed by Metropolitan Kallistos, who, after remarking that 'the first Christian community at Jerusalem…"had all things in common" and were "united in heart and soul" (Acts 2:44, 4:32)', emphasises that 'this [unity] should be the mark of the Pentecostal [charismatic] community of the Church in every age'.[682] At the end of it all, this call to unity fulfils Jesus'

[678] Ibid.
[679] Ibid., p. 100.
[680] Ibid.
[681] Foster, p. 125.
[682] Ware, 1995, p. 95.

high priestly prayer found in John 17:21, 'That they all may be one; as thou, Father, art in me, and I in thee, that they may be one in us…'.[683]

As Smith reminds us, 'The church is the church in the power of the Spirit', which enables the Church to '[fulfil]…its call to unity…'.[684] St Paul makes an urge for unity in Ephesians 4, encouraging the Church as they are 'endeavouring to keep the unity of the Spirit in the bond of peace. There is one body, and one Spirit, even as ye are called in one hope of your calling'.[685] Certainly, the call to unity has been one of the hallmarks of the ecumenical movements, charismatic renewal movements, and the work of entities like the World Council of Churches. Referencing the work of 'statistician David Barrett', Hyatt remarks that 'an "underlying unity" pervade[d] the entire twentieth-century [charismatic] movement', for which Barrett 'coined the phrase *Pentecostal/Charismatic* to refer to the work of the Holy Spirit throughout the earth…view[ing] the Pentecostal, Charismatic and Third Wave movements as "one single cohesive movement into which a vast proliferation of all kinds of individuals and communities has been drawn'.[686] Foster's examination of 1 Corinthians 12-13, in which he discusses 'how central divine love is to any affective functioning of spiritual gifts',[687] yields four principles, the fourth and final of which is 'Maintaining unity within diversity'.[688] Under that principle, Foster remarks, 'While we are all different personalities and exercise differing gifts, we still function as a whole. We are inseparably linked together, suffering together and rejoicing together. What a wonderful description of our life together! Spiritual gifts are given to build us up as a community of faith'.[689] Thus, even with our differences, we are unified by Holy Spirit; again: many members, one body.

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[683] John 17:21, King James Version, Public Domain.
[684] Smith, p. 99.
[685] Ephesians 4:3-4, King James Version, Public Domain.
[686] Hyatt, p. 2-3. Emphasis original.
[687] Foster, p. 127.
[688] Ibid., p. 128.
[689] Ibid.

Third Theme of the Charismatic Stream: The Call to Mission

The call to mission is the outpouring of the call to unity. The Great Commandment to 'love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind' and 'love thy neighbour as thyself'[690] finds its manifestation not just in an individual closeness with God, but also in the first verse of the Great Commission: 'Go ye therefore , and teach all nations, baptizing [*sic*] them in the name of the Father, and of the Son, and of the Holy Ghost…'.[691] The charismatic stream is not just about individual encounters with God through emotions/feelings, ecstatic visions, and inner consolation; it is, to quote Alexander Schmemann, 'for the life of the world'.[692] St Seraphim of Sarov said, 'Acquire inward peace, and thousands around you will find their salvation'.[693] The call to mission in the charismatic stream is the antiphon to the call to unity. As Christians of the various streams, traditions, and denominations continue to unify, they will understand Foster's thought on 'Maintaining unity within diversity': 'While we are all different personalities and exercise differing gifts, we still function as a whole. We are inseparably linked together, suffering together and rejoicing together'.[694]

Interestingly, the call to mission was one theme that did not present itself in an explicit manner. So often when one thinks of the term 'mission' there is almost an assumption that it means you will be going out from where you are – ostensibly, where you 'received the call' or commission – to share the heart of that mission with others, i.e., 'spreading the Gospel'. However, being that this dissertation began during 2020, the first year of the COVID-19 pandemic, and it is being completed less than four years since the world began to emerge from the isolation of social distancing brought on by the pandemic, the call

[690] Matthew 22:37, 39, King James Version, Public Domain.
[691] Matthew 28:19, King James Version, Public Domain.
[692] Alexander Schmemann, *For the Life of the World*, rev ed, Crestwood: St Vladimir's Seminary Press, 1973.
[693] St Seraphim of Sarov, as quoted in, Ware, 1995, p. 89.
[694] Foster., p. 128.

to mission took an evolutionary turn more akin to Berger's '@ worship'; as G2-P notes, 'I think one of the things with live streaming services, is we've all just had to kind of make an adjustment, to go "What does worship look like?" When for, throughout 2020 and some of 2021…it's not responsible for us to actually be in person with one another, so…what do we do here?" St Gregory, St Joseph, and St Raphael turned to holding their Sunday worship services exclusively online for a season during 2020, as did many congregations around the world. Interviewees from St Gregory and St Raphael report that their congregations saw an increase in people @ worship with them during that time. All three congregations have continued their livestreamed services and have put additional time and energy into maintaining livestreamed services because they see livestreaming less as a convenience they offer to congregants or because 'everyone else is doing it', and more as part of their mission as a congregation. G2-P says St Gregory has '…people around the country that aren't watching us as their primary community, but they will watch us in addition to that [their primary church community], as kind of part of that, and we like that connection'. J1-W says they use a 'congregational mic' so that those worshipping online with St Joseph's livestream can hear the voices of other members of the congregation, thereby attempting to extend the sonic 'reach' of their building. Anecdotal information I've heard from the leadership of St Raphael since the completion of the semi-structured interviews indicates that St Raphael, too, saw 'attendance' increases in their livestreaming services from the time they were fully back in their church building through time of writing, seeing people not only from the United States, but a handful of countries around the world. Additionally, their Morning Prayer services, which began 17 March 2020 and are still being held Monday through Friday simultaneously on Zoom and Facebook, regularly see a daily participation of 75-100 people. Thus, the call to mission, which has the Great Commission at its essence, looks different for St Gregory, St Joseph, St Raphael, and other congregations than first-century mission efforts;

yet Berger says we should not 'overemphasize [*sic*] differences between being @ worship and pre-digital practices. The reason is that undue stress on the differences easily leads to a misplaced emphasis on the breaks – rather than the continuities – between these practices'.[695] Berger continues, stating, 'Digitally mediated liturgical practices do stand in continuity with past worship practices, because all of them take place in a confluence of available media, from bodies to sounds to a host of other materialities'.[696] She finishes by observing, 'The new, digitally mediated practices of worship are part of an ancient story. Even if being @ worship is shaped by some features previously unknown, digitally mediated practices are best interpreted on a continuum of liturgical life within ever-changing cultural contexts rather than as a radical break with what has gone before'.[697] This idea underscores J1-W's comment about handing on the faith from the time of Jesus and up through today's technologically-enhanced world:

> And then he [Jesus] tells His disciples, 'You keep doing this', and then they tell…their students…the people in their communities, right? I'm talking about succession here, this apostolic way – you keep doing this, you keep doing this, you keep doing this – and there's this faithful transmission of the faith once delivered. And here we are two thousand years later, continuing to do these things that were transmitted. I think I'm bridging my way to the recorded medium and the streaming medium, which really is just a live recording that will be held in perpetuity as long as these hard drives and power grids continue to stay up and running, these servers. But I'm wondering if we're just continuing that kind of [apostolic] way with new models, new modalities, and even though I feel like it's different than being in the room, what I cannot do is say that it's lesser because…it's the pollination of, it's the continuing of, it's the succession of inspiration made manifest.

R1-M speaks directly to this when answering about congregational musicking and worshipping together via technology, referring to such musicking and worship as 'outreach', and recognising their change in perspective regarding such outreach:

> I think, first of all…if you're going to go into that type of outreach, because that's what it is: you are actually extending an invitation into the people that…plugged in digitally, they plugged in on the internet, they plugged in on their phone…I mean, we live in an age, where we're just go, go, go. And…a lot of times people need that time

[695] Berger, p. 104.
[696] Ibid.
[697] Ibid.

> of just being able to breathe and sometimes they're not even able to come to church because they're exhausted. So, if we facilitate that kind of experience then we need to be super aware that we are touching lives, beyond the walls, and that we are connected to those people. And so, when I am in that reality, I think it's changed my perspective of how I view it personally; is that it's not just the people in the room, I'm there, I'm present…I think if you engage in your spirit…with that, then you're present. There's nothing that can keep you away. You're seeing there's no distance in the Spirit.

You may be thinking at this point, 'Yes, this all fine well and good, but what about the "gifts of the Holy Spirit"? Speaking in tongues, raising the dead, and all that? How do they factor into this?' These have been present, in some way, since the beginning of the Church, as seen in the Acts of the Apostles: from Pentecost itself (Acts 2) to the healing of the man who is lame (Acts 3), St Peter's shadow healing people (Acts 5), and more. 'Signs and wonders, miracles and healings, revelations and visions', says Foster, 'these are all part of our walk in the Spirit. They become a witness to nonbelievers and an affirmation of hope to believers'.[698] The gifts are part of the charismatic stream, but they are not the end-all, be-all as some have made them out to be. The 'gifts of the Spirit' are the response to the 'fruit of the Spirit': 'These…giftings make manifest the structure of love for building up the body of Christ',[699] thus answering the call to unity and fuelling the call to mission. A personal story from a college course I taught helps to illustrate this idea.

I taught a three-week intensive college course titled 'Introduction to Spiritual Formation' during January 2012. I was with a handful of my college students at a Benedictine convent in the northeast corner of Kansas. During three freezing cold days, we made our way to prayer services with the nuns, spent time at the nearby college library for research, and engaged in group discussions. Part of the joy was enjoying meals with the nuns in the refectory. At the end of one lunch time, I was preparing to leave the refectory for our next meeting, when I saw that most of my students were gathered around one table with a couple

[698] Ibid., p. 129.
[699] Ibid., p. 130.

nuns, listening to one, 'Sister Ruth',[700] discuss her monastic life and 'ecstatic' experiences. Throughout her then 50 years as a religious, she had only had two ecstatic experiences; both were very short and both came at completely normal, 'boring' parts of life, yet both were incredibly profound. Those moments were 'an affirmation of hope' for Sister Ruth and a '[gifting that made] manifest the structure of love for building up' of my students. The gift from the Holy Spirit to Sister Ruth was transmitted to my students, who came from different church backgrounds (call to unity), the experience and heart of which those students took from their time at the convent and back into the college, their friends, their families, and to where they all are now several years removed from that moment (call to mission). As Foster tells us, the religious dimension must feed into the arena of everyday life.

In Chapter One, Foster's six streams were laid out as a colour wheel in which his categories of Evangelical, Charismatic, and Incarnational – in this dissertation referred to as evangelical, charismatic, and sacramental – were laid out as the primary colours with his other three streams – Contemplative, Holiness, and Social Justice – acting like secondary colours between the primary colours. In the colour wheel example, Social Justice is the 'complimentary colour' to Charismatic. One of the strengths of the Charismatic Tradition is that 'it offers a life of gifting and empowering for witness and service';[701] strengths listed for the Social Justice Tradition include 'constantly calling us to…right relationships and right living', 'promotes harmony in relationships between peoples', and 'gives relevance and bite to the language of Christian love'.[702] The charismatic stream and the Social Justice Tradition combine to fulfil the Great Commandment (love God with your whole being; love your neighbour as yourself) and the Great Commission (Go, make disciples, baptise, teach), both of which are empowered by the Holy Spirit.

[700] Name has been changed for privacy.
[701] Foster, p. 129.
[702] Ibid., p. 176-178.

Fourth Theme of the Charismatic Stream: The Centrality, Characteristics, and Role of Congregational Musicking

Congregational Musicking and its Centrality: The first thing to realise is how essential music is to the charismatic stream. What preaching is to the evangelical stream and the Eucharist to the sacramental stream, congregational musicking is for the charismatic stream.[703] Chris E.W. Green exhorts us that 'To confess in faith the third article of the creed ["I believe in the Holy Spirit…"] is to see that the spirit of song is nothing other than the movement of the Spirit who is our very life and longing'.[704] This, says Green, is at the heart of the Pentecostal/charismatic experience of congregational musicking; furthermore, he states, '…the Pentecostal/charismatic emphasis on the power of the Spirit at work in song perhaps draws attention to something too easily forgotten: singing and the Spirit are intimately, inseparably bound up together'.[705] R1-M confirms that '[congregational musicking is] a connection point, I believe that it – music – is definitely a connection point into the soul, that [is] also driven by the Spirit. And so, when we rightfully take that place in worship, I believe that that is…a very deep connection point spiritually with our life. I believe that God sings over us'.[706] 'Music is, of course, key', says Ingalls, to the 'shared beliefs and practices' found in 'the music and worship practices described as "pentecostal-charismatic"', which 'share an emphasis upon the presence, work, and gifts of the Holy Spirit as manifest in glossolalia, healing, ecstatic worship practices, and prophecy'.[707] Even though Scandrett considers music to be 'the most superficial aspect of charismatic worship', he admits 'it is nonetheless the aspect often noticed first'.[708] Cheryl You remarks, 'Pentecostals and Charismatics love to

[703] Pete Ward, *Selling Worship*, Milton Keynes: Paternoster, 2005, p.199.
[704] Chris E.W. Green, 'Introduction: Music Makes the World New', in Chris E.W. Green and Steven Félix-Jäger, eds., *The Spirit and the Song: Pneumatological Reflections on Popular Music*, Lanham: Lexington Books, 2024, Location 188. Kindle.
[705] Ibid., Location 102-110.
[706] See Zephaniah 3:17.
[707] Ingalls, 2016, p. 3.
[708] Scandrett, p. 6.

sing. From the genesis of the now-global movement, spirited singing – glossolalic singing, hymnody, extended times of singing, singing of spontaneous songs – has been one of the defining hallmarks of the movement';[709] R1-M recalls a similar experience from a 'prophetic worship' conference, wherein the leader of the workshops, Vivien Hibbert, encouraged participants to listen for the leading of the Holy Spirit and what God was saying in the moment with the 'hope to be able to relay it [to those gathered]… if you're a singer, maybe you're able to sing it or, or just, you know, maybe even sing in tongues; whatever the Spirit moves you to do'. Nick Drake confirms the pride of place given to singing in the charismatic stream: 'The principle distinctive is the priority given to music and singing within the typical Charismatic liturgy'.[710] This priority is realised through the 'song service': the portion of the service which is dedicated to singing; Drake echoes this: 'The "worship" or "block of worship" is the name given to the time spent in song as a gathered congregation which can be anything from fifteen minutes to an hour',[711] which is seen in the liturgies used at St Joseph and St Raphael in Chapter Two. J4-M states they have observed changes, growth, perhaps evolution, in the people who come to St Joseph after they initially encounter and continue to participate in a more convergence way of congregational musicking, particularly involving the charismatic stream:

> I think it would not be fair to say that everybody is on the same level in musical preference. But what I would say is I can guarantee you their appreciation for music in a spiritual [charismatic] setting has increased, regardless of where they came from, even if it was a heavy musical basis and start. And I feel like their specific taste in types of songs, how long they go, [and] what they're about have been expanded. They appreciate more of them.

The continued importance placed on congregational musicking forms the opening paragraph of Altrock's paper on the 'sonic sacrament of music theology' in contemporary churches:

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[709] Cheryl You, 'Pentecostal Congregational Music as Sacramental Practice: Embodiment and Transformation', MDiv thesis, Regent University, 2019, p. 1.
[710] Drake, p. 9.
[711] Ibid.

'…many churches have turned to one thing that we can all agree on: the power of music. This focus on music in church has come to dominate the…Sunday experience. We are now equally, if not more, likely to discuss the appeal of the music in a service than the content of the sermon'.[712] Not only is the influence of congregational musicking in charismatic churches seen through the 'blocks of worship' and the 'appeal of the music', but also through the physical location of the 'praise and worship team', the group of musicians who play and lead the singing in charismatic churches. 'The worship leader and band', says Drake, 'are located at the front of the church facing the congregation, enabling greater visibility and presence with which to exercise their leadership of the congregation',[713] which was seen in the descriptions of the livestream videos from St Gregory, St Joseph, and St Raphael in Chapter Two. Robert Webber, who coined the term 'ancient-future', also nods to 'the setting of worship to emphasize [*sic*] how space shapes our experience of worship'.[714]

Congregational Musicking and its Characteristics: As a jumping-off point, we see that 'Pentecostal-Charismatic (P-C) congregational song is expressive, celebratory, and passionate'.[715] Cheryl You chalks this up to the desire for informality and personable-ness in Pentecostal-Charismatic musicking: 'Because early Pentecostals quickly rejected any sense of formalism in their worship, songs written became simple and repetitive so that they could be sung by heart in church without being restricted to hymnbooks. "Singing from the heart" is an important notion because P-C worshipers stress intimacy with God in worship'.[716] G2-P comments that 'even if I'm surrounded by thousands of people, I still was thinking, "It's just, still, it's me and God"'. A similar approach can be found in the music of Taizé, which also places an emphasis on easy-to-sing, repetitive songs that remove one's focus from the

[712] Altrock, p. 1.
[713] Drake, p. 9-10.
[714] Webber, 1994, p. 146.
[715] You, p. 1.
[716] Ibid.

temporal and places it on God. This will be brought up later on under the comments on the role of music in the charismatic stream. Additionally, songs from the 1980s to the writing of this dissertation have seen a rise in what are frequently dubbed 'I-centric' or 'me-centred' songs, with an increase in the use of first-person pronouns; many songs like this focus on the things that God has done in the life of the individual worshiper or what the individual is seeking from God. Emotions and expression were noted by interviewees as a valued part of congregational musicking; Ingalls affirms the 'emphasis upon…ecstatic worship practices' within the stream.[717] Peter Althouse and Michael Wilkinson say that the 'emotional energy (EE)' experienced via such ecstatic worship practices aren't just short-term and *in tempore*: 'EE is a strong, durable emotion that lasts over an extended period of time, not just a short-term disruption'.[718]

A second characteristic that is usually brought up when discussions of charismatic worship music are had is related to style or genre. While this topic might be a non-starter in the study of the evangelical stream, it is important to acknowledge that, since the 1950s, much of what is considered 'charismatic praise and worship music' sounds close to Western popular music. Part of this comes down to the shift in instrumentation used in congregations. Particularly after Father Dennis Bennett and St Mark's Episcopal Church were utilising 'gospel music' and 'choruses' in the early 1960s[719] and the Jesus Movement followed up by birthing a whole new stream of 'Jesus music' in the mid-to-late 1960s, the move from organ and choir to a 'praise band' or 'praise & worship team' – with guitars (both acoustic and electric), drums, bass guitar, a keyboard instrument of some kind, and multiple singers[720] –

[717] Ingalls, 2016, p. 3.
[718] Peter Althouse and Michael Wilkinson, 'Musical Bodies in the Charismatic Renewal: The Case of Catch the Fire and Soaking Prayer', in Monique M. Ingalls and Amos Yong, eds., *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, State College: Penn State University Press, 2016, p. 32.
[719] Bennett, p. 37.
[720] Drake, p.9.

also saw the move from older styles or genres of congregational music, especially hymns and hymnals written and sung in four-part harmony, to the more folk, pop, rock, and acoustic sounds, which grew exponentially in the latter half of the 20th century and into the 21st century; this instrumentation and use of style or genre can be seen in St George, St Joseph, and St Raphael, most especially in St Joseph and St Raphael. Ingalls points out that, 'Pentecostal-charismatic musical styles and musicians – particularly those associated with the Church of God in Christ (COGIC) and the Assemblies of God – contributed to the development of influential U.S. popular music styles, both secular and sacred, including gospel music, country, rock, and soul'.[721] Reflecting on 'the music in many charismatic American and British Anglican churches' in the same timeframe, Scandrett notes that the repertoire, other than 'the processional or recessional' hymn, the remainder of the music 'is made up exclusively of contemporary worship songs. These are popular in style, often rudimentary…repetitious in structure, and simplistic in musical structure'.[722] Yet, according to Jonathan Ottaway, '…to do contemporary worship music well (in a way that feels authentically contemporary) involves a much deeper stylistic shift than merely singing some contemporary worship songs'.[723] Ottaway says that '*a meaningful and authentic use of contemporary worship music primarily relies on the use of a musical vocabulary drawn from popular music, including the notion of flow*. Contemporary worship music is more related to the style of music than to the repertoire of songs', which he adds that 'many churches incorporate historic hymnody into their worship in a way that feels contemporary'.[724]

Congregational Musicking and its Role: The role of music in the charismatic stream could, itself, be called multivalent. If you were to ask several people 'What is the role of

[721] Ingalls, 2016, p. 6.
[722] Scandrett, p. 6.
[723] Jonathan Ottaway, 'Musical Flow: Important Techniques' in Lester Ruth, ed., *Flow: The Ancient Way to Do Contemporary Worship*, Nashville: Abingdon Press, 2020, p. 54.
[724] Ibid. Emphasis original.

music in the charismatic church?' you would likely get a range of answers. Based on the research of this dissertation, these are a few answers which floated to the surface:

1) The Role of Presence: The first, which could be seen as the one holding primacy, has to do with the presence of God. In the first page of her dissertation, You asserts this idea: 'Singing, as an affective, full-bodied activity, became identified over time as the place of encounter with divine presence in a P-C gathering. At the core of P-C worship is a desire for an encounter with God'.[725] If pressed, charismatic Christians – particularly if they come from a tradition that is creedal – will likely admit that they believe God is omnipresent; yet the point that charismatic Christians are often trying to express is their sense of a 'spiritual tangibility', which You, Scandrett,[726] and others call 'encounter', where God is 'felt' or sensed by individual worshipers and the worshipping community alike. When answering a question about how God makes Himself present to them when worshipping through song, J3-L says, 'I've always felt…there's, like, sensations you get…I don't know how to describe it…It's not like I audibly hear things, but sometimes I just feel, like, Something speaking to me…I totally can feel very moved while worshipping and…you just feel God's presence in the room…where two or three are gathered, you know, he's with us…we're invoking his presence with…our song'. R1-M says the value you of congregational musicking is that it 'actually raises our awareness' of God's presence. Comparing the effect of Taizé music – mentioned above – and 'contemporary worship music', Scandrett notes that 'with its simple, repetitive lyrics and melodies, most [contemporary worship music] closely resembles not pop music but a contemporary form of *chant*. And the purpose of chant is to draw the mind and heart of the worshiper into meditation upon and encounter with the Spirit of the living God'.[727] Scandrett continues, point out that '…while many liturgical critics of this trend have

[725] You, p. 1.
[726] Scandrett, p. 6.
[727] Ibid., p. 6-7. Emphasis original.

sounded their tirades about such music over the years, almost invariably they miss the essential purpose for which such music has been created – for *encounter*'.[728] This sense of presence, of encounter, is 'one where the presence of the Holy Spirit is keenly felt, and involves the emotions, affect, and physical gestures and movements, and is said to be resulting in transformation'.[729] Drake offers a caution to this role of charismatic musicking, noting that the 'Charismatic tradition must also be careful not to domesticate the very encounter which they seek to free by locking the person and action of Christ by the Spirit in the music or 'worship block'…'.[730]

As stated earlier, it could be said that due to the demonstrative nature of what is perceived as the 'charismatic stream', i.e., hyper-emotional musicking, dancing in the aisles, speaking in tongues/glossolalia, and more, that the charismatic stream could be seen as the least understood of the three streams studied in this dissertation. As Foster points out, 'The Charismatic Stream of Christian life and faith focuses [*sic*] upon the empowering charisms or gifts of the Spirit and the nurturing fruit of the Spirit'.[731] If that was where Foster – and some of the other voices who have spoken in this chapter – stopped when defining and exploring the charismatic stream, it could be confusing, discouraging, and even suspicious. Yet, Foster et al. remind us that it is not just the gifts of the Spirit that the charismatic stream is interested in – it is the Giver of the gifts: 'This Spirit-empowered way of living addresses the deep yearning for the immediacy of God's presence among his people'.[732] Smith agrees with Foster, asserting, 'At its best, the charismatic and pentecostal [*sic*] movement has emphasized [*sic*] that the spiritual world is *immediate* – very much real and very much at hand – and that

[728] Ibid., p. 6.
[729] You, p. 1-2.
[730] Drake, p. 56.
[731] Foster, p. 99.
[732] Ibid.

the Holy Spirit has and is infusing the creation, the church, and potentially each individual Christian believer with divine grace'.[733]

The idea of immediacy exists in the charismatic stream in a way that it doesn't exist in the evangelical or sacramental streams. In the evangelical stream, we frequently read and hear the Word of God – the Holy Bible, the Holy Scriptures – as interpreted or translated by others. We hear sermons based upon certain translations of the original texts, then others interpret those interpretations. In the sacramental stream, we primarily receive the sacraments at the hand(s) of others who have been imbued with authority to 'transmit' grace via these sacraments. Yet, the charismatic stream generally speaks more of a first-hand, first-person encounter or relationship with God, one that is sensed, felt, lived. As Andy Lord writes in the conclusion of his chapter about 'a theology of sung worship', 'In worship pentecostals [charismatics] become aware of the close relationship they have with God by the Spirit in Jesus…'.[734]

Regarding any potential confusion, discouragement, and suspicion of the charismatic stream, Smith comments, 'Concerns arise…when the sacraments and biblical preaching are neglected, when religious leaders lack accountability, or when a prosperity gospel co-opts the gospel of the cross'.[735] Yet, he says, these things 'should not discourage the church from seeking and living in dynamic fellowship with the Spirit, a fellowship that will be evident in two things, love – the experience of God's love that radiates with the faith community and to the world – and second, the experience of a deep and resilient joy'.[736] The love and joy of God, and people's experiences thereof, are part of the fabric of the charismatic stream. Jesus declared to His disciples that people would know they were His disciples by their love for

[733] Smith, p. 105. Emphasis original.
[734] Lord, p. 92.
[735] Smith, p. 105.
[736] Ibid.

each other.[737] Joy is listed as one of the 'fruit' or charisms of a life lived under the influence and indwelling of the Holy Spirit.[738] Foster cautions us of 'the danger of divorcing the gifts of the Spirit from the fruit of the Spirit', which he remarks was one of the issues addressed by St Paul regarding 'the Christian community in Corinth'.[739] Such evidences of the gifts and fruit of the Holy Spirit are what compels Smith to declare 'The pentecostal [charismatic] principle is built on a foundation that is both theological and experiential…'.[740] The charismatic stream is one that is founded on both a head knowledge of the 'Who-ness' and 'how-ness' of God (Who God is and how He acts in the world) and a 'heart knowledge' of the 'why-ness' of God (why God does what He does), thus eliciting love of God and joy from these knowledges, including an intimate, immediate, indwelling relationship with the Holy Spirit: 'the evidence that we have met Christ…we dwell in the love of Christ and that we move into the world with a resilient and abiding joy'[741]. Furthermore, this sense of closeness of relationship is not limited to the Holy Spirit; it is similar with the Father and the Son: '…immediacy and personal directness in our relationship with Jesus is precisely the work of the Spirit'.[742]

2) The Role of Freedom: A second role of music in the charismatic stream relates to freedom. An often-quoted verse related to this is 2 Corinthians 3:17: 'Now the Lord is that Spirit: and where the Spirit of the Lord is, there is liberty [freedom]'.[743] As stated earlier, Pentecostal and charismatic denominations and groups formed in opposition to the rigidity they sensed or saw in the mainline denominations. Part of this related to the desire or ability to 'move in the Holy Spirit', i.e., letting God dictate the flow and order of the congregational

[737] John 13:35.
[738] Galatians 5:16-26.
[739] Foster, p.
[740] Smith, p. 105.
[741] Ibid., p. 103.
[742] Ware, 1995, p. 94.
[743] 2 Corinthians 3:17, King James Version, Public Domain.

worship service and not a liturgical form or prayer book[744]: 'P-C Christians instinctively eschew overt forms of ritualism because they are perceived to run counter to notions of freedom in the Spirit that are characteristic of P-C worship'.[745] R3-W states,

> …one of the things that we [St Raphael] do to help other people is just showing them that it's okay to raise a hand. It's okay to, you know, even if that's an emotional response: it's okay for an emotional response, it's okay to move around…you don't have to perform, and yet you're free in the presence of God. I think that that is, I don't think we as worshipers [the St Raphael music team] pay attention enough to what we help [or] 'allow' the congregation to do [by our example].

R1-M reassures R3-W that they have seen such positive responses at St Raphael: 'I'd say it's very free in expression. People walking forward [to the front of the nave] in submission and in just …answering the Lord's calls to come, come forward, to hear in a different place, maybe, or come forward as a, as maybe admitting that they want God to enter [their lives] in, in a new way'. J2-P hopes that St Joseph 'can foster a space of worship that allows that feeling of freedom, that feeling of, say, it's okay to say, "Amen", it's okay to raise your hands and worship. And, also, for the people who don't come from that tradition, that it's…okay, and there's nothing wrong with you if that's not how you're expressing. But that, maybe, the Spirit someday will make them also free enough to do so'. J2-P's concern for the role of freedom in worship comes from their pastoral heart: '…while it [the congregational musicking] might be worshipful and meaningful to us as leaders, if the congregation can't connect, and if the congregation doesn't feel free to worship, or maybe to start singing along after going through the chorus once or twice, then it's not going to be effective in being part of their worship'.

3) The Role of Participation: A third role would be that of participation. Ottaway points out that removing barriers that would inhibit 'full and active participation' is paramount for those leading and planning worship services in a variety of locations and

[744] Scandrett, p. 7.
[745] You, p. 32.

denominations;[746] this is why for so many congregations the switch from handheld hymnals to projecting words and music on a wall or screen was vital because pastors and worship leaders didn't want their congregation to be concerned with fumbling with a hymnal rather than focussing on God. Drake observes that the very nature of charismatic sung worship elicits participation: 'Through the layout of the liturgical space, the emphasis on corporate singing, the acceptance of the exercising of spiritual gifts, and the encouragement to express worship bodily, charismatic worship invites participation'.[747] When it comes to expectations of the songs utilised for congregational musicking, R3-W says, 'The simple answer is just the freedom to worship for the congregation...I would love it if it's an easy worship set to experience [and] participate in'. Despite the potential misgivings of the 'liturgical critics' mentioned by Scandrett, who criticise the use of popular musical styles in congregational musicking, Ottaway says, 'Using popular music styles helps the congregation to engage in acts of worship on multiple levels'.[748] In the first place, this use 'can *help* their participation' in that 'the style of the music matches what they listen to and hear outside of church'.[749] While some would argue this point, claiming that they listen to styles of music outside of the context of their local congregation that are not utilised in their local congregation, regardless, the familiarity of such musical styles in and from popular culture cannot be denied. As Ottaway mentions, 'This style of music is deeply engrained in worshippers and so it doesn't require any additional musical formation to enable them to follow and sing along with the worship songs'.[750] 'So, the expectation for me', G2-P says of their expectations of the songs used for congregational musicking at St Gregory, 'is that whatever we're singing on that Sunday, is that we are consistent and connected with the Christian story, and we're able to

[746] Ottaway, Ruth, ed., p 53.
[747] Drake, p. 59.
[748] Ottaway, Ruth, ed., p 54.
[749] Ibid. Emphasis original.
[750] Ibid. Emphasis original.

sing it together'. A second way popular music styles helps is that 'it can *attract* their participation'.[751] Ottaway suggests that '[b]ecause popular music is inherently popular', it stands to reason that this type of music would attract people who enjoy such music to a congregational worship service. Indeed, attempts at using such music, such as the 'Alternative Worship' movement in the UK, which did this 'through the incorporation of EDM [Electronic Dance Music] (including atmospheric electronic ambient music which contains no overtly Christian lyrics) in their practise of worship',[752] have been found to be highly successful. Not unlike the adaptation of the Roman Catholic hymn 'Hail Holy Queen' by Sister Mary Clarence in the 1992 film *Sister Act*, from the traditional arrangement into one that was influenced by gospel music and Motown – which attracted young people from the neighbourhood and drew them through the doors of the parish into the nave as Mass was being served – 'To hear that style used in church makes people feel welcomed and encouraged to enter into worship'.[753] A third way, according to Ottaway, is that popular music 'can *deepen* their participation'.[754] Part of Ottaway's argument is that because '[m]odern worshipper are attuned to understand the emotional contours and dynamics of popular music', therefore they can more easily navigate such musical styles, allowing them to better engage with the lyrical content of the songs and 'comprehend and participate in the acts of worship in deeper ways that surpass just singing along'.[755] While not addressing a 'deepening' of participation, Scandrett discusses the notion of 'a spiritual *posture* of openness to encountering God', which he says relates to 'an opening of mind and heart, often signified by a raising of head and hands'; regardless of what the physical manifestation might be, Scandrett notes 'the spiritual posture is the same: an openness to the Holy Spirit that leads to

[751] Ibid. Emphasis original.
[752] Stella Sai-Chun Lau, *Popular Music in Evangelical Youth Culture*, New York: Routledge, 2012, p. 43.
[753] Ottaway, Ruth, ed., p 54.
[754] Ibid. Emphasis original.
[755] Ibid.

encounter with the risen Christ'.[756] As opposed to stereotypical exhortation to 'Stand with us as we worship the Lord', the language at St Raphael has begun to shift towards inviting the congregation to 'take up a posture of worship', partly in response to members of their congregation who have differing physical capabilities. In his research on modern worship music as a 'sonic sacrament', Altrock noted that participants in a study he co-authored were asked to note the performance and level of participation of congregation members during times of congregation musicking, using modern worship songs, in three churches. Altrock remarked that 'any song that was identified as "powerful" was also identified as having "increased participation"'.[757] This concept fits with both Ottaway's 'help', 'attract', and 'deepen' and Scandrett's 'openness' and aforementioned characteristic of 'freedom'.

4) The Role of Place: A final suggestion about the role of charismatic musicking is the idea of 'place'. Andy Lord offers three ideas regarding 'sung worship' and place; yet his offering of 'a theology of sung worship' seeks to dive deeper than the Pentecostal framework from which he is operating.[758] For Lord, 'there is a pattern of practical aspects of sung worship, whatever the genre, that relate to aspects of the nature of God'.[759] This theology, he notes, is 'distinctly but not exclusively Pentecostal [charismatic]' and sees God as 'present, active and relational'.[760] Lord offers the idea of 'sung worship as place of God's creative presence…action…relating'.[761] The 'place' is necessarily referring not only to a physical, geographic place, but also a time; for Lord, sung worship as place has to do with something that is *in situ* and *in tempore*. In the place of sung worship, we experience 'God's creative presence'.[762] This creative presence ties to what was said in Chapter Four regarding God and

[756] Scandrett, p. 7.
[757] Altrock, p. 19.
[758] Andy Lord, 'A Theology of Sung Worship', in Mark J. Cartledge and A.J. Swoboda, eds., *Scripting Pentecost: A Study of Pentecostals, Worship, and Liturgy*, United Kingdom: Routledge, Taylor & Francis Group, 2017.
[759] Ibid., p. 85.
[760] Ibid.
[761] Ibid., p. 86-87, 90.
[762] Ibid., p. 86.

creativity, noting that creation – both the object and the action – and creativity itself matter to God because God is creative and He created (both of which are expressed in the Creation event), and His creation creates. Lord takes this further, stating that 'God's creative presence' is 'affirmed by the incarnation', both that of Jesus and the ways in which 'Pentecostal [charismatic] worship is embodied through song, clapping, dancing and even shouting, running, jumping and falling'.[763] Furthermore, Lord charges his readers with a responsibility of contextualisation with regards to sung worship: 'Sung worship is not a-cultural, as if a separate Christian culture existed untainted by the "world," but is embodied in particular cultures that interact and influence each other. It is a celebration of life that spreads across the world, adapting as it does so'.[764] Thus, sung worship offers an incarnation of God's creativity expressed in and through worshippers. Lord – again, looking at this from his experience as an Anglican priest – acts to build bridges between the expressions of Anglicanism, which also feeds into a discussion regarding convergence, by offering that charismatic sung worship has much in common with the weekly celebration of the Holy Eucharist: 'Although from the outside it can seem as if songs are sung again and again (and again!), it is (at its best) a creative repetition in which the Spirit leads an improvisation on a known theme. This is what other traditions assume for the Eucharist, repeated week by week, yet fresh and improvised in each repetition through the Spirit'.[765] This is not unlike a jazz trio passing around solos based on the 'head' or theme of a well-known jazz standard, always tethering to the familiar, yet bringing inspiration and freshness to that theme.

The second place is that 'of God's action'.[766] This place is tied to the events of the Day of Pentecost as recorded in Acts 2. On that day, we read, 'And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there

[763] Ibid.
[764] Ibid.
[765] Ibid., p. 87.
[766] Ibid.

came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting'.[767] This passage 'highlights a context of waiting prayer and results in ecstatic praise that draws together all people, focuses on Jesus and leads to transformed lives of witness, preaching and conversion'.[768] In a sense, worshipers are brought 'outside of time and space',[769] similar to the Eucharist, and 'invited to join afresh into the [Day of] Pentecost narrative and experience the action of God for themselves'.[770] The waiting on God – mentioned on two separate occasions by R1-M – and entering into this narrative and experience also leads to 'experiencing the transforming reality of the Spirit';[771] again, R1-M: '…when we encounter God, it changes us. It changes our perspective…from the inside out, so we are actually reflecting the face of God'. As we have previously stated in this work, congregational musicking is formative; as mentioned, 'music shapes and grows individuals into disciples who worship participatively'.[772] Indeed, Lord challenges us to acknowledge that 'worship shapes our worldview'.[773] If our worldview – our 'framework or set of fundamental beliefs through which we view the world and our calling and future in it'[774] – is shaped by how we worship and the congregational musicking involved therein, then it could go without saying that 'Christians need a transformed worldview if they are to live and witness for God in the whole of life'.[775] This even reaches into the 'content of the sung worship'.[776] You points out that the songs sung in the early days of the Pentecostal movement, and later charismatic movements, were seen as very formative: 'The songs of

[767] Acts 2:1-2, King James Version, Public Domain.
[768] Lord, p. 87.
[769] With thanks to Father Michael O'Loughlin of the *What God is Not* podcast for this phrase. https://whatgodisnot.com/.
[770] Lord, p. 87.
[771] Ibid., p. 88.
[772] Rathe, as quoted in, Porter, p. 83.
[773] Lord, p. 88.
[774] James H. Olthuis, as quoted in James W. Sire, *The Universe Next Door: A Basic Worldview Catalog*, sixth ed., Downers Grove: InterVarsity Press, 2020, p. 5.
[775] Lord, p. 88.
[776] Ibid., p. 89.

Pentecostals expressed and shaped the spirituality of the movement, marked by apocalyptic affections for the coming kingdom'.[777] You utilises '[t]he oft-cited Latin axiom *lex orandi, lex credendi*' as a way to frame the conversation around the formative aspect of Pentecostal [charismatic] musicking: 'Do we say that how we pray and worship reflects what we believe (expressive)? Or, do we say that how we pray and worship shapes what we believe (formative)?'[778] With the assistance of examples from the ancient Church, Methodist theologian Geoffrey Wainwright, and Roman Catholic theologian Sister Susan K. Wood, You asserts that there is '"linguistic ambiguity"…inherent in *lex orandi, lex credendi*, allowing us to read the phrase from both directions, with an interplay of both sides of the phrase. What is believed shapes how one worships and prays, and how one worships and prays shapes what is believed. Put in other terms, worship is both expressive and formative'.[779] Rather than an 'either/or' construct, You, Wainwright, and Wood make room for the 'both/and' of expressive formation and formative expression. This combines to '[orientate] people for Christian life and mission through redemptive encounters by the Spirit of God', a result of which can be that '[sung] worship [becomes] the place in which people discover wisdom, knowledge and discernment for the challenges they face; it can be a place of healing and miracles that take people by surprise; it is somewhere that faith is built and strengthened. The openness to receive as well as to give is a prerequisite for creative sung worship'.[780]

Lord's third and final place is that 'of God's relating'.[781] Sung worship is the place of God's presence and action, which combine to make sung worship the place of God's relating. There are many allusions in the Bible to God's desire to relate to humanity.[782] Jesus even speaks of this desire in Luke 13:34: 'O Jerusalem, Jerusalem, which killest the prophets, and

[777] You, p. 1.
[778] Ibid., p. 61-62. Emphasis original.
[779] Ibid., p. 62. Emphasis original.
[780] Lord, p. 88.
[781] Ibid., p. 90.
[782] See John 1:14, John 3:16-17, Revelation 3:20, Zephaniah 3:17,

stonest them that are sent unto thee; how often would I have gathered thy children together, as a hen doth gather her brood under her wings, and ye would not!'[783] For charismatics, the 'active presence of God is not abstract or distant but loving and close. Pentecostals [charismatics] come to worship the God who relates to them, who is always calling them on into a deeper relationship and encounter of love'.[784] G3-W says that their 'worldview shift[ed]' when they realised that 'the health of the Church depends on…not the sermon, not the experience, but…on a right orientation towards God'. Whether in reality or perception, as stated above, one of the hallmarks of the charismatic stream is its expressiveness and the way in which the affections are engaged: 'The arena of the affections', asserts You, 'is where Pentecostal spirituality has much to offer to the broader conversation about worship and formation'.[785] As such, the Trinity, most notably through the work of the Holy Spirit, is seemingly encountered in a different way in the charismatic stream. In his examination of Galatians, Gordon Smith offers that 'implied in [St Paul's] invitations and exhortations', such as 'a call to "live by the Spirit" (Gal 5:16)' or of 'being "led by the Spirit" (Gal 5:18)', is 'an immediacy and an intimacy between the church and the Holy Spirit';[786] 'sung worship' then, according to Lord, 'is a place of intimacy with God through which people find themselves drawn closer into relationship with their God'.[787] More than just songs in which 'Jesus was your cosmic buddy'[788] or 'love songs to God',[789] the 'relational aspect of sung worship illustrates the way in which pentecostal [*sic*] [charismatic] worship enables a different way into the traditional Christian experience and understanding of "union with God"',[790] or

[783] Luke 13:34, King James Version, Public Domain.
[784] Lord, p. 90.
[785] You, p. 68.
[786] Smith, p. 97-98.
[787] Lord, p. 90.
[788] Our Life in Christ podcast, 'An Hour with Father Peter Gillquist', Accessed August 25, 2023, https://www.ancientfaith.com/podcasts/ourlife/an_hour_with_father_peter_gillquist, November 15, 2004.
[789] Reagan, p. 220.
[790] Lord, p. 90.

theosis, that is, the '"deification" of man'.[791] This union with God via sung worship or congregational musicking can come as congregants listen to and sing for – and to – themselves the attributes and actions of the Triune God, thus learning more about God, thus hopefully appreciating and loving God more: 'Times of sung worship offer the opportunity to deepen a transforming relationship with the trinitarian God…'.[792] Lord sums this up nicely with two thoughts: first, 'In worship pentecostals [*sic*] [charismatics] become aware of the close relationship they have with God by the Spirit in Jesus…'.[793] This awareness leads to acknowledgement of God's 'presence', 'action[s]', and 'relating'. Second, 'Sung worship is the setting for a deepening relationship with God in which people are moved by the Spirit to change the world',[794] which includes the previously mentioned 'call to mission'. The animation of Christians through the move of the Holy Spirit is not something that is satiated with the congregational musicking experience. As stated in Chapter One, regarding the enumeration of the streams, the CEEC includes a fourth stream of 'Service' and Foster lists the 'Social Justice' stream in his six streams. There is a part of the place of God's relating which extends beyond Christians and the four walls of a local congregation and must go out into the world – whether physically or digitally – and tell others about it, for that is what Christians have been commanded to do by Jesus in the Great Commission and what the response would be to the healing, mercy, grace, love, and so on experienced and encountered via congregational musicking.

Before turning to the conclusion, we turn to Metropolitan Kallistos to offer 'three things [that] are particularly striking' about the 'gift of the Paraclete [Holy Spirit]',[795] some of which has already been discussed in the preceding pages. While these three things don't

[791] Ware, 1995, p. 23.
[792] Lord, p. 90.
[793] Ibid., p. 92.
[794] Ibid.
[795] Ware, 1995, p. 94.

necessarily directly pair up one-to-one with the ideas of centrality, characteristics, and the roles of congregational musicking in the charismatic stream, they certainly help to undergird them as they do match up with some of the other themes. First, Metropolitan Kallistos says that the 'gift of the Paraclete…is a *gift to all God's people*',[796] which harmonises with the first theme, 'for all Christians'. As emphasised before, this gift is not the special possession of a select few, including ecclesiastical hierarchs, but something that is 'conferred…upon each of the baptized [*sic*]'.[797] As such, the working of the Holy Spirit in one's life is open and available to all 'Spirit-bearers', to use the metropolitan's term.[798] Furthermore, similar to Foster's caution above, one must be cognisant to pursue God above the gifts of the Spirit; a solo-minded pursuit of ecstatic experiences in one's life, including times of congregational musicking, can lead to the 'chasing of a high' from place to place, leading to a 'focus on the gift rather than the Giver'.[799] If all one did was pursue the next 'high', or the 'latest' in congregational musicking, the result could be a baseless spirituality, void of depth, that lacked not only the gifts, but the fruit – including love and joy – that should be evident in the life of a Spirit-bearer.

The second 'gift of the Paraclete' offered is 'a *gift of unity*',[800] which fits the second overall theme of this chapter, 'the call to unity'. The Day of Pentecost in the Acts of the Apostles is given as a jumping-off point in that '[t]he Spirit's descent at Pentecost reverses the [fragmenting] effect of the tower of Babel (Gen. 11:7)'.[801] It is the Holy Spirit Who 'brings unity and mutual comprehension, enabling us to speak "with one voice". He transforms individuals into persons.'[802] Not only is there a restoration of community via the

[796] Ibid. Emphasis original.
[797] Ibid.
[798] Ibid.
[799] Foster, p. 130.
[800] Ware, 1995, p. 94. Emphasis original.
[801] Ibid.
[802] Ibid., p. 95.

work of the Holy Spirit, but there is also restoration of people via the work of the Holy Spirit. This is seen and heard in charismatic congregational musicking in that '[sung] worship [becomes] the place in which people discover wisdom, knowledge and discernment for the challenges they face; it can be a place of healing and miracles that take people by surprise; it is somewhere that faith is built and strengthened'.[803] Engagement is what animates Ottaway's desire to see the removal of barriers that would inhibit 'full and active participation' for those leading and planning worship services in a variety of locations and denominations:[804] if unity and the restoration of humanity is on the line, then not only must we do what is necessary to accomplish unity and restoration, we must recognise that we can only do so via a 'Spirit-filled' life.

The third gift 'is a *gift of diversity*'.[805] Whilst this may seem contrary to the first two gifts, it is the compliment to the first two gifts. As the Holy Spirit is 'the gift to all of God's people' and that gift results in unity and 'transform[ation] of individuals into persons', then the compliment is '[for] me to be a Spirit-bearer is to realize [*sic*] all the distinctive characteristics in my personality; it is to become truly free, truly myself in my uniqueness. Life in the Spirit possesses an inexhaustible variety…'.[806] It is a factor in the discussion regarding the use of multiple genres and new genres and technologies in congregational musicking, which could be said to undergird the third and fourth themes, 'the call to mission' and the 'centrality et al. of congregational musicking in the charismatic stream'. At its best, the use of such genres and technologies is not for the sake of novelty or merely because it is 'popular', but to 'help worshippers to comprehend and participate in the acts of worship in deeper ways that surpass just singing along'.[807] It is acknowledged that one can make the

[803] Lord, p. 88.
[804] Ottaway, Ruth, ed., p 53.
[805] Ware, 1995, p. 95. Emphasis original.
[806] Ware, 1995, p. 94-95.
[807] Ottaway, Ruth, ed., p. 54.

argument both for and against the use of such things within both traditional and non-traditional congregations, but if the focus shifts from the outcome purely to the means, the we risk setting ourselves up to deny Metropolitan Kallistos's second gift, that of unity, the result of which could be division. The late Tony Palmer, an ecumenist and bishop in the CEEC, said, 'I've come to understand that diversity is divine; it's division that's diabolical'.[808] While Palmer was speaking to the division within the Church catholic based upon denominational divisions, divisions of a similar nature have arisen within congregations regarding congregational musicking, leading to an 'us versus them' mentality. More than just diversity for the sake of diversity, the gift of diversity is to 'co-operate with God's grace',[809] thereby allowing multiple voices from multiple experiences to join, offering worship and singing praises to God, and 'We…become who we [actually] are':[810] the one, holy, catholic, and apostolic Church, the Body of Christ.

In the penultimate section of Smith's chapter 'The Pentecostal [charismatic] Principle' – titled 'Being Intentional: Learning to Live "in the Spirit"' – Smith offers thoughts on some of the ways in which 'the typical Christian believer will know what it means to live in dynamic fellowship with the Spirit…'.[811] We shall examine two of them here. The first is 'surprises'; Smith 'begins with this affirmation: the Spirit cannot be controlled, manipulated, or commodified'.[812] He states that whilst 'the downside of the pentecostal [charismatic] tradition includes a disparagement of routine, ritual, and said prayers', there are people 'who are more comfortable in ordered and intentionally structured settings and liturgies' who 'need to affirm that the Spirit is the Spirit and more than able to

[808] Tony Palmer, 'Bishop Tony Palmer and Pope Francis - The Miracle of Unity has Begun: KCM Minister's Conference 2014', Tony Palmer (YouTube channel), Accessed September 1, 2023, https://youtu.be/YrS4IDTLavQ?si=jxKE-QDl7UOepzwe, February 28, 2014, 21:49-21:54.
[809] Ware, 1995, p. 100.
[810] Ibid.
[811] Ibid., p. 117.
[812] Ibid.

bypass the program…'.[813] Although we may be lifting our hearts and voices to a song we've experienced in congregational musicking umpteen times, there is still the possibility of surprise, of 'being caught' by the melody, the harmonies, the lyrics, the physical setting. It is one thing to listen to Rachmaninoff's *All-Night Vigil* fifteen times via earbuds, headphones, or your home stereo; it is entirely another thing to sit in an Eastern Orthodox cathedral, surrounded by iconography, your olfactory sense detecting the faint wafting of frankincense in the air, as a choral ensemble of two dozen singers unite their voices to sing Rachmaninoff's *All-Night Vigil* for you.

A second of Smith's ways is that 'the pentecostal [charismatic] principle will inform our understanding of the church…'.[814] For Smith, as well as others cited here, 'the Spirit is an ecumenical spirit'; as such, the Church must be 'committed to working with and fostering the unity of the church universal'.[815] In the case of the current study, such work is not indicative of an attempt to homogenise the Church and its congregational musicking; on the contrary, the working with and fostering is to help congregations and persons overcome 'Pentecostal [charismatic] sectarianism' and understand the work of the Holy Spirit through the actions and sacraments of the Church as 'a unifying agent…that unites the children of God'.[816] The 'divine diversity' is found in our songs, our liturgies, our times of common prayer, our fellowship; the Holy Spirit weaves the plethora of expressions of Christianity together into a gorgeous symphony. While the Church is the Body of Christ, the Body is animated by Holy Spirit, Who 'will manifest himself in deified persons; for the multitude of saints will be his image',[817] thus our songs – be they centuries-old chants or cutting-edge choruses – will be in-Spirited as we offer back to God that which he gave us.

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[813] Ibid., p. 117-118.
[814] Ibid., p. 120.
[815] Ibid.
[816] Ibid.
[817] Vladimir Lossky, as quoted in, Ware, 1995, p. 103.

The final thoughts for this chapter will also be guided by Smith's 'The Pentecostal [charismatic] Principle' chapter; this features a thought from the final section, 'Fostering Intentionality'. Smith reflects on St Paul's 'exhortation' in 'Ephesians 5:18[-19]…to be filled with the Spirit, a filling that will be reflected in song and thanksgiving, or perhaps better put, hearts filled with thanksgiving that then in turn find expression in song'.[818] In this famous passage, St Paul writes, 'And be not drunk with wine, wherein is excess; but be filled with the Spirit; speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord'.[819] Many scholars, pastors, and music ministers have expended much energy over a multiplicity of hours attempting to parse the ideas of 'psalms and hymns and spiritual songs'; Smith, with an assist from Steven R. Guthrie, suggests we may have missed the forest for the trees.

'Paul urges the church to be filled with the Spirit', says Smith, 'and Paul urges the church to sing'.[820] Smith references Guthrie's 'observation that the two should perhaps be linked'.[821] As the community at Ephesus – and the Church by extension – is encouraged to participate in in-Spirited musicking together, which 'Guthrie observes, that through our singing we enact the new community, in the Spirit, to which we are called singing together with one voice'.[822] Although visions of Aslan singing creation into existence from C.S. Lewis's *The Magician's Nephew* come to mind, perhaps it is a reordering of Metropolitan Kallistos's three gifts of the Paraclete, in conjunction with Smith and Guthrie that brings this chapter to a close: From our diversity, the Holy Spirit harnesses a unity, a unity which is not only a gift to all of the Spirit-bearers,[823] but one that overflows from thanksgiving and

[818] Smith, p. 123.
[819] Ephesians 5:18-19, King James Version, Public Domain.
[820] Smith, p. 123.
[821] Ibid.
[822] Ibid.
[823] Ware, 1995, p. 94-95.

provokes a song.[824] This unified 'song', says Smith, 'is both a response to the gift of the Spirit – seemingly an essential response – and further, it is the very means by which we open our hearts up to the gracious work of the Spirit in our midst'.[825] This heart for unity is one of the things that I discussed near the end of my 2018 conference paper about convergence and the CEEC. In that conference paper, I stated, 'Today, the CEEC is actively involved in ecumenical dialogues, helping to sound forth the call for unity and acting as a bridge between denominations of different traditions'.[826] Due in part to the foundation of convergence at its core, part of the argument of this dissertation is that the CEEC serves and contributes not only to the lives of its members, but to the life of the Church as a whole, with its 'heart for unity from within diversity', which 'is what undergirds convergence'.[827] This 'unity from within diversity' does not end with 'feeding the hungry, healing the sick, visiting the imprisoned': it includes 'showing by word and deed that we are the one holy, catholic, and apostolic Church', which happens '[a]s the Body of Christ comes together to pray, worship, study, and fellowship', and even musicking together.[828]

As with Chapters Four and Five, I offer the position of the CEEC and its forerunners on the sacramental stream. Boosahda and Sly offered up six points for the 'Charismatic' stream: 'five-fold ministry and government', 'power of the Spirit', 'spiritual gifts', 'charismatic worship', 'kingdom', and 'spiritual, organic, and functional understanding of the Church (dynamic and informal)'.[829] Much like the analysis of the facets of evangelical and liturgical/sacramental traditions listed in the Boosahda and Sly article, not much analysis is offered regarding the six facets of the charismatic tradition. However, as we've seen in this chapter, there is much here that has been addressed in our research, including the 'power of

[824] Smith, p. 123.
[825] Ibid.
[826] Mackey, 2018, p. 7.
[827] Ibid., p. 8.
[828] Ibid., p. 7.
[829] Boosahda and Sly, 1992, p. 1.

the Spirit', 'spiritual gifts', 'charismatic worship', 'kingdom', and a 'spiritual, organic, and functional understanding of the Church (dynamic and informal)'.

Conclusion

This chapter redefines the term 'charismatic' as it pertains to the context of the three primary streams of convergence as embodied in theology via congregational musicking in the CEEC-USA. I argue that the charismatic stream embodied in the CEEC-USA is constructed of four themes: it is for all Christians, there is a call to unity, there is a call to mission, and the centrality of congregational musicking to charismatic stream; the evidence of these themes was found in the testimonies of interviewees from this study. Rather than a focussed deconstruction of the caricatures of the charismatic stream, this chapter begins with the broader picture of redefining 'charismatic' using works by Hyatt and Foster. I establish the term charismatic is broader and more open for use by the Church catholic, rather than solely associating the term with congregations birthed from the Pentecostal tradition. This definition unlocks the door for exploring the four themes of the charismatic stream, founded upon works by Smith, Foster, and Kallistos (for all Christians), Smith and Kallistos (call to unity), Smith, Foster, Kallistos, and Hyatt (call to mission), and Scandrett, You, Drake, and Altrock (centrality).

The theme of being 'for all Christians' was demonstrated via Galatians 5-6, Smith – who states, 'this diversity of calls to live in the Spirit assumes that this is the only way to live as a Christian and that this is what it means to live in community'[830] – and interviewees who assert that it is 'by the power of the Holy Spirit [we are] drawn into that participation…into the life of God' (G2-P). Foster agrees: 'We were created to live our lives in cooperation with

[830] Smith, p. 97-98.

another reality…life in and through the Spirit of God'. [831] Metropolitan Kallistos adds, 'All are Spirit-bearers, all are – in the proper sense of the word – "charismatics"'.[832] These statements move the unlocked door of Hyatt's definition from its hinges. It is vital for the participant congregations and the CEEC-USA to know that they are charismatic in this sense of the term: they all carry within them the Holy Spirit of God; they each are truly a *pneumatikos*, a Spirit-bearer.

The call to unity is confirmed by an 'immediacy of the Spirit', '[the] gift of the various charismatic renewal movements of the last century', not only 'in the life of the [individual] Christian' but also 'in the life of the [whole] church',[833] which R2-E says 'touches every person' because 'we are…united with Christ [and the Church] by the Spirit'. Smith says, '[T]he importance [is] not only of experience but also…"movements of the heart"', which 'affirm[s] the vital place of affect and emotion in the life of the church and the individual Christian'.[834] 'Singing engages our emotions, more than many other things do' (G2-P), which was an issue for some early Church fathers, such as Clement of Alexandria.[835] Despite potential misgivings, McGowan points out, 'While writers such as Athanasius or Clement evince distrust of an ecstatic or hedonistic engagement with music…they and those they scolded shared at least a basic understanding…in these performances of faith by believers, the body itself is placed not merely at the disposal of the soul but in the service of God'.[836]

The call to mission is an extension of the call to unity. This theme finds its roots in the Great Commandment (Matthew 22:37, 39) and the Great Commission (Matthew 28:19). The charismatic stream is about both inner revelation and external revelation, or manifestation.

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[831] Foster, p. 125.
[832] Ware, 1995, p. 94. Emphasis original.
[833] Smith, p. 99.
[834] Ibid., p. 100.
[835] McGowan, p. 120.
[836] Ibid., p. 134.

These, Foster says, 'are all part of our walk in the Spirit' and 'become a witness to nonbelievers and an affirmation of hope to believers'.[837] As Schmemann says, regarding the nature of the Church, 'the Church is mission and that to be mission is its very essence, its very life'.[838] While interviewees made no direct statements regarding going physically beyond the walls of their local congregation to congregationally musick in a directly missionary, 'evangelistic' way – i.e., the definition at the beginning of Chapter Three – some alluded to their congregation's work in the digital sphere, extending their mission efforts around the globe; Berger maintains these harmonise with each other: 'With regard to liturgical practices, offline and online spaces of worship are increasingly interweaving and, indeed, sharing space'.[839]

The exponentially high level of connection between congregational musicking and the charismatic stream is the 'why' for the fourth theme of the charismatic stream: primarily, the centrality. It is possible to attend a spoken liturgy in the Anglican, Roman Catholic, and Lutheran traditions; it is even conceivable to attend a more evangelical chapel service or worship service that is all speaking without a single note of music being played or song sung. Yet, the *centrality* of congregational musicking to the charismatic stream is such that to extract congregational musicking from a charismatic worship service – even if that musicking is based around prerecorded, ambient instrumental music played from a smartphone, what is frequently called 'soaking worship'[840] – would be, to some people, quixotic at best and almost heretical at worst, as 'nearly all of the devotional practices within contemporary pentecostalism considered "worship" involve music making'.[841] Beyond merely a 'repertoire of songs', Ottaway reminds us '*a meaningful and authentic use of contemporary worship*

[837] Foster, p. 129.
[838] Schmemann, p. 107.
[839] Berger, p. 105.
[840] Althouse and Wilkinson, p. 30.
[841] Ingalls, 2016, p. 4.

music primarily relies on the use of a musical vocabulary drawn from popular music, including the notion of flow. Contemporary worship music is more related to the style of music…'.[842]

Near the beginning of this chapter, it was said that the charismatic stream is the tradition of the three that might seem most demonstrative within the walls of a local congregation, yet it might be seen as the least demonstrative outside of the walls of a local congregation. But according to Foster and Smith, that's not possible. Foster begins his definition of the 'Charismatic Tradition' by remarking, 'We do not live our lives "under our own steam"; we were never created to do so. We were created to live our lives in cooperation with another reality'.[843] That reality, he says, is based upon the earlier-stated idea that 'the Christian life is by definition a life in and through the Spirit'.[844] Smith said, 'The Spirit must be found and known in the ordinary; if it is not found here – in the ordinary – it will not ultimately be transformative…The bottom line is that if we are truly pentecostal [charismatic], we will have a theology of the Holy Spirit that will inform and infuse the life of the ordinary Christian'.[845]

Having examined the three primary streams of convergence, we now move to the conclusion.

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[842] Ottaway, p. 54. Emphasis original.
[843] Foster, p. 125.
[844] Ibid.
[845] Smith, p. 110, 117.

Conclusion – 'All this for a King'[846]

This dissertation argues that the CEEC-USA treats its congregational musicking as a theology of convergence. Using a bounded case study methodology, it makes that claim through a series of case studies involving three congregations from the CEEC-USA to discover what the CEEC-USA's congregational musicking says about their convergence theology, and how musical selections and practices mediate, enhance, filter, translate and even hinder the experiences of laypeople, music ministers, and clergy in the CEEC-USA. The supporting research elucidates the theological understanding and motivation pervading the CEEC-USA, describing how that understanding and motivation informs convergence as congregational musicking, including how those factors contribute to the respective musicking identities of three congregations from the CEEC-USA. In this conclusion, I will 1) review the research done for this dissertation; 2) deliver the summary of evidence to support my argument for the treatment of congregational musicking as an embodied theology of convergence in the CEEC-USA; 3) offer two unexpected 'case study' experiences that kept the vision of this dissertation in focus; and 4) close with my 'perspective' as a bishop-musicologist on this dissertation process.

Research Summary

Beginning with the broader picture of tracing the origins of the Convergence Movement, Chapter One sets the stage for the argument, starting from the origins of the Convergence Movement in the 1950s through to the founding of the first convergence communions, including the CEEC, in the 1990s. Next, convergence theology is briefly introduced to give the reader a taste of the three streams of 'evangelical', 'sacramental', and 'charismatic' before

[846] David Crowder Band, 'O Praise Him', 2003.

experiencing a further unpacking of the three streams in Chapters Four, Five, and Six, respectively. Following that, I provide an overview of literature on the Convergence Movement and convergence regarding congregational musicking into three eras: foundational, growth, and multiplication. From this compilation, I discovered that foundational era writings generally focus more on form and function rather that specific congregational musicking practices, growth era writings include more discussion of congregational musicking, and the types of music used in congregations, and multiplication era writings are slightly more specific, even discussing the placement of congregational musicking within a service and mentioning at least one song by name. In all eras, there are still references to 'worship' as the implied time of congregational musicking, à la Bruns, with little to no explicit reference to music or congregational musicking. Finally, I gave a history of the CEEC, tracing the influence of foundational era writings, discussing the significance of growth era gatherings, and revealing the maturity of multiplication era practices regarding congregational musicking in the CEEC-USA.

I lay the groundwork for my methodology and offer up data from the semi-structured interviews in Chapter Two. In the first section (methodology) I describe my philosophical approach, modelled after Creswell and Poth's four 'philosophical assumptions' – 'ontological; epistemological; axiological; and methodological'[847] – and 'bounded' case study methodology, which Creswell and Poth describe as 'meaning that it can be defined or described within certain parameters'[848]. I give my six parameters of my bounded case study, including requirements for canonical residency, the roles of interviewees, and the number of livestreamed services observed from each congregation and in what timeframe. I describe issues I experienced when conducting the research, from scheduling delays to technology

[847] Creswell and Poth, p. 20.
[848] Ibid., p. 96-97.

issues, followed by discussing the manner of review, compilation, examination of the data, and final caveats. The interview data supports my argument regarding the CEEC-USA treating its congregational musicking as an embodied theology of convergence, unpacking the data from the two rounds of semi-structured interviews with its senior pastors, worship leaders, and congregants from St George, St Joseph, and St Raphael. The first round of interview questions asked interviewees to reflect on 'their experiences with music, worship, theology, and technology';[849] the second round of questions asked interviewees to reflect deeper on ideas around congregational musicking.

Descriptions of four consecutive Sundays of livestreamed services from February 2023 for each of the three congregations and give more detailed descriptions of the services from a single Sunday of services on 12 February 2023 are the foci of Chapter Three. These observations connect to themes related to convergence and congregational musicking from the interview data of Chapter Two. One of the major contributions of Chapter Three to the argument is the descriptions of the respective congregational musicking 'voices' of the three congregations and how they can blend, just as a choirmaster would direct and assist their choir to blend their voices so well that their individuality is superseded – yet not negated – by harmony, so too, the congregational musicking voices of St Gregory, St Joseph, and St Raphael are complementary.

The task of Chapter Four is redefining the term 'evangelical' as pertains to convergence as congregational musicking in the CEEC-USA, supporting the redefining with evidence from Chapters Two and Three. I argue the evangelical stream of convergence embodied in the CEEC-USA is constructed of three themes: authenticity, sacramentality, and formation. The evidence of these themes is supported by the testimonies of interviewees from this study. Authenticity was not only seen by musicians, scholars, and interviewees as a

[849] SEE APPENDIX A: Sample Interview Questions.

desirous quality in congregational musicking, but Porter states that authenticity 'has evolved into one of the major categories through which worship music is understood'.[850] Indeed, Porter's reassessment of authenticity comes with a '[move] toward self-expression as the primary locus of authenticity, a reflection of broader cultural processes at work in society more generally',[851] and Reagan points out that authenticity is a 'constructed language',[852] one that is multifaceted and – in the realm of congregational musicking – a collaborative effort among clergy, worship leaders, musicians, and lay people, which was supported by interviewees testimony. Sacramentality – Irwin's 'worldview', 'a prism, a theological lens'[853] – is how experiences with God are understood, especially regarding revelation and transcendence, which was declared to have an 'animating role in the life of the church'.[854] The primacy of the animating role, a combination of revelation and transcendence, was chiefly experienced and embodied by the interviewees as congregational musicking; this was especially true as interviewees recalled past experiences of revelation and transcendence during congregational musicking, as if the interviewees were back in that moment, reliving the encounters in real-time. The definition of sacraments as 'outward signs of inward graces' supports my argument as an authentic evangelical sacramentality in convergence congregational musicking is a mediated experience wherein things created and manufactured (outward signs) by humans and God are harnessed for the active expression of the gospel. This active expression of the gospel is unto salvation, sanctification/*theosis*, and ongoing *metanoia* (inward graces), the results of which are a revelatory, transcendent sacramentality as God and humanity dialogue. Formation was seen in two primary ways by the interviewees, all of which fit within the redefined convergence version of evangelical. First is the ability of

[850] Porter, p. 74.
[851] Ibid., p. 75.
[852] Reagan, p. 192.
[853] Irwin, p. 210.
[854] Smith, p. 52.

congregational musicking to form our theology and thoughts, thus the lyrical and theological content holds some significance. Second is the ability of congregational musicking to mould and shape a congregation as they musicking together. Both ideas were especially important when interviewees would mention younger generations and those new to the Christian faith.

Continuing the work of redefining terms, Chapter Five wrestles with the term 'sacramental' as pertains to convergence as congregational musicking in the CEEC-USA, supporting the redefining with evidence from Chapters Two and Three. I argue that the sacramental stream of convergence embodied in the CEEC-USA is constructed of four themes: 'the religious dimension'; [855] 'the arena of everyday life'; [856] what I call 'Smith's Progression'; and community culture. The evidence of these themes is supported by the testimonies of interviewees from this study. With assistance from Foster, Metropolitan Kallistos, and Irwin, I establish the term sacramental goes beyond the two, seven, or ten sacraments – the sacred ceremonies or actions of the Church – and sacramentals – 'the many other actions [and objects] in the Church which also possess a sacramental character'[857] – and into the realm of 'holy mystery…something unfathomable, something so extraordinary and overwhelming that we can never fully comprehend it'.[858] 'The religious dimension', the theme most frequently associated with the sacramental stream by sources and interviewees, 'is most fully expressed in our corporate worship', says Foster, as the gathered Church harnesses 'the physical and the material to express and manifest the spiritual'.[859] Interviewees confirmed that congregational musicking was part of the sacramental actions – the manifestation of the spiritual through physical and material means – of their respective congregations that dovetailed into the sacraments, most notably the Eucharist, which they

[855] Foster, p. 261.
[856] Ibid.
[857] Ware, 1993, p. 276.
[858] Irwin. p. 11.
[859] Foster, p. 261.

remark is better when done together as the Body of Christ. 'The arena of everyday life' is the living out of one's faith 'Monday through Saturday', i.e., beyond the walls of the local church and into 'our marriages and homes and families', 'our work', and 'society at large'.[860] Interviewees and academic and devotional sources alike note that the religious dimensions must reside in everyday life for the sacramental stream to be fully efficacious; thus, interviewees stories of congregational musicking accompanying them throughout the week harmonise with Berger's point of the need to recognise the 'realm of popular devotional practices', including congregational and devotional musicking, 'as the everyday practices of "lived religion"'.[861] 'Smith's Progression' of 'creation', 'incarnation', and 'formation…provide us with a powerful basis for recognizing [*sic*] that God is revealed and God's grace is known through physical, material reality…'.[862] I argue that creation – both the object and the action – and creativity itself matter to God because God is creative and He created (both concepts are expressed in the Creation event), and His creation creates; congregational musicking has an 'inherent capability of being a manifestation of our blessed Lord's humanity',[863] which 'creates an atmosphere for the presence of God to draw us' (R2-E) and '[manifests] Him in a sacramental but intelligible manner to all who hear, and in an especial degree, to those who sing"'.[864] The incarnation focusses on the ability of the sacramental stream to 'meet us where we are' and lift us up from there, as it were. Healing and restoration were two sub-themes that stood out for interviewees as they experienced congregational musicking at their respective congregations, including the sacramental ability of congregational musicking to refresh, restore, and even calm their minds, emotions, and spirits. Formation is about being 'brought into fellowship and union with Christ.

[860] Ibid., p. 263-264.
[861] Berger, p. 9.
[862] Smith, p. 77.
[863] Formby quoted in Zon, p. 27.
[864] Ibid.

But…also…into the life of the church'.[865] Much like the formative aspect in the evangelical stream, interviewees felt strongly about the formative nature in the sacramental stream, wherein it was not only about them doing something but about something being done to and in them as they participated in congregational musicking. Finally, community culture is the context and, as such, congregational musicking must be studied in communities 'as it is practiced and lived within communities of faith and as those communities interact with the broader world',[866] hence this study. The interviewees affirmed Drake's statement that 'all theology and praxis is embedded in culture and always has been'[867] as they keyed in on the necessity to hand on the faith to future generations and share their 'theology and praxis' beyond their local congregation. Sacramental musicking is highly involved in the formation of congregations through their participation in God's act of Creation and the results thereof, and through their announcement and celebration of the Incarnation of Jesus and their own incarnation of the inspiration of the Holy Spirit.

Chapter Six reframes the term 'charismatic' as pertains to convergence as congregational musicking in the CEEC-USA, supported by evidence from Chapters Two and Three. I argue the charismatic stream of convergence theology embodied in the CEEC-USA is constructed of four themes: it is for all Christians, there is a call to unity, there is a call to mission, and the centrality of congregational musicking to charismatic stream. The evidence of these themes is supported by the testimonies of interviewees from this study. I establish the term charismatic is broader and more open for use by the Church catholic, rather than being the sole possession of congregations that were birthed from a Pentecostal denominational tradition: 'any group, church or movement that espouses this dynamic dimension of the Holy Spirit and His gifts may be called *charismatic*'.[868] This reframing opens the discussion of this

[865] Ware, 1995, p. 79.
[866] Porter, p. 3.
[867] Drake, p. 60.
[868] Hyatt, p. 2. Emphasis original.

chapter's four themes. The theme of the charismatic stream being 'for all Christians' is demonstrated by Smith and also his use of Galatians 5-6 – 'this diversity of calls to live in the Spirit assumes that this is the only way to live as a Christian and that this is what it means to live in community"[869] – which interviewees affirm, stating it is 'by the power of the Holy Spirit [that we are] being drawn into that participation, that, that we're invited into the life of God' (G2-P). The call to unity finds its roots in Acts 2 and is confirmed by an 'immediacy of the Spirit', which Smith points out has been '[the] gift of the various charismatic renewal movements of the last century', not only 'in the life of the [individual] Christian' but also 'in the life of the [whole] church'.[870] R2-E says we see this unity because the Holy Spirit 'touches every person' because 'we are…united with Christ [and the Church] by the Spirit'. The call to mission is the extension of the call to unity. It is the Great Commandment plus the Great Commission made manifest as 'part of our walk in the Spirit' and 'becom[ing] a witness to nonbelievers and an affirmation of hope to believers',[871] which some interviewees note even translates to the digital realm with livestream services. The centrality, characteristics, and role of congregational musicking round out the four themes. The centrality was clearly seen as it was very difficult for sources and interviewees to consider a charismatic worship service without congregational musicking as 'nearly all of the devotional practices within contemporary pentecostalism [*sic*] considered "worship" involve music making'.[872] The characteristics were described as 1) being 'expressive, celebratory, and passionate';[873] and 2) a strong '*use of a musical vocabulary drawn from popular music*'.[874] The roles of the charismatic stream in congregational musicking – which were clearly affirmed by sources and interviewees – are four-fold: an encounter of the *presence* of God,

[869] Smith, p. 97-98.
[870] Ibid., p. 99.
[871] Foster, p. 129.
[872] Ingalls, 2016, p. 4.
[873] You, p. 1.
[874] Ottaway, p. 54. Emphasis original.

freedom in God to worship via congregational musicking, *participation* by the people, and the *place* – both *in situ* and *in tempore* – 'of God's creative presence…action…relating'.[875] Above all, the charismatic stream's contribution to convergence as congregational musicking in the CEEC-USA is 'a theology of the Holy Spirit that will inform and infuse the life of the ordinary Christian'.[876]

The Argument

I have argued that the CEEC-USA treats its congregational musicking as an embodied theology of convergence. Drawing upon 1) data from semi-structured interviews with laypeople, clergy, worship leaders, musicians, and elders from three participating congregations; 2) observations of multiple services from three participating congregations: St Gregory, St Joseph, and St Raphael; and 3) research into the three primary streams of convergence – evangelical, sacramental, and charismatic – and their resulting expanded definitions, which are supported by points 1 and 2, I arrive at the following conclusions:

A) The interviewees, the three participant congregations, and the CEEC-USA embody the evangelical stream through congregational musicking as an authentic, gospel-centric sacramentality that is formational and transformative.

B) The interviewees, the three participant congregations, and the CEEC-USA embody the sacramental stream through congregational musicking as 'the religious dimension' expressed via their community's culture in the formation of congregations owing to their participation in creation and the results thereof, and through the announcement and celebration of the incarnation of Jesus and their own incarnation of the inspiration of the Holy Spirit in the 'the arena of everyday life'.

[875] Lord, p. 86-87, 90.
[876] Smith, p. 110, 117.

C) The interviewees, the three participant congregations, and the CEEC-USA embody the charismatic stream through congregational musicking as being an 'expressive, celebratory, and passionate[877] life for all Christians, manifested as a visible call to unity, and walked out through a call to mission, which is an encounter of the *presence* of God, *freedom* in God, and *participation* in the *place* of God that 'inform[s] and infuse[s] the life of the ordinary Christian'.[878]

Based upon Conclusions A, B, and C, we see that The Communion of Evangelical Episcopal Churches-Province USA does treat its congregational musicking as a theology of convergence. To further validate the embodiment of convergence via congregational musicking in the CEEC-USA, I present two additional experiences I had during the research process of this dissertation: an episcopal consecration and an interim pastorate.

Two Additional Experiences

This section, in which I recall two experiences alluded to in Chapter Three that help prove my argument, is meant to convey congregational musicking as an embodied theology of convergence in the CEEC-USA by demonstrating that this embodiment a) goes beyond the Sunday morning congregational gathering (episcopal consecration) and b) is corroborated by an unplanned five-month experience I had with another congregation in St Raphael's diocese (interim pastorate).

A CEEC-USA Episcopal Consecration

About midway through writing of this dissertation, I participated in the consecration of a new bishop for a CEEC-USA diocese. The service, led by the outgoing diocesan bishop and the

[877] You, p. 1.
[878] Smith, p. 110, 117.

rector of the diocesan cathedral, Holy Transfiguration,[879] was a 'Rite Four', Anglo-Catholic rite, utilising the four-fold movement of gathering, Word, Table/Eucharist, and sending; the consecration of the new bishop was located 'between' the movements of Word and the Eucharist. The music utilised during the service ran the gamut from an opening peal of carillon bells to modern settings of ancient texts and Reformation-Era hymns to praise and worship music of the past five decades. A few of the responses, including the Gospel acclamation, were also sung, but in a modern setting. The music was selected with intent, not just to include as much variety as possible, but to reflect the practices and ecclesiology of the CEEC-USA and the musicking voice of Holy Transfiguration. The service, while highly formal and liturgical in nature due to the element of episcopal consecration being added, still had moments that leaned heavily into the evangelical and charismatic streams, most notably during the times of the distribution of the Eucharist and the recessional. This is especially true of the ten-minute long time of the distribution of the Eucharist, during which the music team led through a medley of songs that told the story of redemption from the fall of humanity in the Garden of Eden through to the future hope in heaven.

The congregation and clergy, which included several ecumenical guests, had a variety of responses to the particular expression of the service's congregational musicking, however, it was clear that Holy Transfiguration's music team, in conjunction with the rector and outgoing bishop, had established what I describe as a 'musical typikon'[880] – a sort of 'rule of life' for congregational musicking specific to a Christian community, which fits Reagan's

[879] Name changed for anonymity.
[880] '*Typikon* is a Greek word that was adopted by the Holy Church of the East as the title of the book that describes the services, rituals (ordo) and the Eucharistic celebrations of the Church. The word, *Typikon*, comes from the Greek word *Typos* which means foundation, likeness, or law. The *Typikon* wasn't all the same through the ages in all the places. In the past, there were as many variations as there are churches and monasteries. This is because local rituals and situations influenced the addition or elimination of some parts of the services'. Demetri M. Khoury, trans., *The Book of the Typikon, Containing All the Rubrics and Ordinances of the Various Divine Services of the Holy Orthodox Church*, John W. Morris, ed., 2011, p. 1, https://www.agape-biblia.org/orthodoxy/typikon.pdf. Emphasis original.

idea of authenticity as a 'constructed language'[881] – for their congregation. All of us present that night were getting an insight to their embodiment of convergence as congregational musicking. Whilst this musical typikon varies from that found at St Gregory, St Joseph, and St Raphael, the practice of Holy Transfiguration reflects their own particular positioning, voice, and local congregational culture, which signifies their 'focus on the *relational* rather than merely the *rational*' in their perichoretic relationship with God[882] and their embodiment of convergence as congregational musicking; as Boosahda and Sly remind us, one of the 'common elements of convergence churches', is 'the blending in the practices of all three streams is evident, yet each church approaches convergence from different bases of emphasis'.[883] Furthermore, the congregational musicking of this episcopal consecration service had elements of Porter's authentic evangelical sacramentality,[884] Foster's 'specifically religious dimension' and 'arena of everyday life',[885] and, especially during the distribution of the Eucharist, displayed 'the spiritual world is *immediate* – very much real and very much at hand…'[886] as the congregation experienced 'freedom' as the people of God 'participat[ing]' in worship within the 'place', both *in situ* and *in tempore*, of God. Additionally, you can hear the familiar musicking 'voices' of St Gregory and St Joseph in the musicking voice of Holy Transfiguration, not unlike adult children who sound like their same-gendered parent, which is good considering Holy Transfiguration is the 'planting' church of St Gregory. When milling about at the reception following the consecration, I marvelled at the fact that I just unexpectedly experienced evidence supporting my argument for the treatment of congregational musicking as a theology of convergence, for which I literally had been given a front row seat without asking.

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[881] Reagan, p. 192.
[882] Daniel Chua, as quoted in Zon, 2021, p. 104. Emphasis original.
[883] Boosahda and Sly, 1992, p. 4-5.
[884] Foster, p. 219.
[885] Ibid., p. 261.
[886] Smith, p. 105. Emphasis original.

An Interim Pastorate

The second experience took place when I was asked to step in as the interim pastor of a nearby congregation in my diocese, St George[887], whilst their priest went on sabbatical from late October 2024 through March 2025. Granted, I had been at St George numerous times over the years, including for ordinations, funerals, baptisms, and annual gatherings of my religious order, as well as occasional pulpit supply and worship leader supply, yet I had never been there for more than two consecutive weekends. Over the course of almost five months – almost five times the length of my observations of livestreamed services from St Gregory, St Joseph, and St Raphael – St George and I journeyed from Ordinary Time to Advent to Christmas to Epiphany to Lent; not only did I preach and pastor through that span of time, but I also took a few turns leading congregational musicking. From that experience, I learned, that like their fellow CEEC-USA congregations, St George's voice is expressed through their musical typikon and has been fashioned over the fifty years of their congregation's existence. St George has taken up the task of utilising not only music from the eras listed in the musicological eras table from Chapter Three (routinely 3 eras in a given weekend), but have also set the opening collect prayer they use every week to music; composed an original setting of the corporate confession of sin; and adapted St Raphael's original setting of the 'Sanctus' and 'Mystery of the Faith' for their own usage (which I had to learn and sing after years of singing it the original way!). Their small music team of a bass player/vocalist, acoustic guitar/vocalist, and drummer, or sometimes just an acoustic guitar/vocalist – presently pulled from a roster of just four musicians, two of whom are multi-instrumentalists, two of whom are a married couple with four young children and trade off acoustic guitar/vocalist duties and children duties – was consistent in their sound, group chemistry, song selection, arrangements, and *shibboleth*.

[887] Name changed for anonymity.

Furthermore, St George is in the same diocese as St Raphael and bears its own musicking 'voice' yet anchors to St Raphael's musicking voice through using St Raphael's arrangements. Not unlike Ingalls's description of St Bartholomew Episcopal Church's 'worship style', which 'situates it within broader trends in evangelical and Episcopal worship and, for many worshipers at St. B's, sets it apart in important ways from both',[888] St George's musical typikon situates St George within the broader sphere of convergence worship and musicking, specifically that of the CEEC-USA, which 'sets it apart' from its sibling congregations, but does not intentionally distance itself from them. Although my experience at St George happened too late in the research phase for them to be included as a participant congregation, I would be remiss if I did not share this experience because, for the second time in as many years, I unexpectedly experienced evidence supporting my argument regarding the CEEC-USA treating its congregational musicking as a theology of convergence; this time I not only had a another literal front row seat without asking, I was also immersed in the planning and the song selection; presiding over the liturgy and celebrating the Eucharist; sitting in the seats and singing, sitting in on acoustic guitar and harmony vocals, and leading congregational musicking on acoustic guitar and vocals. I was part of St George's embodiment of convergence as congregational musicking. What more could a researcher ask?

A Bishop-Musicologist's Perspective

In the 2010 movie *RED*, ex-CIA operative Frank Moses and his fellow retired operatives are the targets of a decades-old cover-up headed by a private security contractor, who is using current CIA agents to do his dirty work. One such agent – acting as the tip of the spear in the manhunt for Moses and his associates – is a young, ambitious man named William Cooper, who receives a phone call from Moses partway through the film as Moses is attempting to

[888] Ingalls, 2018, p. 127.

ferret out Cooper and the CIA to figure out why they are being hunted. As Cooper is told to prolong his conversation with Moses to complete a phone trace, and the intensity of the scene builds with the phone trace coming close to completion, Moses delivers a potentially forgettable line of dialogue that has resonated with me since I saw the movie: 'Here's the thing Cooper: with age comes a certain perspective'.[889]

I began my journey in the Convergence Movement at the age of twenty-four, which proved to be a pivotal time in my life. From the fall of 2003 to the fall of 2004, my home congregation transitioned into the CEEC-USA with my senior pastor becoming the bishop of a newly-minted diocese; my father-in-law, both of my wife's grandmothers, and my great-uncle passed away; and my mother was diagnosed with breast cancer. During this time, I, following the leading of the Holy Spirit and with the support of my wife, quit my full-time job at a restaurant to go back to school full-time to finish up a second major – philosophy & religion – and apply for admission to study for holy orders. I decided to write my senior thesis paper on convergence. I gathered bits and pieces from nascent websites, scrounged up minimal documentation, and even was able to interview Archbishop Wayne Boosahda in person for about fifteen minutes. As I finished writing the body of this current dissertation, I happened upon that senior thesis paper. I read it and Frank Moses's words echoed for me once more, 'With age comes a certain perspective'.

At time of writing this dissertation the CEEC is about to celebrate its thirtieth anniversary;[890] the founders – Archbishop Michael and Bishop Beth Owen, Archbishop Wayne Boosahda, and Archbishop Robert Wise – are still working within the leadership of the CEEC, especially CEEC-USA. As time has passed, they have gained 'a certain perspective' on the Convergence Movement and the CEEC/CEEC-USA. At this moment,

[889] IMDb, 'Red Quotes', https://m.imdb.com/title/tt1245526/quotes/, Accessed April 5, 2025.
[890] October 7-10, 2025, in Hutchinson, Kansas, USA.

over twenty years down the road in my journey with convergence and the CEEC-USA and now very solidly in my mid-forties, I, too, have 'a certain perspective' on the Convergence Movement and the CEEC/CEEC-USA. I have watched the CEEC grow and shrink in numbers; I have heard it converse and celebrate with Church and world leaders and get stuck in with people who have been marginalised, cast out, and shunned; above all, I have experienced the CEEC mature and discover who it is and who it is called to be in the tapestry that makes up God's one holy, catholic, and apostolic Church, and myself along with it. Well past my honeymoon period with my communion, I have asked questions of it, I have challenged it, I have spoken out against things with which I do not agree; but I have also humbly served its sacraments, attempted to nurture its people, and now – as a bishop since 2016 – shepherded and defended it, and the whole Church, to the best of my abilities. Thus, the argument driving this dissertation, that the CEEC-USA treats its congregational musicking as an embodied theology of convergence, is not merely an academic exercise: it is also a matter of pastoral care and episcopal understanding. When I was consecrated as a bishop, I was asked the following question as part of the 'examination' during my consecration service: 'As a chief priest and pastor, will you encourage and support all baptized [*sic*] people in their gifts and ministries, nourish them from the riches of God's grace, pray for them without ceasing, and celebrate with them the sacraments of our redemption?', to which I responded, 'I will, in the name of Christ, the Shepherd and Bishop of our souls'.[891] This affirmation has guided my work as a bishop and musicologist.

As a bishop, it has been my duty and privilege to encourage the people and congregations under my oversight to embrace the voice particular to their context and unite it to that of the CEEC-USA, especially where matters of liturgy and congregational musicking

[891] The Episcopal Church, *The Book of Common Prayer*, rev. 1979, New York: The Church Hymnal Corporation, 1979, p. 518.

are concerned. This has been part of my work throughout my episcopacy, and especially since commencing the research for this dissertation. As a musicologist, composer, and audio engineer, I have worked with college and university students, congregation members, clergy, community members, and complete strangers to help them find their musical 'voice' (Ingalls) – whether through their own physical voice, their instrument, and/or their compositions – and bind that to larger musical traditions, wherein they may find others with similar voices. The ability to introduce students to new musical eras and traditions via general education Music Appreciation courses, playing recordings of music from bygone eras, teaching private instrument lessons, and simply sitting in community listening to music whilst drinking coffee have proved to be invaluable means to 'encourage and support all…people in their gifts'.

In both cases, Titon's words from the Introduction of this dissertation regarding the work of ethnography in the context of theological research come ringing back: 'But the scholar interested in what…hymns sound like in ecclesiastical performance, how and why they are sung, what they mean, and how they affect the singers would find ethnographic methods invaluable'.[892] Part of the work done throughout this dissertation has been to help me, and by extension, the participating congregations, ascertain 'the systematic description of the culture, or some aspect of the culture, of [the] social group' known as the CEEC-USA.[893] The descriptions of the life and congregational musicking of the 'Young Sage' (St Gregory), the 'People at the Crossroads' (St Joseph), and those 'Standing in the Present, Celebrating the Past, Calling Forth the Future' (St Raphael) offer such insights. Future possibilities for this research could include working with other congregations within the CEEC-USA via ethnographic methods to help them discover their voice with regards to congregational musicking.

[892] Titon, p. 64.
[893] Ibid.

I return to Zon's words regarding 'the potentially treacherous disciplinary waters between the rock of science (musicology) and the hard place of religion (theology)'.[894] This dissertation's research wades into that confluence of interdisciplinary waters, at times struggling against the current, which aligns with a statement made regarding the intentionality of the CEEC-USA to sit within the confluence – at times, within the tension – of not only the three prominent streams or traditions of the Church, but also the musicking traditions they represent. Additionally, I felt the interdisciplinary tension when attempting to just read, listen to, or see congregational musicking purely from a bishop's perspective or purely from a musicologist's perspective; for me, it is a both/and. As I drafted this dissertation's outline, I remembered a favourite praise and worship song, the lyrics of which have accompanied the chapter titles of this dissertation, including this one: 'O Praise Him' by David Crowder Band. For me, the simple answer to the dissertation's 'why' question is the title of this conclusion: 'All this for a King'.[895] It is all for God, full stop. No further explanation necessary, right? As that answer will not satisfy many, I offer a longer explanation.

If Christians claim that an 'ineffable, inconceivable, invisible, incomprehensible'[896] God can only be 'properly' worshiped in one tradition or stream, then we have missed the mark, thinking that God must conform to our image and not the other way around; as mentioned earlier, the worship of God is more than the possession of one group of people in the Church. St Peter himself, when he crossed the threshold into the house of the God-fearing Gentile centurion Cornelius, 'opened his mouth, and said, "Of a truth I perceive that God is no respecter of persons: But in every nation he that feareth him, and worketh righteousness, is accepted with him'.[897] As I have demonstrated, pulling together the three major streams – and

[894] Zon, p. 104.
[895] David Crowder Band, 2003.
[896] From the Divine Liturgy of St John Chrysostom.
[897] Acts 10:34-35, King James Version, Public Domain.

the rest that were not explored during this dissertation – to worship God is a fuller expression of the Body of Christ. Yet, for a congregation to move into a convergence expression takes more than just musical talent, more than just theological knowledge, and more than just an appreciation of ecumenism and things 'ancient': it requires a desire to get stuck into the work of the unity of the Church – with all its clashes and discordant sounds – to bring all the disparate voices into focus and harmony, and find a congregation's 'voice'; in the case of this dissertation, its musicking voice. I believe that desire, work, and searching to find a congregation's, diocese's, and communion's respective voices will bring – to recall Florovsky's point in the opening sentence of the dissertation – greater 'fulness', a 'catholic integrity', and 'more freedom' to the voice of the Church catholic.[898]

A heart for unity from within diversity is what undergirds convergence. There truly is 'more that unites us than divides us': 'It is the underlying theme which has surfaced so often for those who have been on this journey: The coming-together of the various streams of Christianity into the one river of the Church'.[899] May we seek to wade into the confluence of the great congregational musicking streams – even if they lead us into 'potentially treacherous disciplinary waters'[900] – so as to more fully praise our God in thought, word, and deed, and, especially for this dissertation, in congregational musicking.

O how infinitely sweet,
This great love that has redeemed,
As one we sing,
O praise Him…[901]

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[898] Georges Florovsky, 'The Catholicity of the Church', in *Collected Works of Georges Florovsky, Vol. 1: Bible, Church, Tradition*, Büchervertriebsanstalt, Vaduz, Europa, 1987, p. 50.
[899] Mackey, 2018, p. 8.
[900] Zon, p. 104.
[901] David Crowder Band, 2003.

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APPENDIX A: SAMPLE INTERVIEW QUESTIONS

Ryan Mackey PhD Dissertation Sample Interview Questions

As part of the research for my dissertation, I will be conducting semi-structured interviews with members of three congregations regarding their experiences with music, worship, theology, and technology. As they are semi-structured interviews, there is quite a bit of room for organic conversation. Here are some of the questions I have considered using:

1. Tell me about your story with congregational music and worship.
2. What is it about singing and making music together that is valuable in your experience(s) of congregational music?
3. How does God make Himself present in/through the music?
4. How do you feel when you worship through song in church?
5. How would you describe your local congregation? How would you describe the aesthetic or 'feel' of your weekly congregational worship services?
6. What genre(s) or style(s) of congregational church music are used most frequently by your local congregation? Please feel free to include the names of songs, composers, songwriters, bands, churches, and/or artists.
7. Name three songs (regardless of how old/new they are) that have been used for times of congregational worship in your local congregation within the past few years which have been meaningful to you. What do these songs mean to you?
8. What significant occasions in church can you think of that worshipping through song played a part in? How did worshipping through song affect those occasions?
9. What difference, if any, do you feel when worshipping through song in church versus worshipping with the same songs away from church, such as at home/in the car or during a livestreamed/pre-recorded service?
10. How do you feel if you can't sing together with people in church?
11. What do you think is the importance or significance of participating in congregational musical worship?
12. What are your expectations of the songs used in congregational worship at your local congregation?

This is not a definitive or final list.

Ryan Mackey
000902043
PhD Dissertation
Additional Interview Questions for Ethics Review
13 June 2024

The following questions are being submitted for Ethics approval in addition to the original questions approved on 26 March 2022:

1. How do you describe your role in your home church?

2. What kinds of music-making did you encounter in your previous denomination or church prior to coming to your current home church?

3. What kinds of music-making are you encountering now in your present church?

4. What are the similarities/differences between music-making in your current home church compared to what you experienced before?

5. What are the various musical choices being made in your home church, who makes them, and how?

6. (What activities do you observe during services?)

7. May I (the researcher) have your permission to list your role in your home church alongside your anonymised code when talking about the research (i.e., I-T7, layperson)?

Privacy Notice

PART 1 – GENERIC PRIVACY NOTICE

Durham University has a responsibility under data protection legislation to provide individuals with information about how we process their personal data. We do this in a number of ways, one of which is the publication of privacy notices. Organisations variously call them a privacy statement, a fair processing notice or a privacy policy.

To ensure that we process your personal data fairly and lawfully we are required to inform you:

- Why we collect your data
- How it will be used
- Who it will be shared with

We will also explain what rights you have to control how we use your information and how to inform us about your wishes. Durham University will make the Privacy Notice available via the website and at the point we request personal data.

Our privacy notices comprise two parts – a generic part (ie common to all of our privacy notices) and a part tailored to the specific processing activity being undertaken.

Data Controller

The Data Controller is Durham University. If you would like more information about how the University uses your personal data, please see the University's Information Governance webpages or contact Information Governance Unit:

Telephone: (0191 33) 46246 or 46103

E-mail: information.governance@durham.ac.uk

Information Governance Unit also coordinate response to individuals asserting their rights under the legislation. Please contact the Unit in the first instance.

Data Protection Officer

The Data Protection Officer is responsible for advising the University on compliance with Data Protection legislation and monitoring its performance against it. If you have any

concerns regarding the way in which the University is processing your personal data, please contact the Data Protection Officer:

Jennifer Sewel

University Secretary

Telephone: (0191 33) 46144

E-mail: university.secretary@durham.ac.uk

Your rights in relation to your personal data

Privacy notices and/or consent

You have the right to be provided with information about how and why we process your personal data. Where you have the choice to determine how your personal data will be used, we will ask you for consent. Where you do not have a choice (for example, where we have a legal obligation to process the personal data), we will provide you with a privacy notice. A privacy notice is a verbal or written statement that explains how we use personal data.

Whenever you give your consent for the processing of your personal data, you receive the right to withdraw that consent at any time. Where withdrawal of consent will have an impact on the services we are able to provide, this will be explained to you, so that you can determine whether it is the right decision for you.

Accessing your personal data

You have the right to be told whether we are processing your personal data and, if so, to be given a copy of it. This is known as the right of subject access. You can find out more about this right on the University's Subject Access Requests webpage.

Right to rectification

If you believe that personal data we hold about you is inaccurate, please contact us and we will investigate. You can also request that we complete any incomplete data.

Once we have determined what we are going to do, we will contact you to let you know.

Right to erasure

You can ask us to erase your personal data in any of the following circumstances:

- We no longer need the personal data for the purpose it was originally collected
- You withdraw your consent and there is no other legal basis for the processing
- You object to the processing and there are no overriding legitimate grounds for the processing
- The personal data have been unlawfully processed
- The personal data have to be erased for compliance with a legal obligation
- The personal data have been collected in relation to the offer of information society services (information society services are online services such as banking or social media sites).

Once we have determined whether we will erase the personal data, we will contact you to let you know.

Right to restriction of processing

You can ask us to restrict the processing of your personal data in the following circumstances:

- You believe that the data is inaccurate and you want us to restrict processing until we determine whether it is indeed inaccurate
- The processing is unlawful and you want us to restrict processing rather than erase it
- We no longer need the data for the purpose we originally collected it but you need it in order to establish, exercise or defend a legal claim and
- You have objected to the processing and you want us to restrict processing until we determine whether our legitimate interests in processing the data override your objection.

Once we have determined how we propose to restrict processing of the data, we will contact you to discuss and, where possible, agree this with you.

Retention

The University keeps personal data for as long as it is needed for the purpose for which it was originally collected. Most of these time periods are set out in the University Records Retention Schedule.

Making a complaint

If you are unsatisfied with the way in which we process your personal data, we ask that you let us know so that we can try and put things right. If we are not able to resolve issues

to your satisfaction, you can refer the matter to the Information Commissioner's Office (ICO). The ICO can be contacted at:

Information Commissioner's Office Wycliffe House Water Lane Wilmslow Cheshire SK9 5AF

Telephone: 0303 123 1113

Website: Information Commissioner's Office

PART 2 – TAILORED PRIVACY NOTICE

This section of the Privacy Notice provides you with the privacy information that you need to know before you provide personal data to the University for the particular purpose(s) stated below.

Project Title: 'As One We Sing…': Convergence and Music in The Communion of Evangelical Episcopal Churches

Type(s) of personal data collected and held by the researcher and method of collection:

The personal data collected for this project will include:

- Your name on a consent form.
- Your signature on a consent form.

Lawful Basis

- Under data protection legislation, we need to tell you the lawful basis we are relying on to process your data. The lawful basis we are relying on is public task: the processing is necessary for an activity being carried out as part of the University's public task, which is defined as teaching, learning and research.
- For further information see https://durham.ac.uk/research.innovation/governance/ethics/governance/dp/legalbasis/

How personal data is stored:

Personal data will be stored on a password-protected computer and hard drive. Any hard copies will be securely stored by the primary investigator in a lockable location. The primary investigator and their supervisor(s) will have access to the data.

How personal data is processed:

The data collected will be analysed in conjunction with the primary investigator's dissertation project. The data will be collated for use in the dissertation. After the completion of the project the data will be held and stored in accordance with university policies. After successful completion of the dissertation, the personal data will be stored in a digital, password-protected file and any hard copies will be destroyed.

Withdrawal of data

Participation in this study is entirely voluntary. Your decision to participate will not affect your future relations with the university and/or the primary investigator of this thesis. If you agree to participate in this study, you are free to withdraw from the study at any time without penalty.

Who the primary investigator shares personal data with:

- The primary investigator will share the personal data with their supervisor(s) as necessary.
- The only personal data with the potential to be used in publications or other project outputs will be that which is gathered on the survey. All permissions are covered in the consent form.
- Data gathered for the purposes of this research may travel with the primary investigator outside the UK/EU for the purposes of further research and writing.

Please be aware that if you disclose information which indicates the potential for serious and immediate harm to yourself or others, the research team may be obliged to breach confidentiality and report this to relevant authorities. This includes disclosure of child protection offences such as the physical or sexual abuse of minors, the physical abuse of vulnerable adults, money laundering, or other crimes covered by prevention of terrorism legislation. Where you disclose behaviour (by yourself or others) that is potentially illegal but does not present serious and immediate danger to others, the researcher will, where appropriate, signpost you to relevant services, but the information you provide will be kept confidential (unless you explicitly request otherwise).

How long personal data is held by the primary investigator:

We will hold personal data until the successful complete of the dissertation project, after which time any hard copies will be destroyed and digital copies will be placed in a password-protected digital file and stored.

How to object to the processing of your personal data for this project:

If you have any concerns regarding the processing of your personal data, or you wish to withdraw your data from the project, contact the primary investigator or supervisor listed below.

Further information:

Primary investigator: Rt Revd Ryan Mackey, ryan.d.mackey@durham.ac.uk

Supervisor: Prof Bennett Zon, bennett.zon@durham.ac.uk

APPENDIX C: INFORMED CONSENT FORM

Durham University

INFORMED CONSENT FORM

Study Title: 'As One We Sing…': Convergence and Music in The Communion of Evangelical Episcopal Churches

Researcher(s): Ryan Mackey

	Please initial box
1. I confirm that I have read and understand the information sheet dated 10/12/21, v1 for the above project	
2. I have had the opportunity to consider the information and ask any questions	
3. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason	
4. I agree to take part in the above project	
5. I have been informed about how the data will be used and stored	

Participant

Name	Signature	Date
.....	.....	.....

Researcher

Name	Signature	Date
.....	.....	.....

APPENDIX D: DISSERTATION INFORMATION SHEET

Mackey PhD Dissertation Participant Information Sheet (10/12/21, v1)

Project title: 'As One We Sing...': Convergence and Music in The Communion of Evangelical Episcopal Churches

Researcher(s): The Rt. Revd. Ryan Mackey
Department: Music Department
Contact details: ryan.d.mackey@durham.ac.uk
Lead supervisor name: Professor Bennett Zon
Lead supervisor contact details: bennett.zon@durham.ac.uk

You are invited to take part in a study that I am conducting as part of the research for my PhD Thesis at Durham University.

This study has received ethical approval from the Music Department Ethics Committee of Durham University.

Credentials and experience of the primary researcher:
- Church musician and worship leader since 1995
- Songwriter/composer of modern praise and worship music and devotional music
- Clergyman since 2006 (Deacon, 2006; Priest, 2006; Canon, 2014; Auxiliary Bishop, 2016)
- Instructor/Lecturer of Music and Ministry & Theology since 2006 (Central Christian College of Kansas; McPherson College; New York Theological Seminary)
- Master of Arts in Christian Ministry (Friends University, 2009; Leroy Brightup Outstanding MACM Student Award); Master of Music in History/Literature (Wichita State University, 2015); Master of Arts in Musicology: Music Theology (Durham University, 2021; Distinction)
-Has presented at conferences related to humanities & the arts, religion, theology in the US and the UK

Before you decide whether to agree to take part it is important for you to understand the purpose of the research and what is involved as a participant. Please read the following information carefully. Please get in contact if there is anything that is not clear or if you would like more information.

The rights and responsibilities of anyone taking part in Durham University research are set out in our 'Participants Charter':
https://www.dur.ac.uk/research.innovation/governance/ethics/considerations/people/charter/

What is the purpose of the study?
This thesis explores musical liveness in three American churches of the Communion of Evangelical Episcopal Churches, an international denomination rooted in both historic Anglicanism and the charismatic church. It tracks changes in musical participation from the beginning of the pandemic to the present, especially when the

size and type of gatherings fluctuated, with the aim of discovering how a denomination rooted in two incarnational traditions of Christianity maintains that sense of connection through their times of corporate musicking, even in an increasingly technologically-mediated society. The interviews will be completed before the end of May 2022. The resulting dissertation will be completed by September 2023.

Why have I been invited to take part?
You have been invited to participate because of your involvement within the worshipping life of your church.

Do I have to take part?
Your participation is voluntary, and you do not have to agree to take part. If you do agree to take part, you can withdraw at any time, without giving a reason.

What will happen to me if I take part?
If you agree to take part in the study, you will be interviewed as part of a group. The interview should take less than 90 minutes to complete. You may refuse to answer any questions you do not wish to answer. There are no incentives or reimbursement for taking part.

Are there any potential risks involved?
There are no anticipated risks associated with participating in this study. There is a requirement of time to answer the questionnaire. If you feel uncomfortable with a question, you don't need to answer it.

The benefits of this dissertation will be an increased awareness of the use of technology in music used in modern praise and worship/devotional settings.

Will my data be kept confidential?
All information obtained during the study will be kept confidential. If the data is published it will be entirely anonymous and will not be identifiable as yours.

Full details are included in the accompanying Privacy Notice.

What will happen to the results of the project?
The results will be utilized as part of the researcher's dissertation. It is possible the researcher may utilize the resulting dissertation to inform publications, reports, and/or presentations. No personal data will be shared, however anonymised (i.e. not identifiable) data may be used in publications, reports, presentations, web pages and other research outputs. At the end of the project, anonymised data may be archived and shared with others for legitimate research purposes.

All research data and records needed to validate the research findings will be stored for 10 years after the end of the dissertation.

Durham University is committed to sharing the results of its world-class research for public benefit. As part of this commitment the University has established an online repository for all Durham University Higher Degree theses which provides access to the full text of freely available theses. The study in which you are invited to participate will be written up as a thesis. On successful submission of the thesis, it will be deposited both in print and online in the University archives, to facilitate its use in future research. The thesis will be published open access.

Who do I contact if I have any questions or concerns about this study?
If you have any further questions or concerns about this study, please speak to the researcher or their supervisor. If you remain unhappy or wish to make a formal complaint, please submit a complaint via the University's Complaints Process.

Thank you for reading this information and considering taking part in this study!