

Chapter 4

CHURCH MUSIC AS CULTURAL AND INTER-CULTURAL MUSIC

There will indeed be tension between Christianity and any culture (if the Christian message is not watered down and domesticated too much by economic or political interests), but there will also be gifts that every culture can bring to the understanding of Christianity, just as Christianity has the gift of the good news of God's love for every culture.

(Holt 1993:121)

1. INTRODUCTION

In order to understand church singing by a given congregation in a given liturgical context as a means of expression of their local spirituality, one will have to examine the meaning and influence of culture. Every congregation worships in a certain cultural and cultural-liturgical context. The cultural context includes religion, politics, economics, social structures, values, rituals, *et cetera*. What is the relationship between church singing and culture? What is the relationship between singing in the local church and the local culture of that congregation? What influence does culture have on singing in church? On the other side, what influence does singing have on culture? (cf. Barnard 2002b:15). It is assumed that church singing, as part of liturgy, is closely related to the culture of the local congregation; something that has often been denied for many centuries. Van der Walt (1997:4) concludes that "there is not one aspect of human life which is not touched by culture." In that sense, **church singing is always cultural church singing and closely related to the culture** of a given community. Van Wyk (1985:126-126) concludes that **church singing is in a continuous tension between Scripture on the one hand and culture on the other**. Scott (2000:1, cf. Smit 2007:253) formulates it well: "But in every language group, within every culture, there is a unique music language, as different from the music of other cultures as their spoken language is different. And within each culture there are many different music styles." This chapter will try to understand the dynamics of culture and its influence on the local church, especially on church singing.

2. DEFINING CULTURE

Culture, from the Latin *cultura* (*colere*, meaning "to cultivate"), in its earliest and widest sense, means to rule and subdue the earth (Smit 2007:14). All man's activities and labour are thus included in the term *culture* (Gen 1:27-28). Strydom (1994:214, cf. Van der Walt 1999a:1, Van der Walt 1986:186) states: "Om mens te wees, is dus om met al die moontlikhede wat God in die skepping gelê het, skeppend, produktief om te gaan - dus om kultureel aktief te wees." Smit (2007:14,54) also uses culture in the widest sense as referring to all activities of man (see Smit 2007:21-55 for a detailed study on culture in Scripture). Van der Walt (1999a:68) argues that life has fourteen dimensions ("n godsdienstige (of kultiese), 'n etiese (of morele), 'n juridiese, estetiese, ekonomiese, sosiale, linguale (of talige), tegniese, logiese, psigiese (of emosionele), biotiese, fisiese, ruimtelike en aritmetiese (of getalsmatige)") and concludes that culture has the same variety, thus all dimensions of life. Strydom (1994:214), in following Hoendertaal, condemns the exclusive use of culture where "slegs daardie menslike skeppingsvorme word tot kultuur verhef wat bedoel is vir die ingewydes, die uitgelesenes, die 'gekultiveerdes'".

Although one must agree to the earliest and widest understanding of culture (as indicated above), one must also admit that culture is an umbrella term with a variety of meanings and perspectives. Already in 1952, Alfred Kroeber and Clyde Kluckhohn compiled a list of 164 definitions of "culture" in their publication *Culture: A Critical Review of Concepts and Definitions* (<http://en.wikipedia.org/wiki/Culture>, 5 Sept 2009; cf. Oh 2004:131), indicating the complexities in understanding the term *culture*. Smit (2007:17) rightly states that "in sy kultuurtaak kom die mens ook in kontak met sy medemens. Dit lei tot die ontwikkeling van 'n bepaalde beskawingstoestand wanneer die mens poog om lewe onderling te bewaar, gemeenskap op te soek en instellings te verbeter." Culture is thus more than cultivating the earth; it includes relationships with the self, others, the environment and God (cf. Van der Walt 1997:18). In this regard Drane (2000:2) notes that "culture is about the way people live and relate to each other." Oh (2004:133) remarks that human beings are born "cultureless" but retain culture through a process of acquiring or learning; this process being called "enculturation", and explains that "enculturation embraces the learning of all aspects of culture, including technology, art, and religion..."

Abbott (1998:7-8) gives the general definition of culture as "the 'way of life' of a society" and notes that interpretive theories see it as "the shared meanings and symbols which people use to convey meaning". As such, culture could include speaking the same languages, doing the same job, listening to the same kind of music, being part of the same social class

or living in a certain area. Societies can also develop their own symbols, which could include badges, clothing, tattoos, jewelry, *et cetera*. Abbott (1998:8) also mentions the role of shared symbols, like wearing black at a funeral or the wearing of wedding rings.

The great variety of meanings and definitions could be boiled down to three groups of meaning. Wikipedia (<http://en.wikipedia.org/wiki/Culture>, 5 Sept 2009) states that the word *culture* is most commonly used in three basic senses:

- 1) excellence of taste in the fine arts and humanities, also known as high culture
- 2) an integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for symbolic thought and social learning
- 3) the set of shared attitudes, values, goals, and practices that characterizes an institution, organization or group.

Van Nieuwenhuijze (1995:36,37, cf. Abbott 1998:13) describes the two ways of thinking about culture as culture being the icing on the cake of life (high culture) or culture being the framework of thought and conduct. Often the word or term culture is used in its narrowest sense (high culture), indicating a culture or even taste superior to others (the icing). Western culture was often seen as superior to all other cultures, especially African culture or Primitive cultures. Smit (2007:241) remarks in regards of Western culture: “Groot prestasies in die wetenskap, tegnologie, kultuur en filosofie het selfs die eeue-oue en komplekse kulture van die Islam, Indië, China en Japan op die agtergrond geskuif.” Strydom (1994:214) condemns the exclusive use of culture as in (1) above. **In this study the emphasis will be on a combination of (2) and (3) and the term culture will be used in this regard.** When referring to (1), the term *high culture* will be used. It is interesting that Barth (according to his son) thought of culture as “the very acme, the summit of human possibilities for which we yearn, which we can never define, which occurs in a great work of art, or in Mozart, or in great persons” (Palma 1983:9).

Heitink (2007:44, cf. Vos & Pieterse 1997:121) defines culture as “het min of meer samenhangeende geheel van voorstellingen, opvattingen, waarden en normen die mensen zich als lid van hun maatschappij door middel van leerprocessen hebben verworven, dat in hoge mate hun gedrag beïnvloedt en waardoor zij zich onderscheiden van leden van andere maatschappijen”. Frijhoff & Spies (1999:52, cf. Barnard 2002b:15) defines cultural acts thus: Cultureel handelen is “zinnvolle verbanden tussen verspreide en op het oog onsamenhangeende elementen van de werklikheid leggen, tussen dinge, mense, beelde, handelingene”. Oh (2004:132) understands culture as “everything that human beings think, feel, say, and do consciously as human beings” while Luzbetak (1970:60) adds that “to the anthropologist a prosaic garbage heap is as much an element of culture as the masterpieces

of Beethoven, Dante, and Michelangelo.” Van der Walt (1997:8) defines culture briefly as “the way in which human beings shape their natural and human environment”, and notes that culture includes “habits, customs, social organizations, techniques, language, values, norms, ideas, beliefs and much more.” Van der Walt (1997:7) uses the term “living culture” with regards to the African drum, stating that culture could only be “living culture” when it contributes to the meaningfulness of the lives of the people who use the drum. Van Nieuwenhuijze (1995:37) includes “museums, orchestras, performing and creative artists, artisans, folklore, and so forth” in the concept of culture. On the other hand he also includes community, society, state and economy; thus everything we do as human beings. Barth (Palma 1983:11) works with the thesis that “culture is the task set through the Word of God for achieving the destined condition of man in unity of soul and body.” Thus for Barth culture must finally be measures to the Word of God (cf. Palma 1983:12).

From the definitions quoted by Moorhead and Griffin (1989:494), the following concepts are prominent in culture:

- Belief system
- Shared core values
- Collective programming of the mind
- Pattern of basic assumptions
- Set of symbols

Hiebert (1976:32-33, cf. Oh 2004:133) supposes that there is an interrelationship between culture and society in the way that culture is the product of society and society is mediated by culture.

Peters & Waterman (1982:103, cf. Moorhead & Griffin 1989:494) defines (organizational) culture as “a dominant and coherent set of shared values conveyed by such symbolic means as stories, myths, legends, slogans, anecdotes and fairy tales.” Moorhead & Griffin (1989:49) concludes that three attributes are common in all definitions:

- A shared set of values
- These values are often taken for granted
- The role of symbolic means whereby values are communicated

Barnard (2002b:15) adds that culture is not only the product of meaning (“betekenis”) but also a producer of meaning. Smit (2007:18) argues that “kultuur en omgewing beïnvloed mekaar wedersyds”.

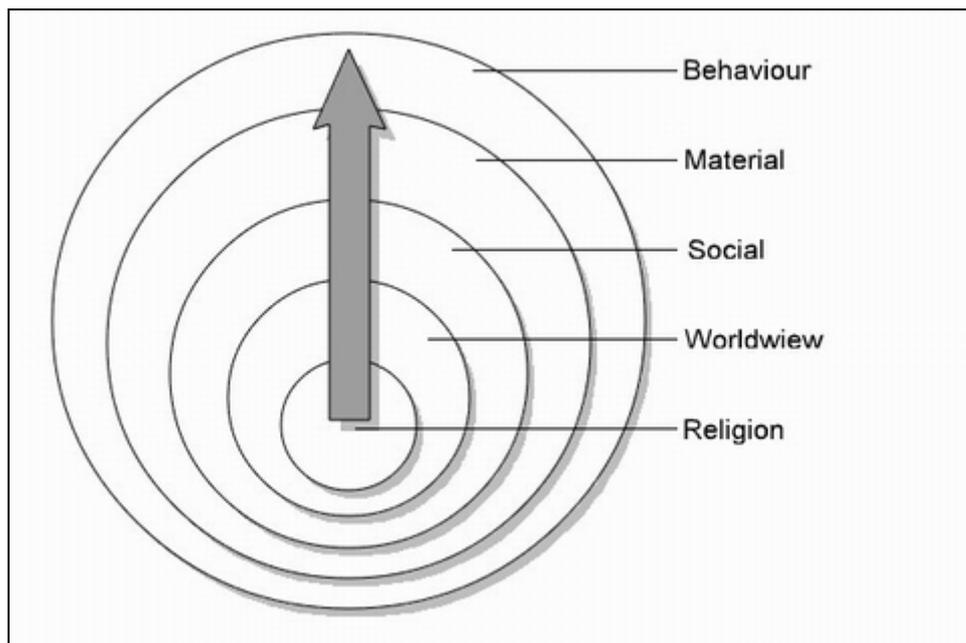
McGrew (1998:323) views culture as a process and distinguishes the following steps in the

process of culture (<http://en.wikipedia.org/wiki/Culture>, 6 Sept 2009):

- 1) A new pattern of behavior is invented, or an existing one is modified.
- 2) The innovator transmits this pattern to another.
- 3) The form of the pattern is consistent within and across performers, perhaps even in terms of recognizable stylistic features.
- 4) The one who acquires the pattern retains the ability to perform it long after having acquired it.
- 5) The pattern spreads across social units in a population. These social units may be families, clans, troops, or bands.
- 6) The pattern endures across generations.

Van der Walt (1999a:71) distinguishes three ways by which culture develops: Either 1) it is invented, or 2) it is inherited (enculturation), or 3) it is taken over or adopted (acculturation).

Figure 8: Layers of culture



Van der Walt (1997:8, cf. Van der Walt 1999a:13, Smit 2007:16) uses the metaphor of an onion to explain culture, where every layer of the onion represents a dimension of culture (figure 8). At the heart of the onion are the religious convictions of man. All cultural activities are influenced and determined by man's religious convictions and experience. The second layer (from the inside) is man's worldview, including matters like values and norms. The third layer is the social dimension. This layer includes language, art, science, relationships and institutions like marriage, family, economics, politics, *et cetera*. The fourth dimension is the dimension of the material. The outside layer represents the dimension of behavior which

includes lifestyle, acts, practices, habits, *et cetera*. Van der Walt (2007:8, cf. Smit 2007:16) remarks that some of these layers are easier to observe; others are very difficult to observe and analyze. The outer layers are more open to change than the inside layers. Culture can only be understood as the combination and interaction between all these layers. Smit (2007:17, cf. Van der Walt 1999a:14) concludes that “ware, diep, grondige verandering van kultuur vind alleen plaas wanneer die kern verander word”. In trying to understand any given culture, all these layers must be taken into account - especially the religious layer.

It must be remarked that culture is never static; culture is a process (Smit 2007:17). Drane (2000:1) notes that “[i]n the past cultural change was usually a slow business, as one generation succeeded another and made its own minor adjustments to social habits and ways of thinking. But now change is neither subtle nor gradual: it is traumatic and immediate.” In the reasoning about church and culture, one will have to remember that **culture is in a continuous process of change**. Often people cling to a certain form of culture as they were used to in a specific era.

3. SUBCULTURE AND COUNTER-CULTURE

Subcultures and countercultures are often viewed and treated as negative and rebellious (cf. Van der Walt 1986:183). Subculture could be defined as “...a group of people with a culture (whether distinct or hidden) which differentiates them from the larger culture to which they belong. If a particular subculture is characterized by a systematic opposition to the dominant culture, it may be described as a counterculture” (<http://en.wikipedia.org/wiki/Subculture>, 18 Sept 2009). Van der Walt (1986:186) describes counterculture not as the culture of other nations that clashes with one’s own nation’s culture, but as a reaction within the same culture.

A subculture is a number of people who have their own, distinct set of beliefs and behavior that differentiates them from the larger group or the main culture which they are part of. They could be distinct in race, ethnicity, class, gender, *et cetera*. The qualities, which determine a subculture as distinct from the main culture, may be aesthetic, religious, occupational, political, sexual or a combination of some of these factors. Subcultures and countercultures have their own “symbolism attached to clothing, music and other visible affectations” (<http://en.wikipedia.org/wiki/Subculture>, 18 Sept 2009, cf. Van der Walt 1986:186); **the important role of music in subcultures must be noted**. Examples of subcultures include Punks, Stoners, Goths, Jocks, Preps, Bisexuals, Puritans, Cults, Clans. Van der Walt (1986:186) mentions the Beatniks, Mods, Rockers, Free Speech Movement,

New Left Movement and the Jesus Movement as examples of countercultures.

Van der Walt (1986:186) rightly says that **a counterculture is a new culture in process, establishing its own philosophy, ethics, lifestyle, clothing, music and singing**. This emphasizes the close relation between culture on the one hand, whether it be the main culture, subculture or counterculture, and music (and singing) on the other hand. It is not only the main culture that is known by their music and singing; the subculture and counterculture are also known by their distinct music and singing.

Van der Walt (1986:183) remarks that the **youth in every generation will develop a counter-culture in reaction to the culture of the older people**. Such a counterculture would always have its own philosophy, ethics, lifestyle, clothing, music, singing, *et cetera*. (Van der Walt 1986:186). A given counterculture could exist as a counterculture within the main culture, or it could develop into a counterculture outside the current culture. The *ducktails*, *beatniks*, *mods* and *rockers* were examples of counter-cultures in the 1950's and 1960's, followed by the *Free Speech Movement* and the *hippies*. The late 60's saw the rise of the *New Left Movement* and the *Jesus Movement* (Van der Walt 1986:187). All these counter-cultures could be seen as a reaction to the gaps and shortfalls of the main culture, in some cases the postmodern culture.

The same processes will be found in any church or religious movement in the world, especially when that specific church grows very large or existed over a long period of time. In a given church, like the DRC, one will find a certain culture with a shared set of values (often taken for granted), as well as symbolic means whereby these values are communicated, and song and music that gives expression to the beliefs of this culture.

Liturgy plays an immense role in the communication and maintenance of these values. For many years a fixed liturgical order and a fixed repertoire of songs were used in the communication of these shared values of the dominant church culture. But, as in any other culture, different subcultures and even countercultures existed and still exist within the DRC. In a certain sense, each congregation has a lot in common with the dominant culture, but **each congregation also functions like a subculture within the main culture** with its own set of shared values and symbolic means whereby these values are communicated, e.g. liturgy or music. The subculture often becomes visible in the way a certain congregation worships, sings, prays, confesses and believes. With regards to church music and singing, some congregations will express themselves in classical music, others in contemporary music and others in different forms of African music. All these are just means whereby their shared values are communicated and often expressed. Some congregations will express

(sing) themselves only in Afrikaans music; others will use other languages like English too.

It is argued here that the different congregations within the DRC function like subcultures (and in some instances countercultures) within the main or dominant culture of the DRC. These differences could be ascribed to historical factors (the story of the congregation), socio-economic (social status, financial status, *et cetera*) factors but also religious factors (their understanding of God, grace, sin, *et cetera*). Often different congregations (subcultures) will express themselves in different forms of song and music.

4. CULTURAL DIVERSITY

Just as any country consists of a variety of cultures, so each congregation does. Barnard (2000:12) refers to multiple cultures and liturgies. Armour & Browning (1995:7) observed: “Viewed from a system’s perspective, your congregation is not merely a group of people brought together by common beliefs and aspirations. It is a complex pattern of human networks playing off one another”. Van der Walt (1999a:1) sees the different cultures as different ways of reacting to Genesis 1:28 & 2:15. Cultural diversity could be experienced as a threat, or it could be seen as God-given (cf. Dreyer 2006:1293-1294).

Van der Walt (1997:20, cf. Van der Walt 1999a:2) draws the following implications for a Christian evaluation of the cultural diversities:

- Every culture in the world has its own beauty, dignity and legitimacy
- Every culture also reveals a lack of beauty, dignity and legitimacy

Van der Walt (1997:21, cf. 1999a:71) uses the concept of *ethnicity* as referring to one’s belonging to a particular cultural group. On the other side, *ethnocentrism* refers to the attitude of judging other cultures against one’s own culture from the viewpoint that one’s own culture is right and superior to others. Other cultures are seen as wrong, evil, and often below the standards. In this sense other cultures must be uplifted. David Bosch (1991:291-298) describes how the West did not only Christianize people of other cultures, but also tried to uplift their local “inferior culture” to the standards of their own, leading to a situation of “benevolent paternalism”. **Often the same process is occurring in church where some musical cultures are seen as superior to others;** in that sense a musical *ethnocentrism* where other musical cultures are inferior and needs to be uplifted to the standard of the *high cultures* in church. Within the tradition of the church, certain forms of music were often seen as superior to others.

In every society one will find a dominant culture or dominant cultures (cf. Barnard 2000:12), and cultures which differ from that or are even opposed to that. These are called subcultures or countercultures. Van der Walt (1997:4) rightly concludes that one's own culture is often seen as normal and other cultures as abnormal because one's own culture is usually "outside one's awareness and therefore beyond conscious control". In this regard Van der Walt (*ibid*) notes that culture could easily become a prison.

5. A SOUTH-AFRICAN CULTURE?

Smit (2007:234) distinguishes two prominent cultures in South Africa, namely Western Culture and Traditional African Culture. Van der Walt (1997:14) uses the four basic relationships into which God has created all human beings (i.e. relation to one self, fellow human beings, nature and God) as a model whereby the different major cultures could be understood. Emphasis on the relationships with fellow human beings (community) will lead to communalism (e.g. Africa), whereas emphasis on the self (individual) leads to individualism (e.g. the West). Emphasis on the supernatural (God) leads to pantheism (e.g. India) while emphasis on the earth (nature) leads to naturalism (e.g. China). The major difference between Western and African cultures from religious viewpoint (the inner layer of the onion) will thus be the focus on the individual (West) and the focus on the community and man as a communal being who cannot exist without the community (Africa).

6. WESTERN CULTURE

The term 'Western culture' is in itself problematic. It could refer to cultures of European origin, which include "social norms, ethical values, traditional customs, religious beliefs, political systems, and specific artifacts and technologies" (http://en.wikipedia.org/wiki/Western_culture, 6 Sept 2009). Most often it refers to the culture which came into existence in Western Europe and spread from there to all parts of the world (Smit 2007:236). Western Culture is an umbrella term, which includes different languages, geographical areas and ethnical groups (Smit 2007:236). "Western culture is the set of literary, scientific, political, artistic and philosophical principles which set it apart from other civilizations" (http://en.wikipedia.org/wiki/Western_culture, 6 Sept 2009). It is even more complicated in that Western culture is undergoing a massive paradigm shift (Drane 2000:vii).

Western Culture has its roots in the Greek culture, more specific the Greek philosophers, with influences from Egypt and Mesopotamia (Smit 2007:236). The holistic and mythological

approach to life was influenced and replaced by a cognitive and critical reflection which resulted in a move from superstition to explanation (Smit 2007:237). These had positive implications for public life. But the loss of a holistic approach to life also led to the reduction of man to nothing more than material. The question of 'what is?' became the prominent and critical question.

The Constantine- or Post Nicene era, with the Edict of Milan (313) and the First Council of Nicaea (325) introduced an era of a "one holy catholic and apostolic Church". This period was characterized by great developments in science, philosophy and human reason (Smit 2007:238). In this period the church often traveled the road of identifying with culture and philosophy, so much so that they lost their critical role in forming Western culture. Heitink (2007:33, cf. Niemandt 2007:13, Strydom 1991:55, Barnard 1981:179) describes this period as "de kerk verweven met de staat, waardoor het zo geheten *corpus christianum* ontstond".

The Reformation had an immense influence on Western Culture. Life was again recognized as life 'Coram Deo'. Calvin recognized the role of State as well as the role of church in organizing life and culture. Knowledge was no more restricted to the church, but accessible by individuals. Ultimately this led to a philosophy where man became his own master and church was not really necessary. This way of thinking played a great role in the growing process of secularization. The focus shifted from supernatural causes and the battle between supernatural forces to explanations according to scientific laws. This was also the era of the birth of different denominations in the church. The battle and conflict between churches and denominations (cf. Oh 2004:2) led to distrust in the church and a growing faith in sciences. More and more walks of life became distanced from church and autonomous from the control and influence of the church.

In the time of the Aufklärung and the Renaissance, man became even more autonomous. Science and technique became the main instrument by which man could control his own universe by protecting himself against natural disaster, illness, hunger, *et cetera*. Du Toit (1996:89) remarks in connection with Western spirituality (which could be understood as culture) that Western spirituality (culture) is "inward-directed and individualistically oriented, without relation to the suffering world in which we live in."

These causes are also characteristics of contemporary society and especially the Western culture. Clouse, Pierard & Yamauchi 1993:589-600) sees the following challenges to the church (in a secular world):

- The challenge of secularization

- Wealth and prosperity
- Ongoing threat of war
- Racism and Ethnicity
- Environmental challenge
- Woman in ministry
- The resurgence of non-Christian religions

The positive outcome of Western Culture was obvious. Smit (2007:241) mentions the following among others:

- Great achievements in science, technology, culture and philosophy
- Individual freedom
- Supremacy of justice
- Democracy
- Universal human rights
- Development of science and technology
- Freedom of religion
- Ambition
- Great achievements and works in music and art
- Technological break-through's

Smit (2007:243-250) distinguishes the following negative products of Western Culture:

- Arbitrariness (high-handedness)
- Production and consumption
- Atomization of workers
- Exploitation of ecology
- Mass destruction
- Hastiness (restlessness)
- Individualism
- Pessimism
- Relativism and uncertainty
- Influence of Postmodernism

There is great disappointment and frustration with some of the outcomes of Western culture. This disappointment and frustration can often be observed in the youth's reaction to Western culture(s). In different ways, people try to escape from the crisis of Western culture through one of the following (Smit 2007:252)

- Withdrawal from culture into a primitive form of society, often centered around

agriculture (Van der Walt 1986:200)

- Creating a counter-culture or sub-culture. Smit (2007:253) describes a counter-culture a spontaneous development within culture due to a certain frustration with the main culture, resulting in an alternative culture with its own philosophy, ethics, lifestyle, clothing, music and singing. Various negative reactions (like drugs, gangs, suicide, *et cetera*) can also be observed (cf. Smit 2007:253).
- Search for true religion with a new emphasis on mystical experience as well as transcendental unity (cf. Smit 2007:254). Focus shifts from rational thoughts to mystic experience.

All of these reactions to Western culture could be one-sided and dangerous (cf. Van der Walt 1986:188-189).

6.1 The influence of Postmodernism on Western Culture

Êrens tussen 1960 en 1970 het 'n ou en onbekookte wêreld tot 'n einde gekom en het 'n vars, nuwe wêreld begin. Al het almal nog nie die nuus gehoor nie, is dit die reine waarheid – 'n moeë ou wêreld het tot sy einde gekom en 'n opwindende nuwe wêreld wag om raakgesien te word.

(Niemandt, 2007:11)

Niemandt (2007:10) identifies three storms that hit the church in the last few decades, namely postmodernism, post-Christendom and globalization. It is difficult to define the term Postmodernism (Smit 2007:250, Kloppers 2002a:321). Scholars differ on the definition of Postmodernism. Connor (2007:preface) states that “when I began writing *Postmodernist Culture* in 1987, postmodernism seemed to be understood best as a complex simultaneity, a coincidence of different lines of development, in architecture, art, literature, film, popular culture and so on” and then continues that “[a]t the same time, it was already obvious that there was another kind of postmodernism abroad, which required a different sort of explanation.”

The Oxford Dictionary describes Postmodernism as “a style and concept in the arts characterized by distrust of theories and ideologies and by the drawing of attention to conventions” (http://www.askoxford.com/concise_oed/postmodernism?view=uk, 6 Sept 2009).

Dreyer (2006:1295, Wepener 2009:120, Kloppers 2002a:321) explains postmodernism as a

reaction to fundamentalism that was characteristic of modernism, where the focus was on objective truths which manifested in social structures which in turn protect and maintain these truths; this tendency is described as anti-foundationalism (“*antifundamentalisme*”) (Kloppers 2002a:321, cf. Adam 1995:122). In that sense it was the logical consequence of modernism. In modernism, power plays an important role in the keeping of these structures (cf. Niemandt 2007:17), leading to uniformity in thoughts as well as cohesion. Niemandt (2007:17-19) summarizes modernism as a paradigm where emphasis is on control, analytical thinking, mechanization and individualism. Lose (2003:17, cf. Dreyer 2006:1295) describes postmodernism on the other hand: “In place of a foundationally ordered, centered structure, postmodernists offer a picture of a heteronymous dissensus of competing claims and voices where no idea or voice is privileged over the rest” and truth, like beauty, is increasingly found in the eye of the beholder, and not in objective truths. Dreyer (2006:1295, cf. Wepener 2009:120) stresses the importance of pluralism and diversity as characteristics of postmodernism. Kloppers (2002a:321) argues that contradiction (“*teenstrydigheid*”) is one of the characteristics of postmodernism. Wepener (2009:121) adds universalism to the characteristics of postmodernism.

Postmodernism could be described as a post-scientific worldview with a great suspicion towards the attitude of unrestricted human potential. Belief in the possibility of a purely objective knowledge became vague and less prominent. Phan (2003:56-59) observes the cultural expressions of postmodernism in the embracing of the ‘multivalence’ and heterogeneity of different styles in architecture, diversity and pluralism in theatre, a blurring of the dividing lines between reality and unreality in fiction, a merging of truth and fiction in film, and a world centered around television and computer (world wide web)(cf. Abbott 1998:128). Phan (2003:58) remarks that **postmodernism refuses to distinguish ‘pop culture’ from ‘high art’**.

Dreyer (2006:1294) states: “n Mens raak al huiwerig vir die begrip postmoderniteit omdat dit ’n gonswoord geword het wat kwistig aangewend word om allerlei nuwe tendense te verklaar en te legitimeer.” Pieterse (2002:78) prefers to think about “refleksiewe moderniteit” (Reflexive modernization), which does not present a new world view that is in a total breach with modernism, but rather a correction within modernism. Others prefer the term “Second modernity” or “re-modernity” (cf. Beck, Bonss & Lau 2003). Holt (1993:106) remarks: “Yet much of our European and North American way of thinking in the twentieth century is still oriented to those assumptions. We are still secularists, separating spirituality from the ‘real world’, we still tend to think of science as the arbiter of that real world, we are still optimistic about technological progress, and we are still individualists.” In this sense Western society

is still modernistic. Avis (2003:12) remarks that “[p]ost-modernity has not superseded modernity. It stands for the intensification of the more subversive characteristics of the modern age. Our cultural situation is more appropriately termed late modernity.” Welsch (1988) uses the term “postmodern Modern”, indicating that postmodernism is in a sense a form of modernism. The difference between these two could be described as: “Postmodernists are interested in deconstruction without reconstruction; second modernity is about deconstruction and reconstruction.” (Avis 2003:abstract). One must admit that the world which contemporary people are living in and their consequential worldview are not really a post-scientific view at all, as indicated by the nature of this study. This study is a scientific study (characteristic of modernism) which leaves room for different interpretation and perspectives on reality and truth (characteristic of postmodernism).

South-African Scholars **differ on whether South Africa is already experiencing the major stream of postmodernism** or only a form or maybe second form of modernism (cf. Wepener 2009:118). Wepener (2009:120) states: “In South Africa this world view appears mainly among a section of whites”. With Dreyer (2006:1294, cf. Kloppers 2002a:320) it must be concluded that, whether it is called postmodernism or reflexive modernization, “die hedendaagse konteks adem tot ’n groot mate ’n postmoderne lewensklimate waarvan die kerk nie gevrywaar is nie.” In this study the term ‘postmodern’ and ‘postmodernism’ will be used to indicate this complicate period that followed modernity, without denying all the difficulties included in any term. In a study on church music, the influence and impact of postmodernism thereon can’t be denied. Kloppers (2002a:320) states that “the worship service is surrounded by a postmodern culture, which may influence the singing of hymns, the compilation of hymnals and the reception of new hymns and hymnals”.

Weber (1980, cf. Kloppers 2005:1, Kloppers 2002a:321, Van der Ven 1993:17-31) distinguishes three dimensions of rationality, namely:

- cognitive-instrumental rationality (rationality concerned with truth, facts, methods, etc)
- normative or practical rationality (rationality concerned with the justification of acts or behavior)
- expressive rationality (rationality concerned with authenticity of experiences, feelings or attitudes)

Modernism placed much emphasis on the first, namely cognitive-instrumental rationality, and was skeptic about everything that could not be explained or declared by this kind of rationality (cf. Drane 2000:113). Truth was that which could be explained by cognitive-instrumental rationality. In this regard empirical study and proof were of utmost importance.

Postmodernism is negative about this one-sidedness of modernism. In this sense, postmodernism is a critical reflection on and a critical reaction to modernism. Postmodernism (or Second Modernism) wants to correct the gaps and mistakes of modernism. **Emphasis is no longer placed only on the cognitive-instrumental reality only but also on the emotional and affective rationality of the subject as well (Kloppers 2002a:323). The latter has major implications for a discussion on church singing and ultimately the free song within a postmodern context.**

Postmodernism, as a reaction to and correction on modernism, is skeptic about any claim on absolute and objective truth. Instead it acknowledges the complexity of human experience and the possibility of multiple angles of interpretation (cf. Phan 2003:59). Truth is contextual and closely related to culture. Truth is always seen as interpreted truth. Any claims on absolute truth are seen as a strategy of power by the elite (cf. Kloppers 2002a:322). Kloppers (2002a:322) argues that postmodernism is in its essence ideology-critical. It is critical about the (often hidden) ideologies behind claims on truth.

Postmodernism is skeptic about meta-narratives, which are at best seen as “useful fiction”. Phan (2003:60), in referring to Jean-Francois Lyotard, states: “The age of the *‘grand recits’* is over; what is left is *local* narrative which one constructs in one’s particular community”. Expert knowledge is not the only knowledge any more; **non-experts are equally involved in the process of truth and knowledge.** Kloppers (2002a:322, cf. Hutcheon 1988:57) argues that postmodernism is skeptic about concepts like “outonomie”, “transendensie”, “sekerheid”, “outoriteit”, “samehang”, “totaliteit”, “sisteen”, “universaliteit”, “sentrum”, “kontinuiteit”, “teleologie”, “binding”, “hiërargie”, “homogeniteit”, “oorspronklikheid” and “oorsprong”. Kloppers (2002a:323) states: “Vanuit ‘n verruimde antropologiebegrip verkry sosialisasie, kultuur, ekspressie, emosies en gesindhede groter erkenning.” In this regard Kloppers (2002a:323) positively concludes: “Binne so ‘n verruimde begrip van wetenskap kan ook nuwe ruimte vir die himnologie as wetenskap geopen word.” The above mentioned shift has **enormous implications for church music:**

- The meta-narrative (*grootverhaal*) is no longer the only or the more prominent narrative; the smaller narrative (*kleinverhaal*) of the congregation is just as important and needs to be reflected in church singing.
- The claim that a few specialists in music can make decisions regarding church music for every congregation, no longer succeeds.

Miller (2004:14-141, cf. Smit, G 2008:108-110) summarizes the shift in culture in the past centuries follows (table 1):

Table 1: Shift in culture

	Oral culture	Print culture	Broadcast culture	Digital culture
	Ancient times - 1500 AD	1500 - 1959	1950 - 2010	2010 -
	Liturgical Church	Reformation Church	Celebrating Church	Convergence Church
	The Living Word	Separating the message from the messenger	Watching the world go by	Reconnecting Word with Spirit
	Era of oral communication	Era of written communication	Era of expressive of fine arts	Era of multimedia communication

Niemandt (2007:19) explains truth and gospel in these eras as follows (table 2):

Table 2: Truth and gospel in culture shift

	Orale kultuur	Geskrewe kultuur	Uitsaakultuur	Digitale kultuur
WAARHEID	Verhouding: Boodskap en boodskapper is een. Waarheid en die een wat waarheid bied, is verweef.	Beginsel: Waarheid het alles te doen met die inhoud van die boodskap. Om te verstaan is om te sien (teks).	Bestaan: Waarheid is 'n teorie in jou kop. Waarheid word deur ervaring bevestig. Om te verstaan is om te ervaar.	Konteks: Waarheid word sterk deur die konteks bepaal. Gemeenskap toets en bevestig die gesag van waarheid.
EVANGELIE	Om die boodskap weer as 'n Goddelike drama te beleef.	Om die boodskap te onthou as 'n gebeurtenis in die geskiedenis wat ewige gevolge het.	Die boodskap word met drama, oorreding en demonstrasie aangebied op 'n manier wat 'n mens se gewete en siel	Rekontekstualisering – die boodskap word gebring deur 'n vars en nuwe ontmoeting met ou tradisie en waarhede. Dit word gegiet in nuwe uitdrukkings van geloof.

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From this scheme it is clear that truth in postmodern culture (more specific 2010-), is closely related to the context where the community (congregation) tests and confirms the authority of the truth (*ibid*). This emphasizes the role of the congregation (community) in the process of finding and singing the truth.

Osborn (1999:94-96, cf. Olivier 2006:1481-1482) distinguishes five characteristics of Postmodernism:

- The critical or hermeneutical idea argues the absence of any final or “true” meaning.
- The moral side centres upon the absence of mandatory convictions.
- The societal influence is radical pluralism and tolerance.
- The religious concept is radical pluralism and universalism.
- The practical aspect of Postmodernism is the triumph of pragmatism where “the end justifies the means.”

Van der Walt (1999b:86) states that postmodernism is more than just a few corrections on modernism; it is much more a wholly new way of thinking. It is the completion of the process of secularization and carries some dangers in itself, like the limitation of religion to the personal sphere of life. Olthuis (1999:144, cf. Van der Walt 1999b:85-86) sketches the discrepancies between the emphasis of modernism and postmodernism as follows (table 3):



Table 3: Modernism & postmodernism

<p>MODERNISM Confidence in reason (and science) as way to truth and happiness</p> <p>MODERNISM PRIVILEGES</p> <p>“the real is logical” universality iron-clad arguments closure clarity univocal unity autonomy uniformity sameness homogeneity totality wholes stability safety progress presence control mastery power-over neutrality timelessness genderless (read: male) equality sameness center system public / private essence identity cohesion mind rational systematic law continuity patterns predictability what is known what is seen representable answers faith is illogical master story truth</p>	<p>POSTMODERNISM Distrust in reason (and science) as the way to truth and happiness</p> <p>IN REACTION TO RESULTING IMBALANCES, POSTMODERNISM EMPHASIZES</p> <p>“life is more than logic” particularity no knock-down arguments open-ended ambiguity equivocal multiplicity interdependence diversity difference heterogeneity partiality fragments change risk discrimination / oppression absence flow / attunement mutuality power-with prejudice timed gendered uniqueness otherness margins positions continuum relational difference dispersion body emotional eclectic justice beyond law discontinuity ruptures unpredictability / surprise what is unknown what is unseen un-representable questions faith goes beyond knowledge stories truths</p>
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Osborn (1999:108-111, Olivier 2006:1482) observes seven areas where the postmodern shift can be seen in the church:

- The market-driven church has taken the place of the Bible-driven church.
- The triumph of secularism has weakened the impact of the church on society.
- There is a sad and incredible increase in Bible illiteracy.
- There is a sharp decline in biblical preaching and teaching.
- Relevance has replaced biblical mandates.
- The power of possessions has turned many Christians into rampant materialists.
- The academy has helped foster the lack of biblical and theological depth in the church.

Phan (2003:61-64) indicates that postmodernism has a different view or theory on culture than modernism. For postmodernism, culture is not a static reality explaining the differences between different human societies. The modern view of culture as “a self-contained and clearly bounded whole, as an internally consistent and integrated system of beliefs, values and behavioural norms that functions as the ordering principle of a social group and into which its members are socialized” (Phan 2003:62) is problematic in postmodern times.

The whole process of globalization led to the birth of a homogenized culture, named a ‘hyperculture’ or globalized culture. Phan (2003:63, cf. Abbott (1998:124) remarks that the globalized culture is “based on consumption, especially of goods exported from the USA, such as clothing (e.g. T-shirt, denim jeans, athletic shoes), food (e.g. McDonald’s and Coca-Cola), and entertainment (e.g. films, video and music). There is always tension and struggle between the global culture and the local culture. The global culture struggles for power and dominance; the local culture struggles for “survival and integrity” (Phan 2003:63). With regard to church singing, it is a question whether the youth borrows music from the charismatic tradition, or whether they borrow it from the hyperculture. Is popular music the property and product of the charismatic movements, or did the charismatic movement also borrow it from the hyperculture which is part of the lives of the youth? The latter is argued to be positive.

Drane (2000:113-114) rightly argues that “today’s Christians are in effect straddling two cultures” where “[t]heir daily lives are predominantly lived out within the developing culture of post-modernity” but within the church “they find themselves confronted with an almost totally different culture.” Often the church functions like a museum, representing the pre-modern or modern era and philosophy. Kloppers (2002a:324) summarizes the challenge of church

music in postmodern context correctly: “Die groot vraag is hoe om verskeidenheid te erken, ‘n situasie van sowel [...] as te akkommodeer en tog te ontkom aan ‘n situasie van totale relativisme waar ‘everything goes’”. The balance between these two could be found in the concept of hermeneutics where critical theory (reflection) is combined with the hermeneutics of suspicion (Kloppers 2002a:324, cf. Ricoeur 1991:270).

6.2 Implications

- The DRC in 2010, as any other church or denomination, consists of members or people living mainly in a postmodern era.
- Variations of all three worlds (pre-modern, modern, post-modern) will be found in every congregation of the DRC. The balance between these three will differ from congregation to congregation.
- The presence of postmodernity in the DRC will have numerous implications: anti-foundationalism (*antifundamentalisme*), universalism, distrust in meta-narratives, doubt in objective truths, *et cetera*.
- Truth is no longer only an objective truth; it is truth within the context of the community. The local congregation is involved in the ‘process’ of truth.
- The reality of local cultures and global cultures are also visible in the DRC. With regard to church music, **the global culture, especially regarding the youth, is a ‘pop-culture’**. The youth, for example, shares the music and musical styles of youth all over the world. They listen to contemporary songs from all over the world via CD’s, DVD’s, mp3’s, mp4’s, *et cetera*. They do not only share the music of other youths across the globe; they also share the gospel music of youth around the world. This global culture is in a continuous struggle and tension with the local culture where the previous generation wants them to listen to the songs they listened to; to enjoy the organ and metrical Psalms as they did; and sing the genre of songs that they enjoyed. **Meanwhile, the gap between global culture and local culture is growing bigger and bigger**; the global culture struggling for dominance, and local culture struggling for survival and integrity (Phan 2003:63). Müller (1990a:19) admits that music and singing plays a major role in the lives of the youth, and “[s]ang- en musiekgroepe van gehalte wat sinvol in die liturgie aangewend kan word in die oordra van die evangelie, of om die gemeente se reaksie te verklank, of om atmosfeer te skep, sal sonder twyfel by die jeug aanklank vind”.

Western culture as such is also difficult to estimate and evaluate in a South-African context.

Wepener (2009:116) rightly says that South Africa is a multicultural country with eleven official languages and a variety of cultures and ethnic groups; something which should be “celebrated as an asset”. It is difficult to estimate to what degree South Africa is already postmodern. Wepener (2009:121) describes the terms pre-modern, modern and postmodern and concludes that all three these worldviews merge in South Africa. The problem is whether liturgy should aim at the modern or postmodern man, because that will have a great influence on the liturgy. In this regard Wepener (2009:121) concludes that both will have to be accommodated. Liturgy will not only have to take the possibility of a multiplicity of cultures into account; it will also have to be serious about the possibility of different worldviews (like modern and postmodern). For this reason, worship will have to be a type of “blended worship” (Wepener 2009:121) or “convergence worship” (Van der Merwe 2009:251).

6.3 The process of Secularization

One of the greatest challenges to the church is the process and effects of secularization (cf. Clouse, Pierard & Yamauchi 1993:589). The term *secular* comes from the Latin *saeculum* (cf. Clouse, Pierard & Yamauchi 1993:589) indicating age (Greek *aion*). In this sense it indicates the last times in which contemporary people live, where they must do good to one another. Often the term *secular* is used as an indication of the present time.

Clouse, Pierard & Yamauchi (1993:589) says that in modern times *secular* indicates more than just living in the present world. It became a worldview that can rightly be called *secularism*. This concept is built upon a philosophy where material things and matters are more important than spiritual matters. This philosophy also includes respect for all truths, regardless of its source, console for matters of this world and not the world to come, and “a rational morality that is independent of any reference to God or a realm of spiritual reality” (Clouse, Pierard & Yamauchi 1993:590). In this worldview religion is marginal and the world is governed by “impersonal systems of control, such as bureaucracy, science, technology, and pragmatism (whatever works)” (*ibid*). Holt (1993:106) summarizes modernism and secularism as: autonomous reason; progress and anti-tradition; objectivity and an infatuation with science; optimism; individualism and mechanism.

Holt (*ibid*) notes that in modernism “religion was largely reduced to morality, leaving little room for an affective spirituality.” Drane (2000:114) remarks that “the church seems to have committed itself so fully to the worldview of the Enlightenment” that it suffers to survive and trustworthy in “the new emerging mainstream Western Culture”.

The world and worldview of secularism failed in bringing the fullness man is desperately looking for. The major events of the twentieth century (tyranny of Hitler, mass destruction, continued wars, *et cetera*), clearly illustrates the failures of secularism. Clouse, Pierard & Yamauchi (1993:591) notes that the effects of life in the secular age can be seen in “the intake of tranquilizers, sleeping pills, and other chemicals, and by statistics on mental health, stress-related diseases, and suicides.” Other outcomes (or gods?) of secularism are “obsession with sexuality, reliance on the nation-state, belief in technological processes, fixation on entertainment and sports, and desire for material possessions” (Clouse, Pierard & Yamauchi 1993: 591).

Van der Walt (1986:215-221) names and describes the ‘solutions’ to the problems and challenges of Western culture and secularization as the following:

- Technocrats: they believe in an optimistic way that technology is the answer to all man’s problems which could be achieved by technical perfection, achievement, productive labour, consumption, progress, *et cetera*.
- Revolutionary utopists: they believe that outward revolution against the current situation is the solution to the cultural crises of Western culture and secularization. The answer could be found in the true needs of man: peace, joy, love, happiness, individuality, simplicity, play, *et cetera*.
- Contra-cultural movements: they believe that inward revolution against the forces and products of Western culture is the answer to the empty life that the Western culture and secularization brought. They focus on emotion and feeling instead of knowledge; subjective knowledge rather than objective knowledge. They place a new emphasis on imagination, intuition, mystery, inspiration, ecstasy, contemplation, meditation, mystics, the mythical, the holy, *et cetera*. The focus is on knowing intensely rather than knowing a lot. They prefer simplicity and find new joy in life.
- Christian negativism: they see technology as negative and in some instances even as demonic. Culture and technology are part of the sinful outcome of the tower of Babilon.

All these are typical reactions to the often-negative realities of Western culture. For the purpose of this study, it is important to note that contra- or countercultures often give expression to the disappointments with Western culture. As such, it is a reactive culture. The challenge of inculturation therefore remains: how can the church ‘inculturate’ and live a life of devotion to God in the secularized Western Culture? In this regard, Barnard & Van de

Haar (2009) illustrated how the content and message of the Bible interweaved with the arts of the 20th century. Barnard & Van de Haar (2009:xv) concludes:

Ook al gaan kunst en kerk al sinds 1800 gescheiden wegen en is de kerk maar zelden opdrachtgever meer, ook al is Europese twintigste eeuw een periode van secularisatie geweest, waarin Nietzsches woorden 'God is dood' steeds letterlijker werden opgevat, gedurende de hele twintigste eeuw hebben beeldende kunstenaars, filmregisseurs, componisten, popartiesten, schrijvers, dichters en, in mindere mate, theatermakers zich de Bijbel op particuliere wijze toegeëigend. De taal van die heilige boek migreerde naar de seculiere cultuur.

(Barnard & Van de Haar 2009:xv)

6.4 Implications

- The DRC-members of the 21st century are mainly living and ministering in a secularized world, Liturgy is thus the service of the secularized people, and liturgical singing is the singing of secularized believers. The people outside the church are often secularized people.
- As indicated by Barnard & Van de Haar (*ibid*), faith is not absent from a secularized world but often expressed in other forms, styles and metaphors.
- Inculturation implies that liturgical singing will have to be aimed at secularized people without denying or watering down the basic truths of the Bible and the gospel.
- On the other hand, the dangers of secularism for the church and for church singing, can't be denied. The heart of secularism contradicts the Gospel of Jesus Christ, and therefore the church may never become a secularized church. Church singing and ultimately the free song will have to embody the Word of God in a secularized world.

7. AFRICAN CULTURE

As this study focuses on singing in the DRC, which is predominantly still a white, Afrikaans church at this stage (although there is much integration in many congregations), only a short overview of African culture will be given. Although Western culture in South Africa is influenced by African culture, cultures from the East and other cultures, it is still Western culture with its taste of postmodernism and secularization. It is postulated here that European cultures often has a greater influence on white Africans (within the DRC) than has African culture.

Van der Walt (1999a:92, Kudadjie 1996:63) mentions that there are more than 2000 ethnical groups in Africa, each with its own cultural background, making it difficult or hardly impossible to speak about an African Culture. Although all these ethnical groups have their own beliefs, values, customs and institutions, “there is ample evidence of enough recurrent themes and patterns common to indigenous African societies” (Kudadjie 1996:63). Smit (2007:163) also mentions that African Culture, like any other culture, is influenced by other cultures and therefore not static. Van der Walt (1999a:91) refers in this regard to the ongoing process of acculturation and inculturation. In this regard Smit (2007:263) remarks that the influence of Western culture could be seen in African cultures south of the Sahara, while the influence of Arabic Cultures can be seen in African Cultures North of the Sahara.

The main aspects of African Culture could be identified as follows (Smit 2007:264):

- holism
- focus on metaphysics
- Image of God
- Ancestors
- Vitality
- Communalism
- Ubuntu
- Perception of time
- Oral culture
- Art, music and dance

Van der Walt (1997:51) remarks that the new freedom in South Africa has “inculcated a desire in black people to return to the original African culture.”

Buttrick (1994:54) states that churches in the 21st century are still haunted by cultural styles from the past. Van der Walt (1997:5) writes about the attitude of the West and notes that “[w]hite’ is regarded as civilized, good, beautiful, intelligent and rational” while “[b]lack’ is regarded as primitive, bad, ugly, unintelligent and irrational.” Van der Walt (1997:6) mentions the way Africans reacted to the cultural superiority of the West in different stages of consciousness:

- The first reaction was that of acceptance and assimilation, thus accepting the inferiority of one’s own culture.
- The second reaction was that of rehabilitation where Africans reacted with a feeling that they are not inferior and have made an equal contribution to the world.

- A third reaction was that of exclusivism where ‘Black’ was regarded as positive and ‘White’ as negative.
- A fourth reaction was a feeling of superiority of black cultures and an inferiority of white cultures.
- The fifth reaction or stage of consciousness was that of multi- or transcultural consciousness, where no culture is superior to the other. Van der Walt (1997:7) rightly remarks that this viewpoint has not firmly taken root.

Van der Walt (1997:51) argues that the quest for a new identity is applicable to both the West-oriented whites and Africa-oriented blacks.

Van der Walt (1999a:5) concludes that the problem in African culture and Western culture is that African culture is not Christian yet (“nog nie Christelik”) while the Western culture is not Christian anymore (“nie meer Christelik”), indicating that none of these are equivalent to Christian culture.

Van der Walt (1999:210-211) illustrates the differences between Western and African cultures schematically as follows (table 4):

Table 4: Western and African cultures

DIE WESTE	AFRIKA
A. doel van kennis	
1. Wetenskaplik-tegniese beheer van die sigbare werklikheid.	Magiese-rituele manipulering van die spirituele wêreld.
2. Fokus op kennis van universele wetmatigede.	Fokus op individuele, konkrete fenomene.
3. Konseptuele rigting – konsepte is belangrik.	Relasionele rigting – verhoudinge is belangrik.
4. Kennis met die oog op beter insig – epistemologie is belangrik.	Kennis met die oog op die regte optrede – etiek is belangrik.
B. Die aard van die een wat kennis het	
5. Klem op die individu – individuele outonomie.	Klem op die persoon in die gemeenskap – sosiaal sensitief.
6. Kontekstueel onafhanklik.	Kontekstueel gebonde.
7. Vrydenkend – oop vir nuwe idees.	Gebind deur tradisie – aanvaar minder



	geredelik nuwe idees.
8. Onafhanklik-kritiese benadering.	Geneig om inligting bloot weer te gee.
C. Die kennis proses	
9. Gehoor is belangrik – leerder is ouditief ingestel.	Sig is belangrik – leerder is visueel ingestel.
10. Meer rasioneel.	Meer intuïtief.
11. Meer intellektueel en klinies.	Meer emosioneel.
12. Dualisties ingestel – geloof en ander voorveronderstellings speel nie so 'n groot rol wanneer kennis opgedoen word nie.	Voorveronderstellings vorm die basis van die proses waarin kennis opgedoen word.
D. Die aard van die objek van kennis	
13. Materiële dinge.	Spirituele dinge.
14. Daar is 'n beplande afstand tussen die een wat ken en die objek van kennis.	Die een wat ken is nou betrokke by die objek van kennis.
15. Fokus op natuurlike oorsake en wetmatighede wat dinge reguleer.	Fokus op spirituele (bo-natuurlike) oorsake wat gebeurte bepaal.
16. Objek van kennis meer staties beskou.	Objek van kennis meer dinamies beskou.
E. Eienskappe van kennis	
17. Abstrakte kennis – gedistansieer van die werklikheid.	Konkrete kennis, nader aan die objek van kennis.
18. Analities-gereduseerde kennis of onderverdeling.	Sintetiese, integrale kennis waarin die totale objek en sy relasies betrek word.
19. Sistematies – georganiseer volgens 'n duidelike raamwerk van kategorieë waardeur 'n patroon gevorm word.	Blyk onsistematies te wees – besonderhede nie sistematies verbind volgens logiese raamwerk nie.
20. Stapsgewyse logika – een gedagte bou logies op die vorige, met duidelike konklusie; meer rigied – beoordeel of reg of verkeerd; meer gerig op verskille as op gemeenskaplikhede.	Blok-logika – sentrale tema word gereeld herhaal sonder 'n duidelike konklusie; meer vloeiende gedagtelyn met koppeling aan mekaar (en-en styl); meer gerig op analogieë en gemeenskaplikhede as verskille.
F. Hoe kennis oorgedra word	
21. Reguit en direk.	Omslagtig en indirek.

Du Toit (1996:83) remarks that African culture (like Western culture) is in a process of cultural mutation, which concerns white and black Christianity in South Africa. Du Toit (*ibid*) concludes with the words of Bujo: “This means that the church in Black Africa cannot refrain from becoming black African. Africa is expecting a child, i.e. the local church, which will certainly be given to us, and it will be a *black* child.”

Often the perception is created that postmodernism hit Western culture but that African culture remained untouched and in a great degree authentic. Niemandt (2007:26-27) rightly argues that postmodernism had a great influence on Africa (and African cultures) as well. He concludes that the contemporary world is characterized by paradoxes, so that we can rightly speak of a paradoxical world. It is argued that this is also true of African culture.

8. AFRICAN MUSIC AND WESTERN MUSIC

Music, as part and expression of the third layer of culture, is closely related to the philosophy and world-view of that culture. The roots of Western music could be traced back to Greek and Roman music traditions (Smit 2007:257). Within Western culture music is mainly considered as something outside of man. Different uses of music within Western culture could be identified: communication, entertainment, religious use, background music, *et cetera*.

With regards to church singing, there are major differences between African music and Western music. African music tends to be a very rhythmic and repetitive kind of music, singing the same words and phrases over and over. African music is more meditative and will often emphasize only one central theme or phrase. As a certain African formulated it: “so we sing it until the juice and joy of it quenches our thirst for that truth” (Scott 2000:10). This kind of meditative music is totally distinct from a hypnotic kind of music as is evidenced by its effects on the participants (Scott 2000:11). In this regard Wilson-Dickson (1992:11) describes ecstatic music as music which has the ability to “put out of our senses”. On the other side Western music, and especially the music sang in the Reformed tradition, places greater emphasis on theological content and the compilation of biblical truths. Every line and every verse stresses another biblical truth. Singing in Western culture is more cognitive where singing in African culture tends to be more expressive and ecstatic. In a study done within a white congregation of the GKSA in Nelspruit and a black reformed congregation in KaNyamazane (Smit 2007:468) the black participators experienced the white participators as “[t]hey sing their verses with almost the same tone and they stand still

while singing” and “[t]hey don’t move to feel the song”.

Van Wyk (1985:37) describes African singing and music as follows:

- It is warm and spontaneous – African people sing with commitment.
- They sing without accompaniment – the organ is strange to them.
- It has a strong rhythm and often includes clapping, dancing and stamping feet.
- It has a lot of (endless) repetition.
- The songs are very simple with much improvisation.
- The origin and composer of a song is not important.

African music and singing stands in sharp contrast to Western singing and music. With regards to singing in the black reformed churches (GKSA), Smit (2007:482) observes that “...verreweg die meeste Swart gemeentes [sing] nie Psalms en Skrifberymings soos hulle Westerse eweknieë nie. Gesange (vrye liedere) en sg. *choruses* is algemeen in gebruik. Sang gaan gepaard met handeklap, liggaamlike beweging en begeleiding deur een of ander musiekinstrument. Dans neem ‘n prominente plek in die sang van die Afrika kultuur in en die drom word algemeen gebruik om sang te begelei”. Van Wyk (1985:37) rightly concludes that the criteria for Western music cannot be applied to African music. This illustrates and emphasizes that even the criteria whereby music is evaluated, differ from culture to culture.

9. CULTURE AND CULT

Mowinckel (2004:15) sees religion as cult, myth and ethos; in other words worship, doctrine and behaviour. It is a “general phenomenon appearing in all religions” (*ibid*). Cult, from the Hebrew word *abodah*, means ‘service’, like the service given to the king (1 Ch 26:30) (De Vaux 1984:271, see also Verhoeven 1999:142). It could be traced back to the Greek *amphipolos* meaning servant (Verhoeven 1999:142). In this regard the Bible speaks about the ‘service’ of Jahweh (Jos 22:27), the ‘service’ of the Tent (Ex 30:16), the ‘service’ of the Dwelling (Ex 27:19) and the ‘service’ of the Temple (Ez 44:14). Surprisingly the same word, which is used for ‘service’ above, is used for particular acts of cultic worship (Ex 12:25-26; 13:5)(De Vaux 1984:271). Verhoeven (1999:142) adds that it is more than just service or servant: it is “bevestiging van de aanwezigheid”; thus the incense is a confirmation of the presence of Jahwe.

Mowinckel (2004:15) defines cult as “the socially established and regulated holy acts and words in which the encounter and communion of the Deity with the congregation is established, developed and brought to its ultimate goal”. De Vaux (1984:271) uses cult as

“all those acts by which communities or individuals give outward expression to their religious life, by which they seek and achieve contact with God” or “the outward homage paid to a god” (1984:275). Thus where culture gives expression to common sets of values and beliefs, cult is the expression of belief in God. De Vaux (1984:271) remarks that all these cultic actions are a response of a creature to its Creator. Mowinckel (2004:16) concludes that cult is the “visible and audible expression of the relation between the congregation and the deity”.

Barnard (2002b:12) makes a distinction between cult and culture where cult “bedoelt op de liturgie, opgevat als een symbolische orde” and says that the word cult could be a good substitute for the word liturgy due to the obvious relation to the word culture. The word cult is often used in stead of liturgy indicating a symbolic order (Barnard 2002b:19). This term also emphasizes the prominence of cultural anthropology in liturgical studies (Barnard 2000:7). Thus liturgy could be seen as the cult-part of culture, or differently said: cult, through liturgy, gives expression to the religious side of culture. Lukken (1997:137) concludes that cult is the heart of culture.

De Vaux (1984:271) states that “cultic worship is essentially a social phenomenon: even when an individual offers such worship, he does so in accordance with fixed rules, as far as possible in fixed places, and generally at fixed times”. This emphasizes the close relation between cult and culture. This also implies that conclusions about the worship practice and patterns of the group could be made by studying the worship practice and patterns of the individual. By looking at the way Abraham worshiped, one may draw some conclusions about the way the ancestors worshiped. In the same way, one could draw conclusions about modern worship by studying the worship acts of contemporary individuals.

Cult is expressed through rites, which are the outward forms whereby the ‘service’ to God is conducted. Mowinckel (2004:15) uses ‘cult’ and ‘ritual’ as substitutes. Often rites or rituals were similar to the rites and rituals of other religions and in many cases even borrowed from them. These rites and rituals received a new meaning, “which was determined by the religious ideas of Israel’s faith” (De Vaux 1984:271). Cult cannot exist without ritual (De Vaux 1984:271). Wepener & Van der Merwe (2009:203) gives the following working definition of rituals: “Rituele is dikwels herhaalde, vanselfsprekende, simboliese handeling, wat altyd interaktief en liggaamlik is, soms vergees van tekste of formules, gerig op die oordrag van waardes in die individu of die groep, en waarvan die vorm en inhoud altyd kultuur-, konteks- en tydgebonde is, sodat die betrokkenheid op die werklikheid wat in die ritueel teenwoordig gestel word, altyd ‘n dinamiese gegewe bly.”

De Vaux (1984:272) distinguishes the following characteristics of the cult of Israel, which found expression in their rites and rituals:

- The Israelites worshiped a God who was the only God. There were no other gods alongside Him. All worship to other gods was condemned.
- The Israelites worshiped a personal God who intervened in history
- The Israelites had no images in their cult. Any form of images was prohibited.

Mowinckel (2004:17) concludes that the ultimate purpose of cult is life, which includes “rain, sun, fertility, the continuation of the race, the strength and victory of the tribe, and so on”.

Vos & Pieterse (1997:3) indicates that the word ‘cult’ is never used for the gatherings of the Christian communities in the New Testament, but rather for the heathen forms of worship (cf. Ac 17:23; Rm 1:25). The term ‘cult’ in the Bible is closely connected to the offerings of the Old Testament, which were fulfilled by Jesus Christ.

10. LITURGY AND CULTURE

Barnard (2006) wrote a book with the central theme: “Welke rol speelt context in de ontwikkeling van liturgie?” He rightly comments that liturgy is born within specific contexts with people living in those contexts. Liturgy is also formed by the Bible and tradition, but often the influence and role of culture is neglected in the conversation on and practice of liturgy.

Kubicki (1999:27) draws three conclusions from the Milwaukee Symposia:

- 1) Our experience of God is mediated through culture
- 2) The assembly (worship service) is the location for this mediation
- 3) The mediation can occur through music in a way that could be described as sacramental.

These illustrate the close relation between God’s revelation (mediation), culture, liturgy and liturgical singing.

Liturgy and culture are closely related (cf. Smit 2007:164). In this regard Barnard (2000:5) observes: “De Nationale Herdenking en Viering Bevrijding van vier en vijf mei bijvoorbeeld vertonen dimensies die de kerkdienst ook heeft [...] het gedenken [...] de thematiek van nood en bevrijding, de stilte, de toespraken, de voordracht van gedichten en het zingen van het volkslied (in feite een soort Psalm) en andere liederen...” Barnard (2002a:50, cf. Van den

Berg 2009:200, Pieterse 1990:24) wrote that “[t]he liturgy cannot be used unchanged in cultural contexts that repeatedly change” (translation provided: CJC); therefore a responsible way must be innovated. Oh (2004:106, cf. Van den Bergh 2009:200, Janse van Rensburg 2004:54, Nel 1990:179) remarks that “God’s self-disclosure did not occur in a cultural vacuum.” In catholic as well as protestant circles and studies, a new emphasis is placed on the cultural-anthropological dimension of liturgy (Barnard 2002b:15, cf. Barnard 2000:7). Heitink (2007:20) writes about the stagnation in the church in the Netherlands and names eight factors which led to the stagnation; the first one being ‘culture’. He states “Op zoek naar oorzaken van ontkerklijking verdient de factor cultuur voorrang” - indicating the direct relation between liturgy and culture. Liturgy is always conducted in a cultural setting and therefore closely related to the culture where it is conducted. Kloppers (2002a:320) states: “Die praxis van die kerk en teologiebeoefening is in ‘n bepaalde samelewingsverband en tydsges ingebed”. In this regard, Pieterse (1990:23) thinks about an empirical congregation (“empiriese gemeente”). Oh (2004:3) sees interaction between church and culture as one of the driving forces behind the negative church growth in the Protestant churches in South Korea. Gibbs & Bolger (2005:189, cf. Van den Berg 2009:200) confirms: “Worship thus has the integrity and reflect member’s context”. Barnard (2002b:20) concludes that a critical study of liturgy requires knowledge of the cultural code as well as knowledge of the liturgical code.

Throughout history, the church had to deal with culture. The relation between church and culture found expression in the relation between liturgy and culture. The history of the relation between church and culture can be summarized as follows (Strydom 1994:215):

- Christians in the first three centuries after Christ saw their identity as opposed to the Roman Empire, due to the hedonistic nature of the Roman culture at that time. They saw themselves as ‘*Corpus Christi*’ where Christ stood in opposition to culture.
- After the conversion of Constantine the Christian faith became state religion and the church saw herself as ‘*Corpus Christianum*’ (cf. Barnard 1981:179, Strydom 1991:55) where the culture of their time became the culture of the church. Often the church fell short in correcting the culture of their day (Wainwright 1977:23; Smit 2007:238). Niemandt (2007:13) refers to this era as the era in which the church was caught up in “Christenheid”. Wegman (1976:50) correctly observes that the church became “draagster en beskermer van de oude Romeinse kultuur”.
- Strydom (1994:215) indicates that this situation continued through the Middle Ages, which led to the sacralization of culture. The church became the driving force behind cultural activities and often the protector and keeper of Western Culture.

- The Reformation introduced an era where church and culture were separated from one another and, as different entities, influenced one another and reflect critical on one another.
- The birth of Rationalism and Humanism introduced a new era where the mind and rational thinking (philosophy) became the prominent driving force. This introduced an era described as ‘Christ and culture in paradox’. The outcome was a breach between liturgy and culture.

Strydom remarks that the situation above led to a new role played by the church. On the one side the church saw herself as “bastion te wees vir die behoud van die tradisionele Westerse kultuur” (1994:216). On the other side the church withdrew by “...homself toenemend toegespin in ‘n kerklik-kulturele kokon. Hy het homself in sy denke en bestaanswyse gesakraliseer” (Strydom 1994:217). The outcome was a growing gap between church and liturgy on the one side, and culture, on the other (cf. Niemandt 2007:14); this gap is also evident in church music.

Strydom (1994:218) concludes that throughout history, the church positioned herself in one of three different positions regarding culture:

- Opposed to culture
- Dictating culture
- Associating / identifying with culture

Niebuhr (1956, cf. Smit 1989:90, 1988:191) distinguishes 5 approaches of the church with regards to culture: against culture, of culture, above culture, in paradox with culture, and the transformer of culture.

Gustafson (1974:73) classifies the role of theologians in society into three roles: preserver, prophet and participant, where the preserver tries to maintain and preserve the culture, the prophet criticizes culture and the participator sees himself as part of culture. In this regard Heitink (2007:38) distinguishes between inculturation (integration into a foreign culture) and acculturation (adapting to the prevailing culture).

Oh (2004:134) argues that “we should understand the church as an island of one culture (that of God’s Kingdom) in the middle of another (that of the world); and if we presume that, our society and church lie not in one culture, but in various other subcultures.” In South African context, that would imply a process of inculturation or else acculturation into different cultures and subcultures. Dreyer (2005:803) rightly concludes: “The church no longer serves a homogeneous cultural group, particularly in urban areas, as congregations have people of different ethnic, language and cultural backgrounds who are in varying stages of

being assimilated into a larger community.”

De Klerk states: “Aan die een kant is liturgiese beginsels universeel en moet dit in elke kulturele situasie toegepas word. Aan die ander kant moet die vryheid van die liturgie bestaan om die kulturele polsslag van ‘n bepaalde kultuurgroep as voertuig te gebruik om die diepste aanbidding tot uitdrukking te bring.” (2002:54). Barnard (2000:9) rightly asks: “Of moeten we de grens tussen cultus en cultuur minder scherp trekken?” Holt (1993:49) states: “The Good News does need contextualization, that is, expression within a cultural context which is authentic to that culture. For example, Africans today have the right and responsibility to think through the Christian message and express its implications in words (preaching, theology, prayers) and artistic expression (sculpture, dance, music) which is thoroughly African.” In the past this did not always happen. Until recently (cf. Wepener 2009:37) little effort was made to inculturate the gospel and especially liturgy. David Bosch (1991:291-298) describes how the West did not only Christianize people of other cultures, but also tried to uplift their local ‘inferior culture’; in the process Western liturgies were placed in non-Western contexts (cf. Wepener 2009:38). Wepener (2009:38) states: “This process in which Western theology, with a few superficial adaptations, was basically just transplanted in other cultures, is known as adaptation.”

Wepener (2009:38) defines acculturation as the “contact between two groups of individuals from different cultures on a lasting and direct level, which leads to a change in the cultural patterns of both groups”. This leads to a selective exchange of cultural elements and the two cultures never really assimilate.

Inculturation could be described as “referring to the adaptation of the way church teachings are presented to non-Christian cultures, and to the influence of those cultures to the evolution of these teachings.” (<http://en.wikipedia.org/wiki/Inculturation>, 14 Des 2009). It is argued here that inculturation could/must apply to any culture, not necessarily non-Christian cultures. Phan (2003:55) understands the meaning of inculturation as “the double process of inserting the Gospel into a particular culture and inserting this culture into the Gospel so that both the Gospel and the culture are challenged and enriched by each other.” Lapointe (Du Toit 1996:105) understands inculturation in two ways: On the one side it is the “genuine and original response that a given culture gives to the first and the on-going proclamation of the gospel” and secondly it is “a process undergone by a culture receiving and accepting the Gospel, which acts as an endogenous factor and transforms it from within.” John Paul II warned that the process of inculturation is “a slow journey” (Phan 2003:55). Shorter (1988:11) defines inculturation as “the ongoing dialogue between faith and culture or

cultures.” Scholars like Bevans, Pieris, Kavanagh and others (cf. Tovey 2004:2) are negative about the term ‘inculturation’.

Liturgical inculturation “entails a critical-reciprocal interaction or enrichment between cult/liturgy and culture in such a way that a whole new entity comes into being, namely an inculturated liturgy” (Wepener 2009:39). Thus liturgical inculturation implies that culture and liturgy are in a continuous process of critical interaction with a resulting assimilation between culture and liturgy. In mathematical terms it could be indicated by A (culture) + B (liturgy) = C (new entity or inculturated liturgy) and not A (culture) + B (liturgy) = AB (culture + liturgy) (Wepener 2009:39). This is an ongoing process due to the fact that no culture is static and no faith is totally revealed. Bosch (1991:456) states: “The relation between the Christian message and culture is a creative and dynamic one, and full of surprises. There is no eternal theology, no *theologia perennis* which may play referee over local theologies.” Chupungco (1989:29) defines liturgical inculturation “as the process whereby the texts and rites used in worship by the local church are so inserted in the framework of culture, that they absorb its thought, language, and ritual patterns. Liturgical inculturation operates according to the dynamics of insertion in a given culture and interior assimilation of cultural elements.” Holt (1993:121) rightly remarks: “There will indeed be tension between Christianity and any culture (if the Christian message is not watered down and domesticated too much by economic or political interests), but there will also be gifts that every culture can bring to the understanding of Christianity, just as Christianity has the gift of the good news of God’s love for every culture”.

Phan (2003:64-67) sees the following challenges to liturgical inculturation in a postmodern era. For the purpose of this study only the core issues are mentioned here:

- A redefinition of the concept of inculturation: inculturation is not the incarnation of a timeless and acultural gospel into a modern culture. It is already set in a certain cultural jacket, and therefore there must at least be a conversation between two cultures (the culture of the passage and the local culture).
- The issue of power is of utmost importance. Inculturation implies integration into a certain culture without pre-deciding the outcome.
- One group or subculture cannot represent the bigger group or the whole.
- Inculturation will have to deal honestly with the popular culture of that group.
- Inculturation will have to be in an honest conversation with the meta-narratives of a given group or society.
- Liturgical inculturation will have to rethink the role of “music, songs, musical

instruments, gestures, dance, art and architecture of the local culture” (Phan 2003:66). For the purpose of this study, it must be noted **that inculturation implies that the gospel is integrated into the music, musical genre, songs, instruments and even gestures of the local culture**, where local culture could imply a certain African or oriental culture; it might as well imply a specific form of postmodern or Western culture.

- Liturgical inculturation will have to deal honestly with theology.

Barnard (2000:9) observes that liturgy in Protestant tradition has become a text-oriented liturgy; there is often a poverty with regards to rites and rituals. In this regard Barnard (*ibid*) ask for an “aggiornamento”. He concludes that the current situation “weerspiegelt een algehele ‘verkerklijking’ van de kerk”. The close relation between cult and culture needs to be investigated and re-discovered. **With regards to church singing and music, the massive gap between cult and culture is evident. The genres and accompaniments in the cult (the congregation) are totally distinct from the genres and accompaniments in culture.** With regards to church singing and music, there is also the danger of “verkerklijking’ van de kerk” (*ibid*).

Interculturation refers to the multilateral conversation and interaction between theologies from all over the world, in such a way that all the theologies are enriched by one another. This can only happen when theologies are open to one another and willing to interact with one another. This means that all participants in the process need to be empowered to take part in the process. A process of interculturation (as described above) will prevent “local incarnations of the faith not to become too local, and that one church does not become so self-centered that it cannot communicate with other churches” (Wepener 2009:40). Because there is no eternal liturgy, churches (especially churches in the reformed tradition) need to interact with one another on liturgical level and be enriched by the liturgies of the other. Thus inculturation needs to be part of a wider process of interculturation.

10.1 Implications

Liturgical inculturation implies inculturation of all elements of the liturgical act (process). **Inculturation with regards to music and singing in church implies a critical-reciprocal enrichment between liturgical singing and the culture where the singing is conducted.** In a critical-reciprocal interaction between liturgical singing and culture (or a subculture), both sides have to be empowered to take part in this process on an equal level. Often

liturgical singing is conducted in a way of acculturation and not inculturation. Just as there could be no “*theologia perennis*” (Bosch 1991:456) or eternal liturgy, in the same way **there could be no eternal or absolute form of church singing**, not even the Genevan Psalter. In the process of inculturation, one will have to be honest about the culture (and subcultures) of the church or congregation where the singing will be conducted. One will also have to be **serious about the musical forms and genres of that culture and its subcultures**.

There can only be real inculturation when the liturgical singing has been integrated and assimilated with the distinct culture. In mathematical terms: A (liturgical singing) + B (culture) = C (inculturated liturgical singing). Inculturation needs to be part of a broader process of interculturalization.

Interculturalization would imply a multilateral conversation and interaction between different schools of liturgical singing in such a way that all parties are enriched by the other. **This conversation suggests a conversation between reformed churches in the first place, but also wider than the reformed churches and tradition.** Different ‘cultures’ of liturgical singing across the whole spectrum could be enriched by one another.

On the other hand, De Klerk emphasizes: “Die liturgie is veral ook kontra-kultureel omdat die evangelie dit wat kontra die Christelike dogma is, uitdaag.” (De Klerk 2002:54). Thus **the process of inculturation and interculturalization may never result in a mere process of acculturation**. The word of warning from Holt (1993:49) could not be ignored: “The tendency to ignore aspects of the message which challenge our assumptions is very strong when adapting the Christian message to one’s own culture. Has the genuine gospel message been distorted by cultural adaptation? Have North Americans, for example, so interpreted the Christian message that it does not challenge their affluence in a world of poverty?”

With regards to church music, a process of inculturation into the local culture is more necessary than ever before, taking the musical genres and instruments of the local congregation (culture) into serious consideration. But this process of inculturation may never lead to a situation where culture becomes superior to gospel, where biblical truths and values are omitted or changed in order to adapt to culture. Inculturation does not mean or imply adaptation. **Inculturation asks faithfulness to God’s Word, and faithfulness to local culture – always in this order.** Barnard (2006:1) rightly remarks that God’s Word is always the interpreted Word.

Drane (2001:40-61) identifies some of the more negative effects that postmodernism and

consumption culture, which he refer to as the “McDonaldization”, had on the church: efficiency, calculability, predictability, control and strengths and weaknesses. The characteristics of the secular world have infiltrated the church, leading to a “McDonaldization” of the church. The latter would imply a adaptation or acculturation rather than inculturation.

11. LITURGY AND SUBCULTURE

Liturgy is closely related to culture. As such, liturgy must always be inculturated liturgy. The question and challenge in any given congregation remains: what is the culture of the faith community? Culture will necessarily include the following (cf. Moorhead and Griffin 1989:494):

- belief system
- shared core values
- collective programming of the mind
- pattern of basic assumptions
- set of symbols

The question is: can one determine the culture of a community at all? **Is there a homogenous culture in a congregation, or are there multiple cultures and subcultures?** What is the dominant culture? What are the subcultures and even counter-cultures in a given congregation? Must liturgy only be inculturated in the main culture, or must it also be inculturated in the sub-cultures?

Within the context of DRC, one must ask the following questions:

- What is the main or dominant culture in the DRC? What is the basic belief system, the shared core values, the collective programming of the mind, the basic assumptions and the set of symbols?
- Can one really depart from the viewpoint that all congregations of the DRC shares the same dominant culture with the same basic belief system, the shared core values, the collective programming of the mind, the basic assumptions and the set of symbols? The current debate in the newspapers concerning the historicity of Jesus (belief system), homosexuality (core values) and church music (set of symbols) contradict this viewpoint.
- Is a local congregation of the DRC a minor reflection of the culture of the DRC, or does it function like a sub-culture within the RDC? Oh (1994:210) concludes that “to

see the congregation as a culture, which implies both that the congregation has a culture (subcultures) and that it is a culture (subcultures)". For a long period of time each congregation of the DRC functioned like a franchise of the DRC (cf. Van der Merwe 2009:250) where the same order of liturgy was followed with the same songs, the same formulas, *et cetera*. In that sense every congregation reflected the dominant culture of the DRC. In the current situation of the last few years, **congregations are not primarily reflecting the dominant culture of the DRC (anymore); instead they function like sub-cultures within the main culture of the DRC.** In the case of some congregations, they function as counter-cultures to the dominant culture.

The following conclusions could be drawn from the study's outcome:

- Any local congregation of the DRC functions like a sub-culture (or in some instances a counter-culture) within the DRC. In that sub-culture one will find all the elements of culture: the same basic belief system, shared core values, collective programming of the mind, basic assumptions and a common and accepted set of symbols. Much of these will coincide or overlap with the elements of the dominant culture of the DRC; much of these will differ from the dominant culture, often due to different hermeneutics.
- In any given congregation, there will be symbolic means whereby values are communicated, that will differ greatly from other sub-cultures (congregations). **If song and music are part of the symbolic means whereby values (story) are communicated (expressed) (cf. Vernooij 2002:102), it will differ from congregation to congregation.** The overlaps with the dominant culture will be expressed by the same symbolic means (eg. song and music) as the dominant culture; the unique values and stories will need unique symbolic means whereby they could be communicated.

Inculturation implies a great effort to understand the local culture (or sub-culture of the dominant culture) and to inculturate the liturgy into the specific culture and sub-culture. Wepener (2009:42) rightly concluded that "[I]iturgical inculturation is a continuous process of critical-reciprocal interaction between cult (liturgy) and culture so that a totally new entity comes into being, namely an inculturated liturgy." This could never be done in isolation, but must be done in interaction with the dominant culture. A process of interculturalization would guard against one-sidedness.

12. CULTURE AND MUSIC

Music is part God's command ("kultuuroopdrag") to rule and subdue the earth (Strydom 1992:20). Mankind must compose and make music. But, as is the case with any other gift and command, mankind will have to give account to God for the way they used or misused it.

Music and culture are closely related. Music is part of the third layer of culture, namely the social layer (cf. Van der Walt 1997:8, 1999a:13, Smit 2007:16,18, Müller 1990a:36); it is also part of the symbols and signs closely related to a specific community (cf. Van der Merwe 2005:778). Every community has a form of music that is unique to that community and which serves a symbol of/to that community (Smit 2007:18). It is part of their communication system. The greater part of communication is non-verbal in the form of melody, rhythm, structure, musical form and the way in which the music is performed (Smit 2007:19). Members of a given community identify with the music of that community.

The role and function of music differs from culture to culture. For example, in the broad African culture, music is central to people's lives (Scott 2000:1). They sing about almost every experience. "There are songs not only for praise, worship, love and grieving, but for planting, cultivating and harvesting; songs for beginning a journey, for building a house, for pounding grain, for the carpenter or the blacksmith" (Scott 2000:1-2). In Western culture, on the other hand, song and music have a different role and function. Music is mainly listen-to music or entertainment. One hears background music in the malls while shopping; music at parties; music at work; in cinemas; music in restaurants; and music in the factories (cf. Scott 2000:1, Smit 2007:257). People (listeners) are not really involved in this music – it is mostly **passive music**. It is something on the side, something peripheral. It could be argued that this is the heart of the problem with regards to church music in Western and also postmodern culture.

Vernooij (2002:95-96) boils the different (Western) views on music down to two major viewpoints. On the one side, **music is viewed as the trade of the specialists: the singers and the instrumentalists**. In this sense music belongs to the professionals. In congregational terms, music is the responsibility of the organist and the choir or cantory. **On the other side, music is viewed as belonging to the community and congregation**. They equally take part in music and attribute to the meaning of music. Music does not only find its meaning in the music itself, but in the community or congregation where the music is made or sung (cf. Kubicki 1999:188). In the first instance music has meaning in itself; in the

second instance, music derives its meaning from the community. In this regard Vernooij (2002:96) refers to *autonome kunst* and *toegepaste kunst*. Vernooij (2002:96) rightly asks: “Hangt de waarde van muziek af van vakbekwaamheid van de uitvoerenden, of van de mate waarin ze kan functioneren in een gemeenschap?”

These two viewpoints are prominent in the current debate about church music in the DRC in South Africa (cf. Kruger 2007:20). In the South African context of liturgical singing, especially within the DRC, most of the emphasis is still placed on church singing as *autonome kunst* where the culture of the local congregation is of lesser importance. The same repertoire of songs (*Liedboek van die Kerk*) and the same instrument (organ), regardless of the local culture (music, musical taste, musical genre, *et cetera.*), are seen as the standard. Du Toit (1990:100) rightly remarks: “Voorts moet daar rekening gehou word met die vermoë tot en veranderende musieksmaak van die gemeentelede. Die mens het egter ook die vermoë om te groei en te ontwikkel en dit geld ook vir musiekkennis, smaak en –vaardigheid....”

Vernooij (2002:100) says that “...alle muzikale expressie ingekaderd ligt in de cultuur van een bepaalde groep, regio of land.” The **meaning of music differs from culture to culture** (cf. Smit (2007:20). Van der Walt (1997:1) argues: “The behaviour of a person from another group can sometimes be totally incomprehensible. Very often the basic reason is that his/her culture is radically different from one’s own.” In this regard Viljoen (1992:3) remarks that “[m]usikale kommunikasiegapings bestaan tussen kulture omdat elke kultuur se musiek assosieër met sy eie identiteit en gemeenskapslewe. Een van die mees ernstige kommunikasiegapings in die Westerse gemeenskap lê tussen die ernstige en popmusiek kulture.” Viljoen rightly connects the debate around pop music to the level of communication rather than the level of the quality of music. Viljoen (1992:4) continues that communication gaps between cultures (eg. Western and African) are often due to the course of time, because Western music is in a constant process of change. In a cultural community, values in different times are expressed in different kind of music like jazz, fusion, *et cetera.*

Schelling (1989:13) rightly asks: “Is er muziek die de communicatie verstoort in plaas van bevordert? [...] Muziek die voor de èèn harmonie brengt, kan bij een ander verwarren teweegbrengen” and concludes that “[w]e moeten daarom uiterst voorzichtig zijn met het geven van negatieve kwalificaties aan muziek die weerstand bij ons oproept. In dit verband noem ik ook de muziektradities van andere culturen” (Schelling 1989:13). De Klerk (2002:56) uses the example of the African drum: “Byvoorbeeld, as die speel van dromme en daarby die eie uiting van blydskap in die gewone lewe van ‘n groep is, dan kan die blydskap in die Here so uitgedruk word” (De Klerk 2002:56). Van der Walt (1997:7) adds that the

real value of the drum cannot be estimated by looking or staring at a drum. Its real value is when people in an African worldview use it as a drum.

In the current post-apartheid situation in South Africa, there is great emphasis on the understanding of the culture of the other. Often one will make great effort to appreciate the values and symbolic means (eg. music) by which these values are communicated in a given culture like the African culture. As Van der Walt (1997:20, cf. Van der Walt 1999a:2) indicates, one will see the “beauty, dignity and legitimacy” of other cultures like the African culture. But, on the contrary, one often fails to see the “beauty, dignity and legitimacy” of other cultures or subcultures within the Western culture. **The church will often make great effort to understand and appreciate the African, Indian or Chinese culture, but will fail to understand and appreciate the culture or subculture of other groups within Western culture. In this regard one could think about extreme examples like the pop culture, the hippie culture, et cetera. But one could also just think about the cultures and music of the different generations in each congregation.**

13. FUNCTION OF MUSIC IN CULTURE

Music is part of culture. In every culture one will find some kind of music closely related to that culture. Music has the power to teach, persuade and motivate (Scott 2000:1). “It can drive an army into battle, calm a crowd in a crisis, induce and maintain a trance or lift one from deep sadness and grief. It has been proved to affect the behaviour of animals, birds and reptiles, and may even influence the growth of plants” (Scott 2000:1).

One of the main functions of music and song is communication. Schelling (1989:12) states: “Muziek is een prachtig middel om te communiceren.” Viljoen (1992:5) phrase it thus: “Mens moet onthou dat, waar woorde ‘n presiese betekenis het, musiek se betekenis indirek is” and “[w]oorde is die wat, en musiek die hoe van wat jy sê”.

Viljoen (2008:163, cf. 1992:4) states that “[m]usiek besit die vermoë om deur klanke en beweging , selfs sonder woorde, diepste verlangens bekend te maak (cf. Viljoen 2006:762). It gives identity to culture, supports the most important activities and gives meaning to important activities. Viljoen (1992:4) concludes that the **primary function of music in the worship service is thus to give meaning to that activity as well as to intensify religious experience in a way that words can not do.**

14. CULTURE AND CHURCH MUSIC

Die seleksie van musiek vir godsdienstige doeleindes is nie 'n kwessie van reg en verkeerd (goed of sleg) nie, maar het eerder te make met kultuur en smaak.

(Kruger 2007:20)

Barnard (2002:101) rightly states: “Iedere gemeenschap, al bestaat deze slechts uit twee personen, heeft zijn eigen manier van omgaan met muziek. Ook iedere kerkgemeenschap.” Kruger (2007:17) argues: “It has become all the more important for church music to be close to the culture and musical taste of the congregation in order to allow for a deepened spiritual experience.” With Oh (2004:3-4) one can rightly ask: “How does the preacher hit the multi-targets and deal with the multi-subcultures in a congregation?” In the context of this study it must be asked: How do the singing and music in a given congregation hit the multi-targets and deal with the multi-subcultures in that congregation? One must agree with Müller (1990a:107): “As die erediens getrou wil wees aan sy ware aard, sal dit nie net moet wys in die rigting van die transendente nie, maar ook in die rigting van die aktuele”. Botha (1998:69) states that in the worship service and especially in church singing, there must be room for the needs of the different groups in the congregation. Oh (1994:210) came to the conclusion with regards to the Korean church that “preaching should be understood as an interaction between church and culture”, thus indicating the close relation between preaching and culture. The same could be said about church music: it is an interaction between church and culture.

In theoretical terms, the close relation between church music and culture is obvious. Viljoen (1992:3) states: “Musiek is ‘n universele taal, ‘n universele middel van uitdrukking; elke kultuur het ‘n eie musiekstyl wat die beste deur homself verstaan word; en wat nie noodwendig of selde deur ‘n ander kultuur waardeer word nie.” Schelling (1989:13) notes: “De ontvankelijkheid voor die bepaalde muzieksoort of muziektraditie hangt in hoge mate af van wie iemand is en in welke omstandigheden iemand verkeert. Leeftijd, achtergrond, opvoeding, opleiding, godsdienstige beleving, voorspoed, tegenspoed en dergelijke zijn van invloed”. Müller (1990a:36) says that, although singing is a natural act, it is not only a means of expression of faith, but also a socio-cultural expression. **For this reason the style of worship differs from place to place and time to time.** Vernooij (2002:101) states: “Iedere gemeenschap, al bestaat deze slechts uit twee personen, heeft zijn eigen manier van omgaan met muziek. Ook iedere kerkgemeenschap.” Viljoen (1992:3) writes: “Dis ook nie

nodig om jou musiek-kulturele taal aan te leer nie - dit het 'n basiese betekenis vir jou omdat jy daarmee grootgeword het. Dit mag meer of minder betekenis vir individue binne daardie gemeenskap hê, maar min of geen betekenis daarbuite.”

Van der Walt (1997:17, cf. Van der Walt 1999a:71) comments encouragingly that cultural diversities “should not be regarded as an embarrassment, but as an opportunity to be enriched.” In this regard Van der Walt (1997:17) quotes an African proverb stating, “that someone who never enjoys a meal outside his own home, may think that only his mother can cook!” With regards to church music, one must admit, that for many years the DRC enjoyed their own musical meals, often thinking that only they can cook. The global village and improved communication, as well as the openness to and consciousness of other denominations and churches led to a discovery of the good and bad musical foods prepared in other circles as well. **On the other side it also led to a discovery that their own food was not the only good food and not necessarily in every aspect the best. At least it led to the discovery that there could be other kinds of food as well that could also be of good quality and enjoyed with thanksgiving.**

Kruger (2007:20, cf. Botha 1998:69) remarks: “Die oogmerk behoort te wees om so ver moontlik liedere te gebruik wat as die beste beskou word in die kultuur waarbinne die gemeente funksioneer.” In this regard Kruger (2007:20) remarks: “Die verbintenis tussen die kerk(lied) en kultuur is reeds deur Calvyn beklemtoon: ‘[T]he upbuilding of the church ought to be variously accommodated to the customs of each nation and age.’” Routley (1968:106) encouraged that “a church music is waiting to be born that is relevant to the culture [...] which it is our generation's business wholly to admit”.

15. IMPLICATIONS OF POSTMODERNISM OR REFLEXIVE MODERNISM FOR CHURCH MUSIC

The study so far has shown that there are at least two prominent cultures in South Africa, namely the Western culture and the African culture. **Due to the fact that most congregations within the DRC are (at this stage) predominantly white and Afrikaans-speaking, the influence of African culture is not so much felt within the DRC and especially within the liturgy.** Even in congregations where more integration has taken place, the majority of participators is predominantly white or Western. At this stage the dynamics of Western Culture has a greater effect on the DRC and the liturgy of the DRC. The Western culture in South Africa includes at least modern and postmodern elements. Van Rensburg (2003:8) concludes that at least three groups must be considered in liturgy,

namely postmodern people; the people who are consciously or unconsciously influenced by postmodern ideas; and the people who reject postmodernism. It can thus be assumed that elements of modern and postmodern culture would be present in any DRC congregation in South Africa. What effect does postmodernism have on church music and singing? What influence does the wider view of rationality have on church music?

Niemandt (2007:13-15) remarks that the church operated and ministered for centuries in a world known as the Constantinian world or the era of the “Christenheid”, characterized by a close relation between church and state. This situation changed dramatically in the last 200 years and the church moved to the periphery with less power than before. He calls this period the “winding down of a process that was inaugurated in the fourth century...”.

Niemandt (2007:15) concludes that it seems as if the church still tries to operate in a world that no longer exists – a culture where Christian faith stood at the center of the official culture. In the conversation on church music, one will have to negotiate the implications of this new world.

Niemandt (2007:122, cf. Miller 2004:14) summarizes the development of church music and singing within the culture shifts of the previous twenty decades, schematically as follows (table 5):

Table 5: Development of church music

	Orale kultuur	Geskrewe kultuur	Uitsaaikultuur	Digitale kultuur
	Antieke tye – 1500 nC	1500 nC - 1959	1950-2010	2010-
	Mondelinge kommunikasie	Skriftelike kommunikasie	Beeldende kommunikasie	Multimedia-kommunikasie
Sintuiglike voorkeure	Oor: Gehoor skep ‘n gevoel van intsluiting en onmiddlikheid. Sensitief vir volume, toonhoogte en ritme.	Oog: Skep ‘n gevoel van uitsluiting en afstand. Sien objektiveer woorde. Die oog is stil en onemosioneel.	Senustelsel: Die oog en oor word betrek, maar op ‘n passiewe manier. Die uitsaaikultuur skep toeskouers.	Gevoel-verstand: Die verstand en vinger word deur die kommunikasiemedium verbind. Deur jou vinger letterlik te lig, word jy ‘n aktiewe deelnemer aan die werklikheid.

			Die brein gaan in 'n beta-toestand in terwyl 'n mens TV kyk.	
Heilige musiek	Chant: Enkele melodielyn. Eenvoudige liedere wat gebou is op die sing van Bybelgedeeltes. Weinig plek vir instrumente – dit trek aandag af.	Gesang: Komplekse melodie en harmonie, ondersteun deur 'n sisteem wat 'n mens in staat stel om musiek te druk. Gesange druk komplekse geloofswaarhede uit.	Liedere: Eenvoudige melodie en harmonie met komplekse ritme. Musiek gevorm deur elektroniese versterking en 'n nuwe generasie elektroniese instrumente. Liedere fokus meer op verhoudings as dogma. Laat deelname deur gehoor toe.	Kontekstuele komposisie: Die geleentheid bepaal die musiek. Baie verskillende style vermeng. Groot klem op deelname deur die gemeente. Tegnologie skep moontlikhede om musiek by die oomblik aan te pas. Multi-sensories, ondersteun deur visuele en tasbare hulpmiddels.

The schematic exposition clearly indicates the development of sacred church music (sacred music) within the framework of cultural development, as well as the influence of postmodern culture on church music or sacred music. According to Niemandt (*ibid*) the digital culture requires **contextual compositions where the music is determined by the occasion**. The participation of the congregation is very important. According to Niemand (*ibid*, Cf. Long 2001:63-64) this era of postmodern culture requires and accommodates a **mixture of musical styles**.

Kourie (1996:3), with regards to the new interest in spirituality, remarks that postmodernism causes a paradigm, which is exhibited in a “deeper appreciation of the role of the imagination, spiritual sensitivity and aesthetic awareness, together with a re-discovery of symbol and myth.”

Kloppers (2002a:324, cf. Osborn 1999:94-96) indicates that postmodernism may have a great influence on church music, referring to the whole issue of hermeneutics where literary texts, theological texts, musical texts and culture texts needs to be interpreted.

- Meaning: Within postmodernism the **meaning is not only immanent in the texts, but meaning is also given or allocated by the reader (singer) him/herself**. The person singing the song attributes meaning to the song. For this reason the context and culture of the singer ought to be taken into account in creating and publishing songs for church singing. This will definitely be a major challenge in a situation where the contexts and cultures of congregations differ greatly. A lot of effort and money is utilized to redefine and rephrase the same texts over and over as if meaning is immanent in the written texts and published hymnals alone. In a postmodern context, less emphasis will have to be placed on immanent meaning.
- Ideology: The ideology behind the song must be open and above suspicion; **postmodern people are suspicious of ideology**. In a sense church music must be ideology-free. Although no text could be really free from ideology, great effort must be made to avoid the influence of older or newer ideologies. Ideologies could not only be immanent in the texts and songs of the hymnal; it could also be manifested in the way a new hymnal is compiled or promulgated. Often this process is done in a very authoritarian way reflecting an ideology of power.
- Power / authority: **Postmodernism is skeptic about the misuse of power**. Who decides which songs are good enough to be sung in church? Who decides what the musical standards are? Who decides that this song could be sung and this one not? Postmodern culture no longer accepts the power or authority of an appointed commission or group of experts to make final decisions regarding church music on behalf of all congregations and members (cf. Kloppers 2002a:325). In this regard, Kloppers (2002a:324) refers to the “[g]ees van individualisme” and “anti-outritêre houding” as characteristics of postmodernism.
- Plurality of styles: Due to the situation of a global village and global interaction, postmodernism functions like an ecumenical community (cf. Kloppers 2002a:325) which is therefore **open to a plurality of styles**. In postmodernism, individuals want to decide for themselves which songs and styles they want to use and which songs and styles they don’t want to use. For this reason a hymnal can never be closed but must remain open to new styles, situations and cultures. It also implies that a church with a variety of cultures could never have a uniform hymnal for all its members. A plurality of styles could be stimulated by including a variety of people (believers) in

the commission responsible for the compilation of a new hymnal. People of different ages, backgrounds, socio-economic backgrounds, musical styles and tastes, *et cetera*. should be included in such a commission.

- Emotion and experience**: Müller (1990a:16, cf. Aerts 2002:147-148) remarks with regards to the worship service that “[a]lles is so serebraal: die leerstellige word oorbeklemtoon terwyl die bevindelike verwaarloos word”. **On the contrary, postmodernism isn’t only concerned with the cognitive rationality, but also the normative and expressive rationality.** For this reason, postmodernism incorporates the other dimensions of humanity that was excluded by modernism with its strong emphasis on cognitive rationality. Emotions and affections play a much bigger role as in postmodernism; church music and singing will have to provide for this need. Kloppers (2002a:326) says: “Die breër antropologiebegrip bied ruimte vir ‘n groter klem op die emotiewe en konatiewe aspekte.” Viljoen (2008:162, cf. Jankowitz, 1999:31) remarks: “Die hele mens – hart, siel en verstand (Mat 22:37), met ander woorde emosie en intellek moet betrokke wees by lofpysing”. The emotive dimension could no longer be denied as belonging to the circles of the charismatic movement. Beukes (1987:29, cf. Aerts 2002:148), in referring to the survey of Boshoff, remarks that “baie jong mense nie meer so sterk materialisties-rasioneel georiënteerd is nie, maar dat ‘n geslag aan die groei is waar naas die verstand die gevoel en die ervaring net so ‘n belangrike rol begin speel”. Aerts (2002:148) concludes that this is one of the main reasons why many youths spend time in Taizé. **In church singing, the focus cannot be on the objective truths of faith alone; there must be room for subjective experience and expression of the objective faith.** Jankowitz (1999:31) even states that music can play a positive role in wakening the right (biblical) emotions.
- Master story**: **Postmodernism is skeptic about the master story** (cf. Kloppers 2002a:325) and place much more emphasis on the local or own story. Most of the songs in the *Liedboek van die Kerk* are songs telling the master story. Often no room is left for the local or own story in die hymnals of the church. K F Müller indicated that only 2.5% of all the songs in the German hymnal came out of he twentieth century – all the other songs were more than one hundred years old! (Barnard 1994:360). Ratzinger (*ibid*) indicated that only a small percentage of songs compiled between 1940 – 1945 were included in the hymnal. Although there was a situation of war, church singing didn’t reflect that. Even the APGB (1978) contained only a few songs from the twentieth century and even less songs of Afrikaans composers (Du Toit 1994:99). This indicates the great need for songs telling the smaller narrative. In Postmodern culture, the church will have to invent ways by

which the local or own story could be provided for in the hymnal of the church. This emphasizes the need for an open hymnal where new songs, telling the local story or smaller narrative, could be added on a continuous base.

- Symbols / rites / rituals / and metaphor: Because postmodernism is concerned with the whole being of man, elements like symbols and rituals become more important (cf. Verhoeven 1999:67). **There is a new emphasis on symbols and rituals**, due to the fact that rationality is more than just cognitive-instrumental rationality (Kloppers (2002a:321, cf. Van der Ven 1993:17-31). Postmodernism is not only concerned with clinical facts; it also makes space for imagination and metaphors. In this sense a new song with contemporary metaphors is essential.

Dreyer emphasizes the prominence of personal taste and preferences in a postmodern context:

In 'n gemeenskap wat gedomineer word deur 'n moderne paradigma waar objektiewe waarhede in 'n geslote sisteem met gesag afgedwing word, kan persoonlike voorkeure deur die konteks onderdruk word. Binne 'n postmoderne konteks kom hierdie persoonlike voorkeure baie sterker na vore. Die verskynsel van lidmate wat verskillende denominasies se eredienste bywoon op soek na liturgiese ervarings wat hulle behoeftes bevredig, is die manifestasie van persoonlike voorkeure wat in 'n postmoderne konteks na die oppervlak kom.

(Dreyer 2006:1298)

Thus the preferences of church members will play a much greater role as in modernism and members will easily move to another congregation or church where the style of singing and worship fulfill their needs.

Kloppers (2002a:325) rightly summarizes: “'n Antitotalitêre, antifundamentalistiese en anti-otoritêre gees kan ingrypende gevolge hê vir die samestelling en gebruik van nuwe liedboeke, die keuring van kerkliedere, die bepaling van kriteria wat aangelê moet word, die kanon van liedere, die veronderstelde ‘mag van eksperts’, asook die resepsie en gebruik van nuwe liedere en liedboeke.” It is concluded that this is the heart of the crisis concerning church music in a postmodern context and one of the major matifications for the popularity of the free song.

Many scholars admit that there is a close relationship between culture and church music, but

when it comes to postmodern culture and the practice, most scholars fail to negotiate the impact of postmodernism on church music. Often the church jumps back to the viewpoints of modernism and just takes a firm (authoritarian) stand, promulgating a new hymnal that ought to be sung by all the congregations of the specific denomination. In order to be true to the being of the church, the church itself will have to be true to the culture(s) they are living in. The context demands a creative answer from the church. The free song can play and already plays a fundamental role in this process.

16. INTER-CULTURAL CHURCH MUSIC

When I go to that meeting and all the music is white, I can bear it for a while. But after two or three such meetings I just get bored. I do not feel that God is touching me through their songs, so I don't go back there. I long to sing with my whole body, to dance and know the touch of God in the wholeheartedness of Africans singing together. That's how we know the Spirit of God is moving amongst us – that kind of singing takes us up to heaven!

(Black student quoted by Scott 2000:10).

The easiest form of congregational singing is singing in a homogenous group where everybody speaks the same language, loves the same genre of music and prefers the same repertoire of songs. For many centuries singing in the DRC was done as a more or less homogenous group of white, Afrikaans, Christian believers who greatly shared the same culture and spirituality. One hymnbook and one genre of music could greatly satisfy the majority of believers. This paradigm leads to less conflict, but unfortunately this paradigm of church music does not really express the unity of the body of Christ (John 17) with all its diversities.

Postmodernism and globalization introduced a new paradigm with much more diversity and pluriformity (cf. Dreyer 2006:1294). The assumption of the study so far is that the DRC is not a homogenous group with one homogenous culture; rather it is characterized by diversity, pluriformity and individualism (Dreyer 2006:1293, 1295). There are different cultures and sub-cultures within the DRC; this has various implications for church singing. Culture differs from congregation to congregation (cf. Oh 2004:210) – and there are nearly one thousand congregations within the DRC. Just as liturgy has to be inculturated liturgy, in the same way singing and music (as part of liturgy) have to be inculturated singing and music. The latter

implies a combination of the objective truths of the Bible with the uniqueness of the local culture (cf. Oh 1994:210). If every congregation has their own culture (or sub-culture), then there will be nearly one thousand different ‘cultures’ with their sub-cultures within the DRC, thus nearly one thousand forms of inculturated singing within one denomination.

The situation (and the challenge) is even more complex. In the current context of a growing (shrinking?) global village, one does not have a homogenous culture in every local congregation (any more). Within one specific congregation, there could be a number of different cultures and sub-cultures, some of them more prominent and others less prominent. These cultures could include Western as well as African cultures, different “Afrikaner” cultures (cf. Olivier 2006:1470), cultures of different generations, musical styles and genres, *et cetera*. Barnard (1994:348, 352) refers to the differentiated character of the local congregation in this regard. Research done in 1995-1996 indicated that the musical styles and language of the worshippers were “the most keenly felt need in the area of inter-cultural (inter-racial) worship” (Scott 2000:9) and that singing can build or destroy the unity in a group or congregation. In the current situation in the DRC in South Africa, one does not only need inculturated or cultural music; one needs inter-cultural music.

“[I]nter-cultural music refers to groups of people from different races and cultural backgrounds, or with different music styles, worshipping together in the same service, in a way that enables each group to enjoy feeling at home at some point in the singing” (Scott 2000:5) Inter-cultural music acknowledges the existence and presence of different cultures and different styles of singing in the worship service, and creates space for these different styles and expressions. Inter-cultural music does not focus on the one dominant style of music which must be sung by everybody, but instead makes provision for a variety of musical styles so that everyone can feel at home at some point in the worship service. Some liturgists and scholars (cf. Long) use the term “blended worship” for this kind of singing. The emphasis is on variety and space rather than uniformity. Van der Merwe (2009:251-252) prefers “convergence worship”, indicating not only a blending of different styles of worship, but a contemporary or inculturated form of those styles. Van der Merwe (2009:165) warns against the danger of making a tossed salad (“kerklike mengelslaai”) by using elements from ‘n wide range of traditions within one liturgy. In this sense Van der Merwe (*ibid*) refers to elements of different traditions in the tradition of liturgy. The latter is not the same as the accommodation of cultures present in the worship service, which Scott (2000:5) calls inter-cultural music.

Inter-cultural music requires accommodation and not assimilation (cf. Scott 2000:13). In

assimilation the dominant culture of any local church welcomes people from other cultures, but expects of them to become like the dominant culture. People of all cultures are welcome, as long as they worship and sing according to the songs and styles of the dominant culture. In some cases, a neutral in-between is taken and all cultures must worship and sing to the musical in-between, which is often some form of popular contemporary gospel music as is the case within the Pentecostal and Charismatic churches (cf. Scott 2000:13). In the DRC, the dominant culture is often the fixed repertoire of the *Liedboek van die Kerk*, played by an organ in a more or less traditional way. **Other cultures are welcome as long as they assimilate to the dominant culture. Often other musical cultures are seen as a threat to the dominant music culture and style.** As Kennedy remarks: “We want to keep things under control – under our control! So pluralism often seems threatening to us [...] I just want everything to go smooth!” (Dreyer 2006:1296).

Accommodation, on the other hand, means to accommodate different cultures with different kinds of music in the same worship service. **Accommodation implies a process of accepting and making space for different ways and styles of singing.** It implies that some of the songs in a worship service will fit in one’s musical style and genre, and others not. Inter-cultural music implies an attitude of accommodation that makes provision for the different cultures of different races, generations, musical cultures and styles in the worship service. The current practice in many of the congregations within the DRC to have different worship services for different kinds of people has great value, but it doesn’t help in the process of seeing, experiencing and embracing the variety and the differences. Cultural groups within the congregation do not learn to accommodate one another and celebrate the variety. They rather form separate groups or congregations within the congregation where only their own style and culture have to be accommodated.

Inter-cultural church music within the DRC implies accommodation of the different cultures within the DRC. These are cultures of race, generations, musical styles, *et cetera*. Often, with the purpose of avoiding conflict or as a resistance to change, provision is made for only one or two styles of singing in the worship service. In most cases, there is only room for organ music as accompaniment. If congregations are serious about the people and cultures they minister to, the different cultures in the congregations will have to be taken seriously. In the current situation in the DRC, it will have to be honestly admitted that all members and attendees do not speak Afrikaans; do not feel comfortable with the Genevan Psalter; do not necessarily enjoy organ music alone; do not prefer classical music and style; *et cetera*. **Accommodation implies that one makes room for different cultures and different styles of music.** Wolterstorff rightly remarks: “Omdat dit nie moontlik is om alle individuele

smake in ag te neem nie, sal die kerklied 'n middeweg inslaan, sodat dit vir die meeste lidmate toeganklik sal wees. Dit kan moeilik wees "in a society of incredible musical pluralism" (Wolterstorff, 1980:33, cf. Kruger 2007:20)."

The family of Dutch Reformed Churches in South Africa, which includes the DRC, DRCA, URC and RCA churches, is moving towards a uniting and united Dutch Reformed Church. This unity could be expressed in different forms, whether it be a confederation of churches or a single united church; the outcome of the process is not yet known. **The question is: will there be room for the celebration of different cultures within a united church? With regards to church singing: will there be room for different styles of worship based on culture within a united church?** In the post-apartheid situation, there are already many congregations with people from different races within their congregation. Dreyer (2006:1303) rightly comments: "Binne 'n postmoderne paradigma (sisteen 5-8), word eenheid nie gesien as die teenpool van diversiteit nie, maar word eenheid juis bedink in terme van die ruimte wat gebied word vir diversiteit. Eenheid in verskeidenheid is die motto."

How can church singing contribute towards a unity in worship? How can different cultures ever sing together? Scott (2000:10) concludes that the process of singing together (interculturalisation) starts with true listening "where the heart watches with love and a sincere desire to understand what it sees and hears and to participate in it." **Inter-cultural church music and accommodation of different styles (cultures) can only be a reality once the church makes an effort to acknowledge the richness of different cultures and different styles.** As long as older generations (or younger generations) see the music of the younger or the older generation as inferior to their own musical culture, they will not be successful in accommodating one another. Believers need to acknowledge that God created them differently with a variety of musical cultures, musical styles and musical instruments. Only when they see this variety as a gift of God, will they succeed in accommodating one another.

17. CONTEMPORARY CHRISTIAN MUSIC

Kruger (2007:19) remarks: "In ons tyd het die algemene musieksmaak van lidmate grootliks verskuif na die populêre en dit is ook oorgedra op die kerklied. Dit lyk asof die tradisionele kerklied nou op die periferie van algemene musieksmaak figureer." **It is argued that Kruger is correct in observing that traditional church music shifted to the periphery of musical taste.** The gap between church music and the music people listen to in ordinary life, increases day by day. In ordinary life, people listen to music from the twentieth and

twenty-first century (mainly music from the last twenty to thirty years); in church they mostly sing music and melodies from the sixteenth, seventeenth and eighteenth century. New melodies are often created in the style and genre of music from a certain era in the past. In ordinary life the members of the congregation listen and enjoy *light Afrikaans music*, popular music, Country music, Rock music, Jazz and classical music. In church they mainly sing Genevan Psalters, Chorals and a few hymns. In ordinary life, they listen to piano, guitar, drums, cymbals, trumpets, violins, *et cetera*; in church they hear mainly the church organ. K F Müller (cf. Barnard 1994:360) observed that only 2.5% of the songs in the German hymnbook came from the twentieth century. Van Niekerk (1983:112) indicated that only 25 melodies of the *Gesangebundel* (1944) originated amongst composers of that century. The second *Gesangebundel* (1978) contained only 13 melodies of recent composers (Serfontein 1983:131). Meanwhile the gap is growing bigger and bigger. Christians are often living in two worlds: the world of the church and the world of ordinary life. This gap is increasingly being filled by contemporary music used as free songs in the worship service.

The critics from Reformed side on other forms of music, like popular and contemporary, is often harsh and generalizing. Johannes Riedel (Barnard 1994:363) writes: “Very rarely in the history of church music did so many people praise God through such noisy, secular, circuslike, rhythmic manifestations” – Barnard approves of this viewpoint. Reich (2003:773) refers to “[r]hythmische Lieder, lustvoll körperbetontes Singing, neue Klangfarben und neue Möglichkeiten der Klangherstellung, das Erleben ekstatischen Hingerissenwerdens [...] religiöse Texte, die traditionelle Kirchensprache verlassen, dieses alles gibt es in der Kirche und auch in Gottesdienst”. This could be true of many songs, congregations and singers, but it is not true of all congregations. In many congregations, some forms of contemporary music is used and utilized in a selective and worthy way.

In the discussion on church music, partakers often refer to ‘contemporary music’. What is contemporary Christian music (CCM)? It is not so simple to categorize and describe a song, as the following clearly illustrates:

This long tradition has resulted in a wide variety of hymns. Some modern churches include within hymnody the traditional hymn (usually describing God), contemporary worship music (often directed to God) and gospel music (expressions of one's personal experience of God). This distinction is not perfectly clear; and purists remove the second two types from the classification as hymns. It is a matter of debate, even sometimes within a single congregation, often between revivalist and traditionalist movements.

(<http://en.wikipedia.org/wiki/Hymn>, 14 July 2009)

A very short overview will be of great value for a better understanding of contemporary Christian music.

17.1 Spirituals

The earliest roots of CCM could be traced back to the Negro Spirituals of the nineteenth century, which were born somewhere between 1750 – 1775 (Nel 1994:4). These songs were called “Jubilee Songs” and were born out of the black slaves’ contact with Christianity. As such, it was inculturated singing. The rhythm of the songs helped the slaves in synchronizing their physical duties. Erich von Hornbostel (Nel 1994:6) summarizes: “In short, the American Negro Songs are European in style and pattern, they are American folksongs as far as they have originated amidst American folk culture, and they are African when sung by Negroes”. Nel (1994:6) remarked that these songs might as well be called *Slavesongs* because “the slave made no real distinction between his secular songs and his religious music...He sang these songs in the fields where he worked, as well as in the church at revival meetings”.

Nel (1994:7) indicates that a second kind of spiritual also played a role, namely the ‘White Spiritual’ (“Blanke Spritual”), which included three categories, namely folk-hymn (“volkgesang”), religious ballad (“religieuse ballade”), and camp-meeting-spirituals. The folk-hymn uses a secular folktune combined with religious text, whereas the religious ballad uses narrative text.

17.2 Western Gospel music

Western Gospel music grew to be a large movement in the USA. It is characterized by texts, which reflects aspects of personal religious experience of whites and blacks (Nel 1994:9). Most of these songs grew out of the revivals of the nineteen fifties. The white gospel songs usually consist of verses and refrains, and are subjective, exhortative and directed at people. Until the 1870’s it was used in Sunday schools and later replaced by *Gesange*. Dwight Moody (1837-1899) and Ira Sankey (1840-1908) used these songs in their revival campaigns to proclaim the gospel. They were often referred to as “Sankey and Moody songs” in later times. Rodeheaver, who followed Moody and Sankey with a lighter kind of music, (cf. Hitchcock & Sadie 1986:II:251) reacted to questions with regards to this kind of music: “It was never intended for a Sunday morning service, nor for a devotional meeting –

its purpose was to bridge that gap between the popular song of the day and the great hymns and gospel songs, and to give men a simple, easy lifting melody which they could learn the first time they heard it, and which they could whistle and sing wherever they might be.”

Black Gospel music grew out of two main streams, namely the Spiritual songs and the revival songs like Isaac Watts and Fanny Crosby, as well as some anonymous “Shape-Note” songs. From the 1930’s a new kind of black religious music could be observed, namely *gospelgesange* (Nel 1994:16). During this time gospel songs as well as spirituals became an integral part of congregational singing in black churches. In 1977 gospel music was given official status in church singing through The New International Baptist Hymnal. Later on gospel music was mixed with popular music, which led to Rock-Gospel shows like *Jesus Christ, Superstar* and *Godspell* (Nel 1994:18).

Contemporary Christian music grew out of the gap between ordinary living and church music. Contemporary worship music (CWM) indicates the kind of Christian music, which has developed in the last 50-60 years and is often referred to as ‘praise and worship songs’. It was born out of the church’s outreach to the youth in the 1950s and 60s, when amateur musicians started playing Christian music in a popular idiom. “Some Christians felt that the church needed to break from its stereotype as being structured, formal and dull to appeal to the younger generation. By borrowing the conventions of popular music, the antithesis of this stereotype, the church restated the claims of the Bible through Christian lyrics, and thus sent the message that Christianity was not outdated or irrelevant.” (http://en.wikipedia.org/wiki/Contemporary_worship_music, 21 Jan 2010). **As such, one must notice that pop music did not invade the church (as is often said), but the church invaded pop music and utilized it for a new purpose and mission.** In course of time churches adopted some of these songs as well as some of these styles for corporate worship.

CWM is closely related to pop music. It is commonly used worldwide in a wide variety of churches and denominations, including Protestant churches. It is often mainly associated with the Charismatic movement, due to the use of CWM in Charismatic worship services. **It is argued that CWM is not the property or invention of the Charismatic movement, but it has been borrowed by them from the super-culture, which youth (and adults) all over the world share.** Some songs do reflect a Charismatic theology or sentiment with the over-emphasis on the Holy Spirit and a personal (“I” and “me”) relationship with God. But CWM as such is not a Charismatic phenomenon or Charismatic property. In its earliest form it was simple and with a three cord structure.

The following characteristics of CWM could be distinguished

(http://en.wikipedia.org/wiki/Contemporary_worship_music, 21 Jan 2010):

- It is typically led by a worship band, with a guitarist leading
- A similarity with popular love songs in the use of informal and intimate language of relationship (using “You” and “I” rather than “God” and “we”)
- The response often includes a physical response – in this sense it is full body worship
- The use of a subjective metaphorical language
- A over-emphasis of on personal encounter with less emphasis on intellectual understanding
- It is easy accessible and all members of the congregation can participate. “This manifests in simple, easy-to-pick-up melodies in a mid-vocal range; repetition; familiar chord progressions and a restricted harmonic palette; spare notation (usually lyrics with guitar/piano chords)”
(http://en.wikipedia.org/wiki/Contemporary_worship_music, 21 Jan 2010)
- Because of the instruments involved in CWM (guitars, drums, keyboard, *et cetera*), music can be taken outside the church’s building.

CWM was born out of a desire to reach the modern world with the Gospel of Jesus Christ through music. It exploded mainly because it was popular and easy to join in. De Wet (1983:2) explains that **pop music is the music that people like to hear**. It was folk-song in a certain era. In recent times CWM is developing more and more into an advanced artsong, in which the best vocalists and instrumentalists can take part. Often the greatest part of the song is sung by soloists while the congregation joins at some point in the refrain. More and more the presence of a strong soloist is a necessity for CWM. **As such CWM is in danger to take singing away from the congregation and placing it into the hands of professional and semi-professional singers, becoming a new form of an artsong.** As such, it could be just as harmful to church singing as the choirs in the Roman Catholic Church in Medieval times, or the organist in Protestant churches in the after-Reformation.

At least three different approaches towards contemporary music could be observed in the DRC at present:

- Approach 1: There are congregations embracing contemporary music as the one and only answer to all the difficulties of church music. They become part of the Contemporary worship music wave, singing only popular and contemporary music.

Everything that is “old” or “traditional” is evaluated negatively and done away with. In this regard some churches have “thrown out” their organs because it is archaic and belonging to another era that has passed. These congregations tend to build massive stages where there bands can perform. The warning of Liesch (1996:21) must be considered: the danger of becoming too “market driven” by the immediate must be recognized. Despite the many benefits of worship choruses, one must acknowledge that they tend to reflect values of popular culture that should not be “bought into” unquestioningly — values that include “instant gratification, intellectual impatience, ahistorical immediacy, and incessant novelty”. These congregations do away with the *Liedboek van die Kerk* and compile their own repertoire of songs from the thousands of songs available in CWM. In this viewpoint there is almost no link to the rich tradition of the church with regards to church music; all focus is on the church in its present day situation and challenges.

- Approach 2: There are congregations, and especially organists, who reacts to the opposite side. They consider every new and other form of music than the traditional songs with the accompaniment of the church organ as a threat to Reformed tradition and Reformed music. CWM is seen as “from the world” and often as something alien. It is bad music with bad lyrics and even worse accompaniment. Often these churches will only accommodate the organ as well as a few classical instruments from time to time. Instruments that could be associated with pop or contemporary music (like guitars, keyboards, drums, *et cetera*) must be avoided. Barnard (1981:582) remarks: “By die mens wat die popsang en popmusiek so sterk stoot, staan gewoonlik nie God nie, maar die mens sentraal - die moderne mens, die opgejaagde mens, die eksistensiële mens, die geleerde mens - maar nog altyd die mens.” This is a good example of the caricature that’s been made of the contemporary music – often without motivation. Olivier (1992:63) remarks that “selfgenieting reeds in so mate in by die kerkdeur ingesluit (het) dat daar talle kerkgangers is wat nie aldag mooi kan onderskei tussen ware aanbidding en aangename gevoelens nie”, implying that these other forms of music are *per se* not focused on God, but enjoyment and the self. In this viewpoint all focus is on the tradition of the church with regards to church music without taking the present day situation and context seriously.
- Approach 3: There are a third group of congregations which acknowledges the existence of different cultures and different preferences in one congregation and make provision for these differences. Often this process is a process of pain and conflict, but at the end a process of great reward. These congregations accommodate different styles and different cultures in one worship service

(intercultured), or in separated worship services (incultured). There is space for old songs and new songs; for more classical as well as more contemporary songs. There is room for the organ as well as the band; there could also be different kinds of bands. This often referred to as “blended worship” or “convergence worship” (cf. Van der Merwe 2009:251). In this viewpoint the tradition as well as the present day situation is taken (*at least partially*) into consideration.

Phan (2003:58) rightly remarks that postmodernism refuses to distinguish ‘pop culture’ from ‘high art’. In the discussion on postmodernism it was said that postmodern people do not separate the ordinary from the sacred. In the next chapter it will be indicated that the rise of popular spirituality led to a situation (process) where the streets and the malls often become places of religious activity. The barriers between ordinary and sacral have faded and are still fading. Postmodern people desire some continuity between their ordinary life and their religious life. Sunday and Monday are not divorced. If they listen to contemporary music in the malls, in the factory, in their cars, *et cetera*, then surely there must be some form of continuity in their religious experience. A shift in focus is needed: the critique must not be against a certain kind or style of worship (like contemporary, popular, Jazz, *et cetera*), but against individual songs that distort Biblical truths in one way or the other. And these criteria will have to be applied to popular music, contemporary music, choral music, Genevan Psalter, *et cetera*. Long (2001:64) rightly concludes that horizontal lines (standard) must be drawn rather than vertical lines (genres).

17.3 A closer look at CWM

Christian Copyright Licensing International (CCLI) did a survey on the use of Christian songs. In a certain survey period, they calculate which songs are the top 25 songs reported as being reproduced in that survey, for the Church Copyright License. The Top 25 Songs lists are updated after each royalty payout, paid on February 15 and August 15 every year. The results for Africa in the period October 1, 2008 to March 31, 2009, were as follows (table 6)

Table 6: CCLI song list

Rank	Song Title	Author/s	CCLI No.
1	Come Now Is The Time To Worship	Doerksen, Brian	2430948
2	Shout To The Lord	Zschech, Darlene	1406918
3	Above All	LeBlanc, Lenny / Baloché, Paul	2672885
4	Lord I Lift Your Name On High	Founds, Rick	117947
5	Here I Am To Worship	Hughes, Tim	3266032
6	Open The Eyes Of My Heart	Baloché, Paul	2298355
7	Awesome God	Mullins, Rich	41099
8	How Great Is Our God	Tomlin, Chris/Reeves, Jesse/Cash, Ed	4348399
9	Ancient of Days	Harvill, Jamie / Sadler, Gary	798108
10	We Want To See Jesus Lifted High	Horley, Doug	1033408
11	How Great Thou Art	Hine, Stuart Wesley Keene	14181
12	Breathe	Barnett, Marie	1874117
13	I Lift My Hands	Kempen, Andre	159259
14	All Heaven Declares	Richards, Noel / Richards, Tricia	120556
15	Blessed Be Your Name	Redman, Beth / Redman, Matt	3798438
16	My Redeemer Lives	Morgan, Reuben	2397964
17	Turn Your Eyes Upon Jesus	Lemmel, Helen H.	15960
18	The Heart Of Worship	Redman, Matt	2296522
19	Majesty	Hayford, Jack	1527
20	Give Thanks	Smith, Henry	20285
21	I Give You My Heart	Morgan, Reuben	1866132
22	Draw Me Close	Carpenter, Kelly	1459484
23	As The Deer	Nystrom, Martin	1431
24	In Die Hemel Is Die Heer	Hiemstra, Thomas (Tom)	3393479
25	There Is None Like You	LeBlanc, Lenny	674545

A few remarks must be made in observing the results:

- The list of most favorite songs includes older songs like *As the deer*, *How great thou art* and *Turn your eyes upon Jesus*. It also contains numerous new songs that had been composed in the last 10 years.
- Some of these songs were translated into Afrikaans and included in the *Liedboek van die Kerk* (2001) after being sung for many years as free songs. These include songs like *How great thou art*, *Majesty* and *As the deer*.
- Some of these songs were translated into Afrikaans and included in the FLAM-collection: *Above All* (FLAM 12: *Meer as ooit*) and *I lift my hands* (FLAM 112a: *My hande hef ek op na U*).
- The melodies of two of these songs have been used with similar Afrikaans songs in FLAM: *Turn your eyes upon Jesus* (FLAM 118: *Bly volhard soos atlete*) and *I lift my*

hands (FLAM 112b: *Ek roem U Naam*); these are new words combined with the original melodies of the songs mentioned.

- One Afrikaans song (*In die hemel is die Heer*) was among the 25 most sang songs. This song is included in FLAM (FLAM 21).
- Most of the songs in the list are worship songs, with less instruments and more vocal singing. These songs are slower, quieter and definitely instruments of prayer. The often heard accusation that contemporary songs are *per se* loud with an over-emphasis on beat (“beatrism”, cf. Barnard 1981:595), is incorrect.
- Most of these songs are widely sung on camps, youth conventions and within youth worship services. Most of these songs are sung at least during evening services in many congregations of the DRC. Most of these songs are loved by younger and older people.
- It is argued that the theology behind many (not all) contemporary songs are sober and in line with Reformed theology, except for a greater emphasis on individualism and experience, which are characteristics of postmodernism as such. LBK 518 (*Voel jy soms of die Here te vér is*) in the *Liedboek van die Kerk* is a good example of a more individual and subjective kind of song within the official repertoire of the DRC, verbalizing a personal experience of the absence of God.

17.4 What is the aim of CWM?

Other forms of music, including CWM, are often accused of being “populêre, maklik-singbare en oppervlakkige kerkliedere” (Van Wyk, 1985:34). Ottermann (1993:75) refers to the desire to have enjoyable singing (“[I]ekker sing”), and explains “...wat hulle hierdie sensasie, hierdie tinteling van ‘lekker sing’ gee, is dit wat hulle sintuie streel – melodies, harmonies en ritmies”. Kruger (2007:20) remarks: “Middelmatigheid behoort nie aanvaarbaar te wees nie, maar soos Johannson (1984:53) tereg opmerk, is middelmatigheid meesal die standaard van die populêre smaak en kunsbeoefening.” These few examples indicate how one often works with a caricature picture of popular or contemporary music, generalizing the weaknesses and amateurism of some songs. The debate on church music will not make progress unless participators in the process become more honest about their own music (genre, form, presentation, *et cetera*) as well as the music of the other.

In an interview with Tommy Walker, composer of the contemporary song “Mourning into Dancing”, he told about his experience when leading more than 1000 000 men in praise and worship:

At last year's Stand in the Gap in Washington, Walker stood behind his guitar and witnessed a million men roaring his chorus to "A Mighty Fortress." "As far as my eye could see, there was no end of humanity worshiping God. But to think that that many people were shouting out my chorus and I had anything to do with it..." He stops for moment to gather his thoughts. "I was useless. I wasn't even singing. I was just bawling, to tell the truth. It was like heaven. To see every kind of person and race worshiping God. I definitely had a glimpse of eternity" and "These days, Walker is focusing on worship evangelism in missions. Regular crusades to Asia, the Philippines and elsewhere are an outreach of his local church, funded by sales from their own Get Down Records. After all these years, his passion for worship and evangelism remains the same".

(<http://www.ccli.co.za/articles/article.cfm?id=17>, 21 Jan 2010).

Paul Baloche, composer of various contemporary worship songs, says:

When I'm writing worship songs," Paul notes, "I realize that I'm putting words into the mouths of God's people. I'm giving them a vocabulary to sing back to God. And when they sing those words, hopefully it will act as a catalyst in their heart, so something will happen in them. Because when we sing something, it goes down deep into our soul" and "My pastor told me that 'Glorious' feels like an answer to 'Open the Eyes of My Heart.' That original cry of my heart. 'Glorious' paints a picture of seeing Jesus for who He is, as the risen Christ and the living God." In contrast to what Reformed tradition often says about CWM, Baloche writes: "I wanted to create a site where people could get ideas and resources, to address the need to create community and journey in churches. Instead of making Sunday morning worship a concert, I'm interested in making Sunday morning the un-concert. Through music, we want to help people connect with God, and make an environment where it's easier to do that".

(<http://www.ccli.co.za/articles/article.cfm?id=26>, 21 Jan 2010).

Laura Story, composer of the well-known song "Indescribable", describes how this song came into being:

Most worshippers know "Indescribable" as the opening track on Chris Tomlin's album, Arriving. However, the story of that song's origin began far

away from where it finally arrived. In 2002 while driving her car through a mountain range just outside of Nashville, Laura Story was overwhelmed with the beauty of God's artistic display that was set before her in a fall mountain scene. "It was one of those moments where the sun was setting and the leaves were falling," explains Story. "It was gorgeous, and I just began to think about creation. I think it's Psalm 19 that says, 'The heavens are declaring the glory of God.' It was like that—as if the rocks were crying out. It was this glorious moment of looking at creation and thinking 'Wow, there are still people in this world that don't believe in God, people that think this was an accident.' I didn't have any words to describe God's splendor at that moment; I was just thinking, 'You truly are indescribable.'"

(<http://www.ccli.co.za/articles/article.cfm?id=22>, 21 Jan 2010)

CWM, just as any other form of music, has good songs and bad songs. There are songs that could be of great value in worship services, and there are songs that can do great damage in the worship service. It could be concluded that there are songwriters and composers who don't really know God and entered this form of music for other reasons, but there are great musicians as well who really know God and honour God through their songs. There are inspired songs and uninspired songs – within contemporary music as well as in any other form of music, thus also within the official *Liedboek van die Kerk*. **There are songs that could be fit for use in a Reformed worship service and songs that will not be fit for use in a Reformed worship service.** There are songs that are closely related to a congregation's culture and there are songs that are far remote from their culture, even though the song is 'contemporary'. There are songs, which are true to Scripture, and songs that blur the truths of Scripture. Just as any other song is evaluated; each individual CWM-song needs to be evaluated before using it in the worship service.

Olivier (1997:94) concludes that the time has come to concentrate on quality rather than quantity. It is argued here that Olivier is correct, unless quality refers to a specific genre or tradition of church music. The question is: who must evaluate the quality of a song if all criteria has a subjective component (cf. Van Wyk 1985:31)? This evaluation can't be done by organists and lovers of classical music alone, as is often done within churches. The quality of one genre of music can't be evaluated by musicians of another genre of music. Classical music (alone) can't decide on the quality of popular or contemporary music, just as popular music can't estimate the value of classical music. For this reason the existence of separate commissions like FLAM and VONKK within the DRC is essential. Van Wyk

(1985:37) rightly concludes that criteria for Western music cannot be applied to African music. This illustrates that even the criteria whereby music is measured, differ from culture to culture. In the same way all criteria for classical music cannot be applied to contemporary music and visa versa. These criteria may even differ from congregation to congregation due to cultural and sub-cultural differences.

17.5 Implications

In the debate about church music, contemporary music is often referred to as the “music of the youth”. This is a wrong assumption: contemporary music, as any other musical form, is not limited to a specific age group or generation. There is contemporary music for children, youths, adults, *et cetera*. Contemporary music is divided in two groups, namely “hot adult contemporary” and “soft adult contemporary” (cf.

http://en.wikipedia.org/wiki/Contemporary_worship_music, 21 Jan 2010). This indicates that there are divisions within contemporary music itself. There are thus different forms of contemporary music, some closer to pop music and others closer to Rock music.

Contemporary music includes all the different popular styles of the last 40-50 years, which is not a homogenous group. One may like some forms of contemporary music, and dislike others. **Often people are guilty of generalization due to some bad experiences or associations.**

In a conference on music and singing within the DRC in George (2009), one of the presenters made the comment that “we have only one singer or maybe two that really sing Contemporary Worship Music” in South Africa. This remark illustrates how people often reduce CWM to one form of CWM, whether it is pop or rock or ballad. The implication is that congregations must sing a certain kind of song in order to be ‘contemporary’; this is outside of the definition of CWM.

The impression is often left that congregations ought to sing contemporary music, leaving a further impression that there is something wrong with congregations that do not sing contemporary music. These impressions are false. **Congregations ought to consider some forms of contemporary music only if and insofar as contemporary music is part of the life and culture of that congregation.** Their responsibility is towards the Bible and the culture, and NOT towards a certain kind or style of worship like ‘contemporary’ worship. A congregation that sings and utilizes contemporary music is not more ‘spiritual’ than a congregation not utilizing it.

Contemporary music as such is not inculturated music. It becomes inculturated music when the genre of contemporary music is inculturated in the culture of the congregation and a new, unique, own form of music and contemporary music is born. Although *Hillsong*⁷ and *Vineyard* are important propagators of CWM, congregations cannot and must not imitate their style of CWM in their own congregations. A certain congregation does not need to sing all the songs that another congregation sings. A given DRC congregation, for example, is staying in another part of the world (Africa); in another country (South Africa) and is part of a different tradition (Reformed); worshiping God in a unique congregation of the DRC; and therefore the music needs to be inculturated in their own situation (instruments, interpretation, presentation, *et cetera*). There are many excellent bands, imitating some professional band(s), but failing to inculturate their music in their local culture or congregation. Contemporary music, just as any other form or genre of music, needs to be inculturated. CWM is not inculturated or contemporary as such. **CWM, without being inculturated, is not good enough for the local congregation and in many ways unusable.** If it's not contemporary (meaning "of our own time") in the own congregation (culture or sub-culture), it is not really contemporary. Du Toit (1990:100) rightly states: "Daarom moet liedere binne die gemeente se vermoë – volkslied – wees en die hele gemeente moet kan saam sing." It must be remarked here that many contemporary songs are listen-to songs and not fit for congregational singing.

The implications mentioned above do have direct and indirect implications for the use of the free song. It must be noted that the free song is not synonymous with contemporary music. The free song could include contemporary songs; it could also include other songs like English hymns, anthems, choruses, new classical compositions, *et cetera*. This study is concerned with the use of the free song (and not contemporary song) primarily as part of church singing.

18. ASSOCIATION

One of the questions throughout the course of history was whether secular songs and especially secular melodies could be used in the worship service. In the course of time different churches and different individuals responded differently to this issue. Luther, for

⁷ "Hillsong Church is a Pentecostal megachurch affiliated with Australian Christian Churches and located in Sydney, Australia...Hillsong Church has an internationally recognized music ministry with songs such as "Power of Your Love" by Geoff Bullock and "Shout to the Lord" by Darlene Zschech sung in churches worldwide. Originally published as "Hillsongs", Hillsong Church now produces its music through its own label, Hillsong Music Australia." (http://en.wikipedia.org/wiki/Hillsong_Church, 22 Aug 2010).

example, had no problem using these melodies in the worship service, although scholars differ on the detail. Often religious words were combined with secular melodies (*kontrafakte*), leading to a new song for use in the worship service (it must be noted that sacred melodies could also be combined with secular music, like the combination during World War I of the melody of *What a friend we have in Jesus* with the lyrics of *When This Bloody War is Over* (<http://www.cyberhymnal.org/html/w/a/f/wafwhij.htm>, 20 Aug 2010). Luther saw no problem in taking a good melody, which the devil had combined with bad an evil text, from the devil and combining it with good words (cf. Barnard 1981:594).

Various scholars refer to the association of music or a certain genre of music. Barnard (1981:595) warns “[d]aar moet verder ook gelet word op allerlei assosiasies wat met die lied gepaard gaan [...] soos die dans en die konsert” and adds that the question is whether the association is still known and the music used within that association. This means that association is not static; a next generation may not have the same association. In this regard one can think of the earliest associations of the church organ, the associations of other instruments like the violin in a certain era, and the association of popular music in a certain era. One must also admit that the secular melodies of songs like *How great Thou art*, *Praat ek mense- engle’tale* en *O Heer, uit bloed en wonde* have lost their secular associations for people living in the 21st century. Wilson-Dickson (1992a:183) notes that, when musical instruments as a means of accompaniment of the chorister in the gallery became accepted in congregational music in the 18th century, the violin was excluded “since, beside its weakness as a solitary instrument, its continued use to wait upon the drunken ditties, trolled forth in the ale house, or to regulate the dances that grace a village festival, renders it a very unfit medium for Sabbath praise”. Today the violin has lost that association and is used without protest within the worship service in the DRC and many other churches.

Janse van Rensburg (2004) writes:

Dit lei ons na ’n tweede strydpunt: mag die melodieë van sekulêre of volksliedere vir gemeentesang in die erediens gebruik word? Hierdie vraagstuk is tans deel van die lewendige debat oor liturgiese vernuwing. ’n Beroep op die Reformasie help ons nie deurslaggewend nie, aangesien Luther ook die oorneem van sekulêre en volksliedere vir die erediens toegelaat het. Weliswaar is die melodieë nie klakkeloos oorgeneem nie (groter of kleiner aanpassings is gemaak), maar in die Lutherse tradisie is dit nie ’n vreemde praktyk nie. Die Luthers-reformatoriese benadering tot liturgiese musiek het dan ook geen dualisme tussen gewyde en sekulêre musiek gehandhaaf nie. Omdat uit die kultuurskat van die voor-

reformatoriese en die kontemporêre liedereskat geput is, was die musiek eg eietydse en intiem met die mense se daaglikse lewe verweef.

Janse van Rensburg (2004:52, cf. Strydom 1994:62, 65)

Barnard (1981:594-595, 1994:358) explains that in Old Testament times as well as in the late medieval times, 'folk' culture and 'church' culture were closely related. In medieval times, with the situation of a *corpus Christianum*, there were no clear distinction between 'folk' culture and 'church' culture; therefore melodies could be used in both spheres without tension. Barnard explains that these two cultures traveled different routes from the nineteenth century and developed as two separate lines, thus explaining why secular melodies are not so usable within the church in modern times. Barnard thus takes the status quo of the divorce between culture and church culture as the point of departure in reasoning. **In the discussion on postmodernism, as well as in the discussion on popular spirituality in the next chapter, one can see that postmodernism brought an end to the clear separation of secular and sacral.** The clear distinction, which came in the nineteenth century mainly due to the process of modernism and secularization, has faded within postmodernism. Postmodernism combines different worlds, viewpoints, styles, opinions and even genres of music with ease. The whole emphasis on inculturation within the church implies a deliberate effort to bring 'folk' culture and 'church' culture together, so that the Good News can reach all people within their worlds. Barnard (1994:348) rightly concludes that all church singing must be folk-song ("volksliedere"). Wachsmann (1980:693) describes folk-music as that music which is "the product of a musical tradition that has evolved through the process of oral transmission" and music which "has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community". Within this description and definition, it is argued that most liturgical singing is not folk-song anymore and never becomes part of the "unwritten living tradition" of that congregation.

Within the context of the DRC the question is: What is 'folk-song' in a specific congregation living in this time and context in history? It is argued that liturgists and musicians greatly differ from one another on the content of folk-song regarding members of the DRC in the 21st century. Is 'folk-song' the genre and style of songs one used to associate with white Afrikaners in a certain era of history? Is 'folk-song' the style Afrikaners used to sing at 'folk' festivals? Is 'folk' song the songs Afrikaners grew up with and sang in church as well as at family devotions? **Can one (still) identify a common style of 'folk-song' of the Afrikaner people?** The top sold song in Afrikaans music in 2009 was a popular Afrikaans song with

the title “Kaptein” (by Kurt Darren). The weekly list of top sold albums and titles in South Africa, as indicated by the national radio station *Radio Sonder Grense* (RSG), reflects an overwhelming preference for popular music and not classical music or traditional Afrikaans music. These statistics are not bound to a certain age group or a certain culture – it reflects national tendencies. Barnard (1994:336) mentioned that a survey in Germany in 1978 revealed that 56% of the population and 73% of the population under 24 years listen regularly to underground music. Barnard (1994:337) also mentions that 67% of people want to sing “Gospel”, “Gospel-pop” and “Sacro-pop”. The question is: what is ‘folk-song’ for the cultures within the South African context? What genre and style of songs are played at weddings, birthdays, functions, shopping malls, *et cetera*? **It must be noted that a huge shift in ‘folk-song’ is taking place at present.**

Fourie (2000:312) indicates how many new songs were sung during the different wars in the course of history in South Africa. These songs were often new words set to old melodies (*kontrafakte*), like the *Kommando-lied* (FW Reitz), *Die Kinderlied* (WA Pelsler) and many others. It is important to note that a new era in congregational singing was introduced where:

- not only Psalms were sung
- many other songs were sung
- new words were combined with old melodies
- ordinary Christians could write new words for songs
- People did not only sing about the objective dogma’s of faith but also and especially about God and faith in their unique situation (more subjective).

Kruger (2007:18) notes that a **revival of the *kontrafakte*** is experienced, where melodies from the secular world are set to new lyrics and used in church. In this regard she mentions the use of the song *De la Rey* (written by contemporary singer Bok van Blerk), where the melody was set to ‘new words’ and sung in church as an example. One must admit (from a South African perspective), that this is an extreme example and that the associations of this song and melody (which is still prominent) makes it inappropriate for use in the worship service. There are numerous secular melodies which are used with great success, like the *Oorwinningslied* (written by contemporary Afrikaans singer Piet Smit) and *Welkom, o stille nag van vrede* (written by contemporary Afrikaans singer Koos du Plessis). Barnard (1994:358) rightly remarks: “In die Bybel en in die Vroeë Kerk is gesing op dieselfde wyse as wat die gemeenskap gesing het [...] die verskil het gekom by die inhoud, die *wat* van die lied.” Müller (1990:39), when talking about art and style, states: “Dit het alles te doen met

assosiasies, konnotasies en subjektiewe ervarings.”

Kruger (2007:18) argues that secular songs are used primarily in two ways:

- Songs with the slightest reference to religious themes are used as church songs, like *Battle Hymn of the Republic*, which was an inspirational song from the American Civil War.
- The melody of a song is replaced by a famous or familiar secular melody. Kruger (2007:19) mentions the use of the melody of *The Green Berets* with the words of LBK 308 (*Neem my lewe, laat dit, Heer*) as an example. Kruger (2007:19) quotes Andrews saying "if there were to be a 'wrong cross' of types [of association] the inappropriateness would be apparent". Kruger argues that the association of this melody to military activities cannot be reconciled to the liturgical sphere of LBK 308, which is argued to be a prayer. It's a good question whether the melody of *The Green Berets* has an military or even American military association to present day people and especially youth in South Africa, often not knowing the original song.

Leonard Meyer (1956) illustrated “that music does not mean anything in itself – that there is *no causal* relationship between what is heard and that to which the sound is associated” (Kloppers 1997:175). **Thus the meaning or the ‘mood’ of the music is not primarily situated within the music itself. The whole process of association plays a great role in assigning meaning and mood.** Although certain sounds or combination of sounds can cause certain moods or reactions, the main response to music is influenced by one’s association of the music. By hearing a certain melody or part thereof, a certain association of that music could be brought about, consciously or unconsciously. By hearing the melody of Psalm 23 for example, the words and meaning of Psalm 23 could be brought to mind. These associations could be personal or cultural. The same connotations are not necessarily made in other cultures. Kloppers (1997:176) states: “Oriental music, African music, and music in Western culture not only differ from one another, but the associations brought about by the music differ, depending on the cultural group one belongs to. Associative judgments are thus determined by the cultural group.” **If associations differ from culture to culture, it would also differ from music-culture to music-culture or from sub-culture to sub-culture.** The same song played by an organ in a worship service, may bring about different associations to different cultures or sub-cultures. One person or generation associates the music with piety, majesty and devotion due to their association of this kind of music. Another person or generation has a negative experience due to their association of the organ as “old-time” or the church of “apartheid”. Kloppers (1997:176) rightly comments that associations is strongly connected with “levels of education, musical

education, perception, as well as psychological and sociological determinants.” All these factors will play a role in the process of association within a given congregation (culture). Often an outsider (eg. a visitor in a congregation) will experience music (singing) differently from the members of that congregation, due to different associations. Associations can also differ from one member to another, having an influence on their experience of song and music. Kruger rightly remarks:

Binne die konteks van assosiasie kan ook nie met oortuiging verklaar word watter styl beter of slegter is vir die kerklied nie. In beginsel sou enige styl wat die kerkliedteks oortuigend kan dra, geskik wees vir Christelike aanbidding (Payton,1996:5), maar dit sal nog onderworpe wees aan die voorkeurstyl van die teikengroep. Dit blyk dus dat "a high degree of understanding and tolerance" nodig is wanneer daar 'n verbintenis gevorm word (soos byvoorbeeld in die erediens) tussen mense wat verskillende smake openbaar (in die kerklied ten opsigte van musiek) (Andrews, 1988:11).

(Kruger 2007:19)

Barnard (1981:595) concludes: “Daar moet verder gelet word op allerlei assosiasies wat met die lied gepaard gaan, byvoorbeeld of dit spreek van ‘n lewe wat vreemd staan aan die erediens, soos die dans en die konsert. Ten slotte of die lied vandag nog in die wêreldse assosiasie gebruik word en bekend is.”

18.1 Implications:

- The associations of a song (melody or text) must be thoroughly considered in church music, especially when utilizing free songs. In the process of bricolage, one must carefully consider the associations of a song within the given community or tradition. A certain song can bring negative associations into the worship service and will thus not be usable in a specific congregation.
- Associations are time bound and differ from culture to culture. Often associations within a certain musical genre are generalized.
- Associations are subjective and differ from individual to individual and congregation to congregation. All people and all congregations do not share the same associations.
- Associations can change over a period of time.

19. MUSIC AS CULTURAL RITUAL SYMBOL

The topic of liturgical music as symbol and ritual was discussed in the second chapter (p102-115). In this paragraph, a few implications for liturgical music as symbol and ritual as related to culture, must be drawn.

20. MUSIC AS SYMBOL

It was concluded that **liturgical music does not only have an expressive dimension, but also a symbolic dimension.** Within the symbolic dimension, it functions as a symbol rather than a sign. If signs are iconic, indexical or symbolic, then music is symbolic. As a symbol, there is no one-on-one outcome, result or meaning. Through an esthetic process, the receiver interprets the “trace” or the created music (which was created through a poetic process) and reconstructs the message, thus contributing to the meaning of the song. Barnard (2004b:5-6) emphasizes that the text is a “textual body waiting for meaning” and the listener or reader attributes meaning to the text. Kubicki (1999:116) emphasizes the role and function of culture in the process of reconstructing the message and the importance of the social and cultural context in the coming-to-be of a symbol and its meaning. The meaning of a symbol is always closely linked to a particular social and cultural milieu – it is the “symbolic network through which all reality is mediated” (Kubicki 1999:117, cf. Barnard 2000:6) Therefore a minimal knowledge of a cultural context is required for a symbol to fulfill its purpose. Kubicki (1999:118) rightly argues: “In regard to music, this would include some knowledge of the cultural codes which enables the listener or performer to understand the music. Without this, music, like any other symbol about which nothing could be said, would dissolve into pure imagination.”

The symbolic value and meaning of liturgical music, is thus closely related to the culture where the song is composed, presented and sung. The following implications may be drawn:

- The impact of a song in terms of its symbolic power is closely related to culture.
- The impact of the song, in terms of its symbolic value, will be lost (or at least altered) outside the context of its culture. This also implies that symbolic value could differ from culture to culture, sub-culture to sub-culture and congregation to congregation.
- If a certain culture (congregation) lacks the minimal cultural information needed to decode the symbol, the value of the symbol will be lost.
- A certain song may have a strong symbolic value in one congregation due to its

culture and context, but fail to communicate the same symbolic values in another congregation, due to its different culture and context. A certain song may have a certain symbolic value within the community of Taizé, but much lesser value within a congregation of the DRC in South Africa.

- A song that was composed in another cultural setting (through the process of poietics), may not have the same interpretation (through the process of esthesis) than the composer intended and anticipated.
- A song that was composed within the local congregation (culture), will eventually be a more cultural- and context bound symbol. It may not have the same symbolic value in another congregation or within the wider church. It remains a symbol and not a sign – implicating that the outcome is unpredicted.

Vernooi (2002:100) states: “Naast haar expressieve betekenis wordt ook de impressieve werking van muziek vaak bepaald door gewontewerking en ritualiteit.” Liturgical music is not only expressive, but also ritual. Chapter 2 dealt with the theme of liturgical music as ritual. It was indicated that ritual is more akin to art than to discourse. As such, ritual is exhibitive, with a greater affinity towards the music than to the text or discourse (Kubicki 1999:119). In this regard, Kubicki (1999:120) emphasized the importance of “participatory knowledge”. Within a ritual, symbols make present the reality which they symbolize.

21. ‘AMATEUR’ CHURCH MUSIC AS CULTURAL RITUAL

Within Western culture, music is much more listening-to-music. More and more music has a listening-to rather than a sing-along character and function: people listen to music much more than they make music.

The Afrikaner culture was, for a long time, known as a singing culture. There were many songs for singing at family devotions; at camp fires; at special occasions; for bedtime; *et cetera*. These songs were published in books like the *FAK-sangbundel* (1997) with sheet music and harmonizations for the piano. *Volkspede*, where people danced to traditional Afrikaans songs, was part of the culture and recreation of many generations of Afrikaners. In the last few decades, the Afrikaner culture changed from a sing-along culture to a listen-to culture. **Afrikaners don’t sing: not in their houses, not at meetings, not at special occasions and especially not in their public life** (cf. Barnard 1992:10, Olivier 1997:90). When they listen to music, it is some form of classical or popular music recorded in studios and manipulated through advanced technologies.

The only place where white people in South Africa still actively engage in singing, is in their congregations, and mainly within the worship service. Reich (2003:773) observes the same phenomenon in Germany. They sing at worship services, weddings, funerals, Bible study groups, care groups, youth actions, *et cetera*. Vernooi (2002:97) remarks rightly: “Die amateuristiese muziekbeoefening van de gewone man klinkt vooral nog in kerkelijk verband.” Often the church is the only place where ordinary people still sing.

The question is whether there is still room for such ordinary and unprofessional singing in a globalized and technological advanced era? Why do people still sing? What is the effect of the unprofessional singing on them? Must congregations still engage in congregational singing if everything else (all other music) became so professional?

PH Barnard (2009) conducted a survey in the Paarl in 2009, asking whether liturgical singing is still considered as important during the worship service. More than 80% of respondents reacted positive to this question.

It is argued that not only liturgical music is a ritual symbol, but that also the amateur and unprofessional music of the congregation, could function as a ritual symbol. Chapter 2 dealt with liturgical music as symbol and came to the conclusion that liturgical music has a symbolic dimension, and that liturgical music is more than just a certain constellation of sounds with a predicted outcome. It was also indicated that there is a close relation between liturgical music as ritual symbol, and the local culture or context. Not only the syntactic dimension (structure of music and text) but also the symantec dimension (context) contribute to the overall meaning of a song. **Thus the meaning of a song is a reciprocal process between structure, text, music, presentation, accompaniment, context, et cetera. All of these, within the context of the local congregation, contribute to the meaning of a song.** Within the context of the local congregation, the song has its symbolic value. Within the ritual of the local congregation, the symbols make present the realities they symbolize and invite the participation of the worshipers. Within these rituals and symbols, the worshiper meets God as present in his/her own congregation. The results of the empirical study (chapter 6) clearly illustrates this phenomenon.

The following implications could be drawn (cf. Kubicki 1999:122):

- Liturgical music and singing, in its inculturated form within the local congregation, is (could be) a ritual symbol.
- Liturgical singing, in its inculturated form in the local congregation, is a symbol, making present the realities, which they symbolize.

- Liturgical singing, in its inculturated form in the local congregation, invites participation through participatory knowledge.
- Liturgical singing, in its inculturated form in the local congregation, has a prophetic dimension and the potential to mediate transformation – as such it can change values and lives.
- Liturgical singing, in its inculturated form in the local congregation, proclaims, realizes and celebrates the sacred as present (*ibid*).

Due a cultural gap or a lack of participatory knowledge, which is argued to be culture-bound, outsiders may not experience the same “presence” as members of a given congregation. In visits to other churches and congregations, it was experienced that a certain inculturated form of worship did not necessarily have the same impact on a visitor as on the specific congregation. This could be ascribed to the cultural gap between the visitor and the given congregation; reducing the symbolic power of a song. From the outside a given song (like a *gemeentelied*) and the way it is sung in a congregation may be evaluated as poor or not good enough (if measured by linguistic and musicological standards), while the song may have a positive and upbuilding ritual or symbolic function in the local congregation.

22. CULTURE AND RENEWAL IN CHURCH MUSIC

Dead tradition in worship, presenting only a museum of past practice, tend to fear and reject the new.

(Wilson-Dickson 1992a:148)

Culture is dynamic and in a continuous process of change (cf. Vos & Pieterse 1997:121). Scott (2000:13) remarks that “[I]t involves change, and change is not easy for anyone even when the whole society around us is changing.” Scott (2000:13) refers in this regard to the imaginary 11th commandment of many people: “Thou shalt not change”. Change is always threatening. But **if church music is serious about culture and inculturation, it can never be static because culture is dynamic** (cf. Vos & Pieterse 1997:121). There must be new songs and new hymnals on a continuous base. Kruger (2007:18) remarks: “Omdat die kerklied, as primêre middel tot gemeentelike liturgiese deelname en kollektiewe aanbidding, 'n belangrike rol in die proses van liturgiese vernuwing vervul, het daar mettertyd 'n groot behoefte aan nuwe liturgiese liedtipes en –style ontstaan.” Barnard (1986a:371, Du Toit

1994:99) remarks that new songs are not necessarily songs that have been composed recently, but new songs “omdat dit hulle aanspreek en hulle hulleself daarin terugvind”, referring to the congregation. Van Wyk observes correctly:

“Ons moet erken dat die kerklied uit die tyd van die Reformasie, wat die struktuur van die melodie en die verhouding van word en toon betref, so ‘n diepgrypende invloed uitgeoefen het op ons bewuste en onbewuste norm van wat ‘n kerklied is, dat sekere liedere daarvolgens net nie toegelaat kan word nie.” He continues to say that “[o]ns wil graag bly by wat ons liefhet uit die 16e eeu. Maar moet moderne tekste nie deur moderne melodieë gedra word nie?. En die moderne musiekstyl is total vreemd aan wat ons liefhet uit die 16e eeu.”

(Van Wyk 1985:30)

Du Toit (1994:99, cf. Barnard 1981:593, 1994:339-340) states that “‘n [r]egte balans tussen die kerkliedereskat van die vorige eeue en eietydse liedere is van belang”. Kloppers (2005:2) rightly remarks: “Elke tyd behoort egter ook kerkliedere te hê wat nuut is vir daardie tyd en wat die tydlose boodskap op ‘n nuwe en unieke wyse kan verklank. Kerkliedere waarmee ‘n opkomende generasie kan identifiseer, wat nuut klink en wat met nuwe inspirasie gesing kan word, behoort dus voortdurend gegenerer of ontsluit te word.”

Already in 1968, the World Council of Churches recommended the renewal of the worship in all dimensions, including liturgical music (cf. Beukes 1987:1):

We are bound to ask the churches; whether there should not be changes in language, music, vestments, ceremonies, to make worship more intelligible; whether fresh categories of people (industrial workers, students, scientists, journalists, etc.) should not find a place in the churches’ prayers; whether lay people should not be encouraged to take greater share in public worship; whether our forms of worship would not avoid unnecessary repetition, and leave room for silence; whether biblical and liturgical texts should not be so chosen that people are helped to worship with understanding; whether meetings of Christians in prayer in the Eucharist (Holy Communion, the Lord’s Supper) should be confined to church buildings or to traditional hours. In the same way in personal prayer should we learn to ‘pray our lives’ in a realistic way?

(World Council of Churches, Uppsala, 1968)

Beukes (1987:2) identifies the following factors that led to the renewal of the worship service or worship in general:

- Secularization
- Modern theological thought
- Developments in the field of education
- Urbanisation
- Evolution in Natural Sciences
- Media
- Charismatic movement
- Ecumenics
- Uncertainty in the church

Other factors like postmodernism could also be mentioned. It is important to note that a combination of various influences caused the need for renewal. It is more than just a new trend or the imitation of the charismatic movement. **It is argued that one of the major motivations for renewal is the working of the Spirit in the lives of God's people, urging for more understanding and experiencing of God.**

Vernooij (2002:95) indicates that in the liturgical renewal movement (“liturgische vernieuwingsbeweging”) from the 1960's onward (cf. Beukes 1987:1), not much attention has been given to the renewal of liturgical music. Often the renewal in the liturgical-musical practice was sought in a rediscovery of the classical liturgical-musical genres. In the last couple of years, new attention has been given to the place and meaning of music in culture, and the form of liturgical music in “een volwaardige gemeenschapsliturgie” (Vernooij 2002:95). Which forms and genres would be best in the liturgical context of a given congregation?

Vernooij (2002:95) concludes that “de inculturatie zich in twee teenoorgestelde richtingen voltrekt: niet alleen bedient de kerkmuziek zich van profane elementen, ook de ‘wêreld’ blijkt vol van religieuze muziek.” Throughout history it was not only different styles and genres of music that came into the church; often it was the church invading new genres of music. More and more genres of music are used to proclaim the gospel, to worship God, to celebrate His presence and to express the praise and worship of the congregation.

Olivier (1997:94) concludes: “Dalk het dit tyd geword om, spesifiek wat die kerkmusiek betref, ‘verslaaf’ te word aan *kwaliteit* in plaas van *kwantiteit*, en aan integriteit en hoë standarde (soos ons van die musiekuitvoerings in konsertsale en elders vereis)”. The

question remains: who decides on the quality of music? When does music have quality, and when does it lack quality? Surely masters in classical music can evaluate the quality of classical music, but can they estimate the value of a popular song or folk-song? Can the commission who decide on church music still mainly be composed of organists and classical musicians? **If the church is serious about inculturation in a postmodern culture and its consequential sub-cultures, is it possible not to have musicians from other genres of music on these committees who decide on church music?**

The evaluation of church music remains a complex issue due to the fact that criteria for church music are always bound to a specific time and these criteria always have subjective elements (cf. Van Wyk 1985:31). Kloppers (1997:177) rightly argues: "Church music, unlike 'art music' in general, is music with a specific function and therefore its value is determined in terms of the function the music fulfils in the liturgy." Due to personal taste, style, association, *et cetera*, it is often difficult to estimate the success of a certain melody with regards to its function in liturgy. For example: A certain worship song from the 16th century, accompanied by the organ and sang by a specific congregation, may lead some people to worship and prayer, while others remain untouched. In the same way, a certain contemporary worship song, played by a band and led by a vocalist, may successfully lead some members to worship and prayer, while others feel disturbed. Was the specific song successful in its function? Some will approve; others not. This indicates anew that the function of a song as well as the evaluation of the fulfilment of that function, are subjective and influenced by (musical) culture and spirituality (as discussed in the next chapter).

Is it possible to identify clear guidelines or principles for music and singing in the Reformed worship service? Vos & Pieterse (1997:232) rightly says: "Die kerklied het 'n eie liturgiese aard. Daarom kan nie enige geestelike lied vir die erediens in aanmerking geneem word nie. Daar behoort altyd 'n himnologiese keuring plaas te vind." Barnard (1981:589-595, cf. 1994:340-371) identifies the following principles for Reformed singing (translation provided: CJC):

- It must be in accordance with Scripture.
- It must be bound to the confessions of the church.
- The worship service determines the singing and music.
- God, and not man, stands at the center.
- It is congregational singing, thus the singing of the congregation.
- It is folk-song and not art song.
- It is sung in unison and not part-song.

- The ideal form of the song is the hymn (with verse and refrain).
- There must be unity between text and melody (cf. Vernooij 2003:116, Reich 2003:764).
- There must be correlation between the accents of word and tone.
- The music must be serving.
- It must be of a worthy style
- Songs from history as well as the present.
- Worship as well as proclamation.
- Caution in utilizing songs (melodies) from the secular world
- Lively singing which must be learned

Although these principles can be of great value in the conversation on Reformed church music, they are greatly bound to a specific time and in a high degree subjective (cf. Van Wyk 1985:31). Although congregational singing is mainly unison singing, the church is rediscovering the wonder of canons, part-song, *et cetera*. Often the cantory adds a second or even third voice. The African churches within the Reformed tradition mainly sing part-song and not in unison. Who decides which melodies are 'worthy'? Scott (2007) wrote a whole book on her effort to "tune in to a different kind of song". She discovered that the song that was worthy to her, was not necessarily worthy to others, just as she had to tune into their song and appreciate it as being worthy for them. Thus the whole issue of being 'worthy' is a cultural and subjective issue, and should be evaluated from within a certain culture.

Müller (1990a:42-44, cf. Vos & Pieterse 1997:232-233) boils the criteria down to the following:

- Liturgical songs must be true to the content of the Bible as well as the confession of the church.
- Liturgical songs are not listen-to-songs and must therefore be singable to all members of the congregation.
- Liturgical singing, like all other songs, is a form of art. The lyrics, text and word-tone relation must confirm the art-character thereof.
- Liturgical songs must be easy to sing so that participants could sing with all their hearts.

The second and fourth criteria emphasize the importance of the song and music being inculturated into a specific culture or sub-culture. With regards to the third criterium, one must stress the importance of the form of art being evaluated from the inside. Müller

(1990a:6) himself states that the emphasis is not on congregational singing as form of art, but congregational singing as form of speech. It is part of the congregations witnessing in the world.

Strydom (1992, 21-25) identifies three sets of norms for liturgical music, namely the norms of the science of church music, esthetical norms and ethical norms.

- Norms from the science of church music: Strydom (1992:21) remarks: “Daar bestaan dwarsdeur die Westerse wêreld bepaalde musikale norme waaraan goeie, aanvaarbare, stylvolle melodieë, harmoniese progressies, ritmiese eiendommikhede gemeet kan word.” Thus the music must be good music when using general musical norms.
- Aesthetical norms: Strydom (1992:21-22) identifies different types of art, namely Elitist art (high art), folkloristic art, conventional art (“gebruikskuns”), and Kitsch. Strydom sees liturgical music (as well as liturgy) as a form of folkloristic art where the latter could be described as “spontane lewenskuns [...] gee uitdrukking aan alle fasette, handelinge ervaringe en emosies an die lewe, en spreek alle lae an die bevolking aan (kenners en leke). The aesthetics of liturgical singing is a functional aesthetics, and it is determined by the function it succeeds or fails to fulfill.
- Ethical norms: Liturgical music has implications for Christian living. The following question could be asked regarding liturgical singing:
 - Is there as responsible go-about with man’s command to rule and subdue the earth (*kultuuroopdrag*)?
 - Does it reflect responsible stewardship?
 - Does it promote or serve the practice of Christian love?
 - Does it lead to consequent discipleship?
 - Is it striving towards constant growth of faith?
 - Is it an escape from reality or a fulfillment of vocation?
 - Does it reflect the glory of the Lord?

Strydom (1994:266) distinguishes the following norms for renewal of the worship service:

- It must be in accordance with Scripture
- It must take the covenant into serious consideration
- It must have a pastoral orientation
- It must be related to culture in a responsible way
- Aesthetical and ethical integrity

It is argued that these guidelines or norms are good guidelines in the process of renewal of

Reformed church music, as well as the incorporation of the free song in the worship service. Just like all other liturgical singing, the free song will have to comply with these. Strydom successfully emphasizes **the importance of Scripture on the one hand and the importance of culture (inculturation) on the other**. The content of the Bible and the covenant is an important motive in this process of inculturation. The whole process is done with pastoral sensitivity, leading to ethical integrity (change of lives and lifestyles). Above all the song must be 'beautiful' to the people of that culture, because it is their "sacrifice of praise" (Heb 13:15) to God.

Van Wyk (1985:31-33) summarizes the decisions of the *Raad van Kerkmusiek van die Ned. Hervormde Kerk* by giving the following guidelines for church music; these could also be applied to the free song:

- Church music must be carriers of the words of the congregation. It is argued that it must also be a successful carrier of the Word (or words) of God (cf. Olivier 1997:95)..
- Church music must be closely related to the Word.
- Music before and after the worship service is not part of liturgy. It is argued that it is part of liturgy. It is a false dualism to have strict rules and guidelines for music in the worship service, but freedom before and after the worship service.
- The composer or origin of a song is less important, unless it causes association problems.
- Rhythm can't disqualify a melody per se, although rhythm has to be related to the spirit and content of a song.
- If the association of a song doesn't cause a hindrance, then the origin of the song is less important.
- The song must be singable (by the congregation).
- The song must be dignified ("waardig"). The latter is described as that the song must comply with all the criteria mentioned above.

Van der Walt (cf. Van Wyk 1985:34-35) gives the following musical norms for the melody

- The melody must lead the believer to an even more powerful worship of God.
- The melody must lead the words of the song into the singer's heart, thus a close relation between text and music.
- The melody must stimulate the heart as well as the mind; thus affective and cognitive.

It must be remembered that all of these are culture- and spirituality-bound, and can only be fully evaluated and estimated from within.

The most important guideline or criterion for church music is whether the melody is an effective carrier for the text? (cf. Stydom 1992:22). Olivier (1997:95) explains: “Sodra die musiek (byvoorbeeld deur sy ritme, instrumentale inkleding, buite-godsdienstige assosiasies) die aandag te sterk op homself vestig, verdring dit die boodskap van die teks na ‘n ondergeskikte plek [...] dit is eenvoudig nie geskik as medium waardeur die Evangelieboodskap duidelik en helder kan spreek nie.” Thus there must be an intimate relationship between the text and the music. The right combination of text and music leads to a successful song. Unfortunately the success and effectiveness of this combination can only be tested within the target population for which this kind of song was composed. The relation between text and music within an African culture can hardly be evaluated from a Western point of view. Viljoen remarks:

Waar die teks die evangelie direk beliggaam, vergestalt die musiek (die medium) die evangelie indirek. Nogtans artikuleer musiek soortgelyk aan woorde, deurdat elke musikale medium iets sê; die medium is ook die boodskap, en dit is nie neutraal nie - daarom verdien dit versigtige oorweging. Die medium kleur en versterk/verswak die woorde. Die musiek dra die woorde deur sy vermoë om die algemene evangelie-inhoud te vergestalt. Die karakteristieke van die evangelie moet verbind word met soortgelyke karakteristieke in die musiek indien die musiek getuieis wil wees. In die opsig word die musiek evangelie ‘n musikale aksie. **Hoe ‘n mens dus kommunikeer moet dikteer word deur wat mens kommunikeer.**

(Viljoen 1992:5)

The song in the Reformed worship service is a carrier of words (text) in two different ways (cf. Kloppers 1997:179). On the one hand it carries the Word(s) of God. **Participators sing the Word.** They articulate the truths and content of the Word. In singing they hear God’s Word. **But on the other side, it carries their own words.** It is their response to God: their praise; their confession; their worship; their lament; their prayer; their thanksgiving; their simple and broken declaration of love – thus God’s Word and mankind’s words; Bible and culture. Wolterstorff remarks: “a hymn is a good hymn if it serves its purpose effectively and then in addition proves good and satisfying to use for this purpose, that purpose being to enable a congregation to offer praise to God – not be it noted, to give delight upon aesthetic contemplation” (1980:169). Barnard (1994:359) concludes: “Die kerk sê ja vir alle musiek wat die teks dra, ondersteun en sy boodskap duidelik laat spreek, wat in diens staan van die boodskap van versoening en die nuwe lewe, wat lei na God en sy diens.”

23. IMPLICATIONS

- Reformed church singing is closely related to the culture(s) where the singing is done. Smit (2007:20) rightly remarks: “Dit is alleenlik die mens wat deel is van ‘n bepaalde kultuur, of wat ‘n intieme kennis en ervaring van die kultuur het, wat betekenis en waarde aan die musiek van die betrokke kultuur kan heg.”
- Culture is in a continuous process of change; therefore inculturated singing will be in a continuous process of change.
- Reformed singing (lyrics) is closely related to Scripture and confession.
- Liturgical music is the carrier of the text.
- Music is a cultural expression; different cultures and sub-cultures will express themselves through different kinds, styles, genres, forms and accompaniments of music. The music of one culture is not better or more aesthetic than the music of another. Reformed singing will be serious about cultural music and always aim at inculturation.
- No style of music is *per se* unusable for church singing (cf. Barnard 1994:358). Barnard (*ibid*) continues: “Geen styl kan met teologiese argumente heilig verklaar word nie en ook geen styl verketter word nie”. Barnard (1992:9-10) emphasizes the importance of liturgical music as folk-music.
- The criteria whereby Reformed church music is evaluated are time-, context- and cultural bound. The same criteria cannot be applied in the same way in every culture (cf. Viljoen 1992:4).
- Church music has a functional aesthetics – its beauty is in its effectiveness as a means of communication.

It is concluded here that the **free song is often used in the worship service due to the great gap between official church music and contemporary cultures. This gap could be a gap in content, style, genre, accompaniment, expression or presentation.** The gap is often filled with songs and genres of songs verbalizing faith within a specific culture or subculture, combined with music giving expression to the thoughts and experiences of specific cultures or sub-cultures. Often these expressions will be borrowed from certain hyper-cultures shared by people all over the world.