

Institute for Worship Studies Seminar - June 2006

WORSHIP, MUSIC, AND THE ARTS

Working Notes

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Throughout all sessions, music will be treated both as a main topic and reference point for other artistic issues. Each lecture (bold print) will roughly fit into the 75-80 minute periods, but some catch-up/run-ahead flexibility may be needed. Arabic-numbered items should be seen as thought-points—some more deserving of expansion than others, and some more logically sequenced than others. If you are taking notes, use the numbers as identifiers, i.e., I.1, V.2, etc. This will free you from having to write out headings during your note-taking.

Introduction

- * The fear that Paul had: fear of not putting things together right; the fear that I have erred in my constructs; the yearning to glorify God
- * No separate theology for the arts; the importance of an over-arching worldview that oversees all human thought and action.
- * The importance of the intellect in an overwhelmingly experience-driven world
- * What do you think about? Are you idea and concept-driven?
- * Theology over anthropology
- * Theology preceding, informing and harboring aesthetics/art; aesthetics thus with a higher mandate than it alone can furnish; beauty is not its own justification
- * THE IMPORTANCE OF DAVID PETERSON'S BOOK

I. The Theological/Cultural Whys and Wherefores of Music (and Art)

1. The crucial hierarchy: Creator, creation, creature, imago Dei, creativity

- * Creator: Uncreated, unmagnified, unprecedented, unduplicable, alone, apart, yet all in all, triunely engaged: headship, breath, imagination: "Let us make..."
- * Creation in its entire array is creature
- * Creation not the Creator; in every respect creation less than the Creator
- * One glorious exception: imago Dei—humankind, as both creature and image of God
- * Uncreated Creator and created *creatives*, thus the human response to "in the image of"
- * We were created to behave finitely the way infinitely God does
- * Creativity is a human word ever before it is an art word
- * It is less important to think of God as the first ARTIST or MUSICIAN (the silliness of thinking of Him as the first PLUMBER or AIRCRAFT DESIGNER) than to think of Him as doing all things well, calling them good, smiling upon and upholding them, and providing us with the impulses and raw materials to build with what He built and to call things good and to put them to use.

- * Return to the arts shortly, but first their human framework:

2. What is culture?

- * From "Unceasing Worship": Culture is an interweaving of what people, what they think up and make, and how they work through possible relations and distinctions between believing and making.
- * The error of "culture" as "being cultured" or "being more/less cultured" or engagement in the arts
- * To be human is to make culture and participate in it. From the micro to the macro. There is no escape.
- * One theologian: God makes rivers—creation; we make canals—culture
- * Culture is the near infinity of human fingerprinting on God's creation and all the availabilities within it.
- * The human imagination is a stupendous thing, but let's not forget the Source
- * Culture is first theological property and only then anthropological property.
- * Culture is everybody's responsibility and concern.
- * The crucial matter, in all cases, is the relationship between belief and handiwork.
- * Another way to put this: Creator and creature. The Fall reversed the hierarchy and made creature the precedent. Thus what is believed is subject to the power we impute to what we make.
- * What we make includes thought systems, therefore religious systems, that fall prey to the Creator/creature reversal.
- * Worldliness in the Romans 12:2 sense is the opposite of the sense of Romans 12:1.
- * For the Christian, living through the gradual victory over idolatry (we hope), growing up into Christ is the process of owning up to the Creator/creature hierarchy, that is, all things in subjection to the Creator
- * All relativities kept relative so that absolutes can remain absolutes.
- * **The implications of this hierarchy for your work—the arts in worship—are enormous. They will be looking over our shoulders throughout the remainder of the lectures.**

3. The aesthetic impulse, art, and ART

- * Rather than think of an eternal Painter or Composer, we think of a Provider who gave us the ability to imagine and make out of an array of things, possibilities, and laws.
- * Art is not defined so because we can paint a tree; music is not defined so because we try to imitate God singing over His people—to paint, dance, act, or compose the way God would
- * They exist because we have the urge to imagine and make out of the things around us. Drawing, for instance, is the act of re-resenting an image that already exists or an image that we think exists. Music is the result of an insight

into the relationship of pitches. But pitches can exist without our calling them music.

- * The aesthetic impulse is in everyone to one degree or another.
- * The urge to put the touch on whatever we do, to beautify it: to carve it, paint it, compose it, to say it in a way that goes beyond mere
- * Beauty is not an absolute, an essence.
- * Music is not beautiful by the mere fact that it is music, but because we want it to have a certain quality that lifts it above the rest of the music. That quality is learned; it is relative; it varies from culture to culture.
- * But it is always there: "Our fathers would not have done that music"
- * Making things with an aesthetic touch is first and foremost.
- * Art (little "a") is a word applied to things that begin to be set apart because their "beauty" overrides their usefulness. They are displayed as such, or taken out of the sphere of usefulness and set apart. Thus art works are different than the artistry with which things are normally made.
- * ART is the final extension of this into an institution—a complete phenomenon of set-apartness where usefulness is irrelevant and "beauty becomes the sole criterion.
- * This is ok, if ART is not elevated to the absolute—artists becoming demi-gods, beauty over-reaching itself and becoming the final arbiter; where the worth of someone is based on his/her taste or aesthetic station; **and finally where Beauty and Truth become so equated that mediocrity is the same as unspirituality—where God is perceived to base His favor on artistic quality.**
- * Thus the aesthetic impulse, doing things artistically, art, and ART are a seamless garment as long as long as the Creator creature hierarchy is maintained.

4. Musical process and world music

- * Three creational availabilities: the overtone series, acoustical laws (space), time
- * Music—organized pitches in temporal sequence. The rest is culture.
- * Persichetti: *"Any tone can succeed any other tone, any tone can sound simultaneously with any other tone or tones, and any group of tones can be followed by any other group of tones, just as any degree of tension or nuance can occur in any medium under any kind of stress or duration. Successful projection will depend on the contextual and formal conditions that prevail, and upon the skill and soul of the composer."*
- * The few possibilities with infinite implications: State, repeat, vary, develop, contrast, restate. A form is an abstract construct that cradles shape. The rest is culture.

5. The creative spectrum: a unified approach to all music in all cultures

- * The classical Western model: high culture, low culture; or popular and classical. The two are not quite the same.

- * Spare the details and nuances, but high/low.
- * High culture: the institutions of high intellect, finesse, nuance, extensive training applied to artistic process
- * Low culture: the unschooled, less finessed version of the above.
- * However, a reciprocity; two ways of sharing integrity.
- * On the other hand: popular can mean two things: 1) a parallel to low culture; 2) a working acquaintance with and use of portions of classical culture. In any case, access is the key: something is popular because it is accessible or something is made to be easily accessible.

Later on (Lecture VII) a distinction between pop and mass.

- * Toward a more unified approach that does away with possible biases and socio-ethnic prejudices. Thus:
- * Shallow-deep, simple-complex, ornamental-developmental, familiar-strange, entertaining-engaging; set-apart-coordinated.
- * The music of so-called primitive cultures, low culture, and popular culture tend toward simplicity and ornamental/variational. Classical or high cultures contain the whole spectrum.
- * Contemporary church music and the spectrum; chant and the spectrum hymnody and the spectrum; choral/organ music and the spectrum

II. Absolutes and Relativities in Art: Where do they begin? Where do they end?

1. Avoiding two extremes: absolutized relativity and undifferentiated relativity

- * First extreme—A single, central, objectivized standard for all art; a Western, classical aesthetic. All other art is judged relative to this. Four problems in this: 1) Where are the seams/gradations between greatest, great, near-great, very good, good, average, mediocre, etc? 2) Where are the lines drawn between classical, folk/peasant/popular? 3) What about other-than-Western art? 4) Beauty equals truth. This is the error of exclusivist elitism

- * Second extreme—complete absence of gradations; instead of everything relative to everything else in carefully drawn perceptions, values are out the window. A comic book and a Rembrandt are of equal value. But value in any gradational sense is non-existent.

Value is only as I see it, assuming I even care to speak of value. While classical exclusivism attempts to equate Truth and Beauty (both capitalized), undifferentiated relativity assumes the non-existence of aesthetic and moral ethical absolutes. This is the final irony of post modern thought in which it renders itself incapable of evaluating its own worldview.

- * But there is unique turn to Christian thought in that both the absolute and the relative have their own legitimate domains

2. God's creational benediction on relativity

- * Everything about God Himself is absolute; His ways are absolute; the work of Christ is absolute; His Truth is absolute; His Word is absolute' His majesty is absolutely fixed in the eternities; His glory is absolutely glorious; His holiness, His character, His love—absolute.
 - * However, outside of His person, He has commanded and blessed a realm that is relative, changing, unfixed, transient, passing.
 - * Not slightly absolute and partly otherwise, but fully relative
 - * This is the world of blessed relativity: the world of His handiwork, the created order. Within it, there is no fixed point, no absolute center, no central governing point.
 - * The importance of Psalm 19: a clear distinction between the two realms.
 - * A crucial point in this (back to the Creator, creation hierarchy: The Maker is not the thing made; the thing made is always less than its Maker.
 - * This doctrine, if you will, applies fully to God—certainly—but also to humankind—imago Dei
 - * Our sin is to reverse relativities and absolutes, thus to absolutize relativity and to relativize the absolute. In simplest terms, the first is idolatry in all of its material forms; the second is idolatry in all of its spiritual forms
 - * Express this way Revelation/Word/Truth: absolute; handiwork, artifact: relative
 - * The arts, are handiwork, just as the creation is. It is wiser to call art handiwork in order to avoid calling God an Artist.
 - * Of all the arts, music is the most relative—that is, the least capable of stating Truth.
 - * However, the arts are not all the same—further expanded in the next two lectures as well
 - * Difference between doing art truthfully and expecting art to speak Truth
3. The spectrum of meaning in art: the interrelationship of the relative and the absolute.
- * Explained on chalkboard
 - * Back to music; it is the most Truth-dumb of all art forms. Do not look for holiness, evil, sex, drugs, or Jesus in chords, textures, rhythms and instruments.
 - * An irony: those who find theology in music (the Trinity in a triad) must have their theology in hand before they go to the music. It doesn't work the other way around (Jeremy Begbie, et al).
4. The paradox of musical meaning: Intrinsic neutrality and extrinsic (associational) bias; context absorption and context invasion
- * This being said, there is a peculiarity about music that is just as true of a carved idol as of a Gothic cathedral.
 - * The very non-verbal, non-Truth quality about music in no way displaces its strong emotional force.

- * It is context friendly, thus associatively meaningful.
- * Truth is context informing because its intrinsic meaning is least affected by context.
- * Pavlov restated: The more a piece or kind of music is repeated in the same context, the more it begins to mean that context.
- * Thus “sacred”, “secular” music
- * Introduces the issues surrounding borrowing—both positive and negative implications
- * You should keep this in the front of your minds from now on, whatever the particulars might be

5. The connection and disconnection of text and music

- * The mystery of texted music: the union of the least and most Truth-loaded of all artifacts.
- * It both makes absolute sense, yet creates interesting problems.
- * Minimally pitched chant: the most efficient—music at its most humble, least intrusive. It simply carries the text on its shoulders without trying to add to it, paint word pictures, call for large resources and technical skill. O HOW WE NEED THIS! in our hyped-up worship contexts, where musical power is so easily translated into/confused with God power
- * The further up the ladder of complication we go, the more music, per se, carries the day: Then music becomes its own “text”.
- * Can music ever enhance Truth?
- * No and Yes, in that order.
- * No, because the naked Truth is its own power, its own force, its own fullness and its own completion. No tune will ever equate with John 3:16 and no music will ever add to the Truth of John 3:16
- * Yes, but only in this sense: It can melt and move a person, thus personalizing the words.
- * But don’t forget, this depends on the pre-disposition brought by familiarity and the pre-disposition brought on by the Holy Spirit.
- * Also very dangerous: The overworking of the principle so that music, not Truth turns out to be the catalyst. The catalyst then becomes the essence, the essence can lead to contextual addiction and false assumption;
- * Such as THE MUSIC IS THE WORSHIP
- * Robert Shaw: I worship the B Minor Mass
- * Webber—music the new sacrament
- * Best—music and transubstantiation.
- * The reversal of creature and Creator

6. Discernment and appropriateness

- * One never prays for discernment when dealing with absolutes; it's either engagement or abstinence
- * With relativities, one prays for discernment.
- * What kind of music(s) do I use? Is not based on the moral, ethical, or theological merits of the music—there are none.
- * Rather, based on Spirit-guided integrity, based on a Spirit-guided reading of context, prompted by a Spirit-directed question as to what's next?
- * What is appropriate? is not the same as What is the best?
- * Rather, What is the best kind of appropriateness?
- * A few practicalities: The song leaders, by whatever name, are servants; they are to support and guide, not overwhelm; the music should be singable by untrained, preliterate, rhythmically uncreative amateurs
- * Huge difference between responding to a rhythmic complication and trying to sing it

III. The Grounding of Authentic Worship and Artistic Action in Continuous Outpouring: Absolutes and Relativities in Holy Array

1. Unceasing worship as the baseline for corporate worship

- * So tempting to make this the first lecture because of the narrowness with which worship is usually described.
- * To what kind of lives are Christians to be committed?
 1. A life of personal holiness; hunger, thirst, growth, uncanny love for Jesus
 2. A life of proclamation and reconciliation, God making His appeal through us
 3. A life of comprehensive stewardship, dominated by temperance, hilarity and generosity
 4. A life of unceasing prayer dominated by adoration, intercession
 5. A life of glorying in unceasingly glorifying God
- * This is worship
- * Thus this definition: Worship is a continuous outpouring of all that I am and all that I can become in light of my turning to the God of my salvation through Jesus Christ.
- * In short, whether we live or die, we do so unto the Lord. Or we do not. We worship God through Christ or we worship creature through works.
- * Thus worship as both the continuing objective and the exclusive subject
- * *Expand as appropriate: God as continuous Outpourer; Eden: mutual outpouring (worship and Lordship); Fall; Jesus on earth; redemption as the conversion of fallen worship.*
- * We do not go to church to worship, but as worshipers we go to church to continue doing what we should have been doing, but now corporately and under the rubric of Word and Sacrament
- * Thus acts of worship made articulate through music
- * Music: two fold/threefold

2. What is a liturgy? Generalities and particulars

- * Origin of word in general culture
- * Thus, for all Christians: liturgy as work, service
- * Only then, specifics: 1) a set or planned sequence of any kind; spontaneity is just as liturgical as predetermination; 2) a part of an organic whole that is both institutionalized and ongoing: a liturgy within a liturgical time frame.
- * Larger framework: seasons within one year, seasonal themes, seasonally appropriate prayers, lections, colors, but with the redeeming work of Christ as the golden thread.
- * Thus the whole in each of the parts' all parts co-participants in each other.
- * Ordinaries and Propers

3. Music serves the liturgy; the liturgy in serves and obeys to the Word

- * Reverse this: the Word is sovereign over the liturgy and the arts
- * A paradox: the arts can be distinct parts of the liturgy, but they must settle into obedience to the Word-directed liturgy
- * Another paradox: the Word comprises a great part of the liturgy, yet the liturgy settles into obedience to the Word.
- * What about the Sacraments? They are Word-ordained, Word-informed, and Word-nourished.
- * A crucial question; ask it honestly: *How overwhelming is the Word in music-driven gatherings when worship is so constricted by style, where there is so little Word, where prayer is truncated, clichéd, unprepared and cloned?*
- * Remember the root meaning of liturgy: work, service

4. Union of beauty and Truth: The richness of full liturgical action

- * The richness of a comprehensively planned and executed corporate gathering
- * I'm not referring just to mega-dollar mega-liturgical-mega-churches, but to an informed and fired-up perception of what should go on in any corporate gathering.
- * Another way of articulating the union: Absolutes and relativities in holy array.
- * Think it through. The relativities: music, colors, artifacts, dance, art works, vestments (including culture-conscious, age-relevant casuals), architecture, smells, bread, wine, instruments, amplifiers and sundry entanglements of wires and stands. These are secondary; they are, in some profoundly abstract way, irrelevant. BUT, since they are servants, they'd better be given over, set apart, loyal, emptied.
- * Think it through. The absolutes, the eternal verities. Are they that, in fact? Or, have they been overpowered, subjugated?
- * The goal: artifact in service to the Word; beauty and Truth unified, but not equated. The gifts less than the Giver; the Alpha and Omega becomes and remains both Means and End, and everything in between.

5. Artistic power and God's presence

- * This issue should by now be sorted out, but mentioned anyway; put in the form of a question:
- * What is worship without music? What is it, *at base*?
- * "During the music, I really felt that God was near." OK, what about now?
- * Don't forget this: The power of music in worship is nearly always based on something familiar.
- * Estes Park/Nyack experience.
- * What empowers what? Does music empower worship, or worship empower music?
- * The answer helps address the next point

6. The humbling of music

- * Kenosis: Reference to Christ's self-emptying
- * The keys: not robbery to be equal; of no reputation, lowered Himself, stripped Himself of prerogative, took form of a servant
- * The theological paradox: Emptying does not change the nature: fully God/fully music
- * Oratorio/hymn tune
- * Artistic kenosis is not loss of excellence, but full integrity in the form of servanthood.
- * This kenosis is impossible without ministerial kenosis; it must start with the leadership; music can't raise or lower itself
- * What is musical meekness? Ministerial meekness?
- * Ego and holy water; the sacramentalizing of self-centeredness

7. Musical addiction and musical idolatry (Deuteronomy)

- * Self evident; mentioned any how.
- * Musically addicted culture; a necessary part of environment.
- * Transfer to corporate gatherings; look at "worship market"
- * Can I worship without it? Does its absence or transference to another part of the service disrupt the "worship sense"?
- * Musical idolatry—Chapter 11 of "Unceasing Worship". Part of it downloadable from CT website: www.christianitytoday.com/ct/2004/114/24.0.html; also Calvin speech: [www.calvin.edu.worship/resources/docs/best_plenary.pdf](http://www.calvin.edu/worship/resources/docs/best_plenary.pdf)
- * Idolatry: being shaped by what we shape; creature over Creator; works over faith, etc.
- * But also idolatry within the Christian life in that all sin is idolatry
- * Worship God, but doing so idolatrously various renderings of Deut passages. Reference to "Unceasing Worship", pp.165 ff.
- * Issues: pp. 170 ff.

- * The fine line/final issue. Idols do not make themselves. People make them and then impute qualities to them that they do not inherently possess. Thus Paul: An idol is nothing (until it is something). The fine line is not drawn by the things that we use, but by what our heart and mind choose to make of them
- * Also this: While you may not have made music into an idol, your people may have—right under your nose.

IV. Music, Art, and Gospel: The Relation of Artistic Action to Preaching and Witness

1. Review of spectrum of meaning

- * Various art forms appropriate word/deed, Truth content differently.

2. The supreme importance of Word, text, preaching, praying, teaching

- * Pay attention to them to the very limits of your job descriptions. Become excellent in the use of words. Don't get too relevant.
- * Calvin Miller: When the Holy Spirit puts the hit on someone, style goes out the window.
- * The importance of authority
- * On the other hand, preachers need to pay heed: overemphasis on self-referenced preaching to the neglect of the reading of Scripture.
- * Also, they often confuse Word-centeredness with neglect, disdain, second-rating the arts.
- * All must remember that the arts are important, not in replacing Word, text, preaching, praying, but because they are commanded

3. Let art be art: art for its own sake and art on its own terms

- * I now play the devil's advocate.
- * The importance of non-verbal creativity.
- * Humankind must express itself and will do so with whatever medium lies near at hand, and within the scope of expertise.
- * Likewise, humankind cannot but put things together propositionally
- * Chomsky: thus, the "sentence" dominates. It is up to us to find inherent meaning in all kinds of "sentences": the visual, the gestural, the musical.
- * The overwrought tendency to make art mean something: God is the first abstract artist.
- * The overwrought tendency of Christians to want art to "preach."
- * We do art to sermonize, yet ironically this implies the weakness of the Worded word, as if it needs all the help it can get.
- * At the same time, it weakens the art form by causing it to act contrary to its inherent nature.

- * But remember the spectrum of meaning: the closer we get to the verbal art forms, the more the homily can be hidden/revealed in the art form. Even so, the best drama, no matter the time or style couches the sermon in metaphor, ambiguity, in the artness of the art.
- * Art does more suggesting than commanding.
- * Let art be art in corporate worship. Just fulfill the commandment.
- * Teach art that way.

4. The vulnerability and limitation of liturgical dance

- * Despite the presence of eroticism in the Scriptures; despite all of our new-found, theologically gushing words about sex, we're still off target.
- * Why, because we're still obsessed with sex; we've simply found ways to throw holy water on the obsession.
- * Meantime, we consign sensuality to worldliness, and eroticism to a branch of literature.
- * What the Scriptures seem to do is to work creationally from the sensual to the erotic with sexual consequences (both good and evil).
- * Read the Song of Songs with this in mind: The poem is there to teach us how to think erotically without being sexually driven.
- * Now to dance—sacred dance, liturgical dance. The problem is: What do we do with this sensuous thing called the body? Do we try to avoid its implications and make something ethereal, disembodied about dance? Are we so physically limited, so bound up in holy-water embarrassment that, whatever the theme of the dance, the gestures are all alike?
- * How do we teach ourselves and our people that sex is not the final outcome of the sensual and even the erotic?
- * There is so much in Scripture about the Christian mind, the mind of Christ. Certainly, Christ understood all of this better, more sensitively than we.
- * Unleash the human body

V. Why Stay Behind When You Can't Catch Up?—Authenticity, Quality, and Stylistic Synthesis

1. The unaccountable width of human creativity

- * The humbling unaccountability
- * The extent of giftedness spread throughout the world.
- * What do you know of the musical world? How wide are your listening habits? How much of it informs, influences, changes you?
- * Classically trained church musicians, CCM, and worship-type musicians are among the most provincial.
- * Where are Christians in all of this; Christians in the arts around the world; the world making its art irrespective of Christianity, but nonetheless blessed and enabled by the Creator.

2. The unprecedented explosion of style and sub-style

- * There is no precedent for the musical plethora of today and it will continue.
- * More inter-stylistic borrowing, counter-influence, experiment than ever before
- * America—the most musically complex nation in the world.
- * This would happen even if we were not a nation of addicted listeners, because true creativity is far less market conscious than we are led to believe.
- * In fact, the more creativity there is, the less popular it seems to be.
- * The bottom line—THERE IS NO WAY WE CAN KEEP UP.

3. We're all traditionalists: the irony and misuse of "contemporary"

- * The world of church music—church music is by nature conservative—dependent on the familiar—what I'm/we're used to
- * Precious little wiggle room
- * The "contemporary" is simply another version of what people are already comfortable with.
- * Thus the inside/outside idea of tradition; "style" churches notwithstanding; the "my kind of music" people notwithstanding
- * The unwisdom, the pretentiousness, of expecting cutting edge creativity—the real kind—to be of the essence.
- * BUT, cutting edge creativity—a desire for it—should be a regular part of faith-based living. More of this in the next lecture.
- * The twin issues of the contemporary as traditional and the traditional as evolution
- * The hymnbook revisited three ways: 1) old as new, i.e. the deprived contemporists; 2) the new as a continuation of the "old"; 3) the continued culling of irrelevant material, "new" or "old"
- * An emerging synthesis?

4. The value and limitation of imitation

- * We're not *ex nihilo* creators
- * Even momentous breakthroughs are contextual at the least (out of something)
- * Thus the necessity of imitation, borrowing, example, interchange
- * The difference between imitation as "relevant cool" and imitation as a point of departure
- * Think of it this way: begin by imitating and end up being imitated.

VI. Why Not Forge Ahead While You Stay Behind?—The Insufficiency Of Church Music and Artistic Stewardship Beyond the Sanctuary

1. Not keeping up is not all bad

- * The real issue is faith-based authenticity/local authenticity.
- * Authenticity is based on interior integrity, interior vision, and interior satisfaction

2. Greatness, goodness, and excelling

- * Only now can we safely and theologically speak of quality.
- * A paradox: Quality results from pursuing greater goals, yet quality demands the seeking of them. As I grow in the comprehensive sense, quality improves, yet the seeking of quality is one of my goals.
- * The current travesty of "excellence talk" without excellence walk; quality as a creed/idea is far different than a deep, inborn sense of it. The latter goes without saying. The former is what, in the automotive world, is known as bench racing.
- * The church is not a fine arts organization, nor is it the antithesis.
- * It is a unique organism in which artistic practice begins with the congregation—its corporate work, especially singing—and ends with the way congregational life is expressed artistically. It is not the aesthetically unwashed being "challenged" or shamed by the washed.
- * Church music is unique in that, even at its most sophisticated, it is a co-mingling of trained and untrained working seamlessly together.
- * Re-cherishing of goodness might be a better way to attach shoddiness.
- * Excelling as sojourn, rather than steady-state number one-ism.

3. Local authenticity and set-apartness

- * Given the realities of the foregoing, there might be no better time than the present to encourage:
 - 1) dialect churches, as to style, with no shade of difference regarding the Truth, from dialect to dialect;
 - 2) a new "set-apartness", however achieved, that openly says this is church music and you can't find it out there. Be ready for a clear but humble difference.
- * Has the obsessive-compulsive bent for relevance run its course?
- * Whatever the answer, "Please God, an end to stylistic and practical separation of age groups."
- * Why a style gap at all? Because traditions of any kind get used to shooting up and falling asleep. True tradition means adjustment; traditionalism is addiction.
- * The future of church music means treating addiction and breaking reflexes.

4. Music, text and the counsel of God

- * 9/11 showed us that the praise/worship tradition had nothing to sing.

- * In fact, what does it have to sing about the entire condition of mankind, the work of the body of Christ as informed by the entire counsel of God?
- * The emerging task of creating a body of work that does this

5. The inadequacy of church music and artistic stewardship beyond the sanctuary

- * Church music as to the dullness of artistic practice is two things at once:
 - 1) functionally (tactically) satisfying
 - 2) comprehensively (strategically) inadequate.
- * Thus, the church's theology (of the arts) should go beyond its local ability to make art.
- * In this sense, it is an educational institution regarding artistic stewardship; regarding any kind of stewardship for that matter.

6. Children: what they offer, what they need, how we've failed them, what we can give them

- * Chomsky again
- * What they're capable of; how they imagine.
- * They need mystery because they live in a mystery, that is, until we turn it into "the real world".
- * Vocal misuse, stylistic width, literacy, kitschy simplicity. By contrast, listen to a good children's chorus.
- * Community schools of the arts.

VII. Popular Culture, Mass Culture, and Artistic Practice

1. Popular culture and mass culture

- * Popular culture a necessity; part of a valid civilizational continuum.
- * Mass/massified culture is an ethos, a choking smog, a total affect.
- * It is more than things, perceptions, and usages.
- * Rather, a driving force, a mindedness about things, perception, usage.
- * Elements:
 - 1) Loss of a Truth center;
 - 2) Massive relativism;
 - 3) Experientialism;
 - 4) Self-enclosed, self-satisfied shallowness;
 - 5) Degradation of speech; unfettered exaggeration
- *As to the body of Christ and its living: "Lord, is it I? To what extent?"

2. Self-satisfied shallowness, emotiveness, false depth and true depth

3. "Too-deep-for-words" error

- * This is mostly cop-out.
- * Can't be expressed in words; That's OK, as long as you understand that you must also say, "Can't be expressed in music, etc."

4. Heart-mind dualism

- * Way too much "heart talk"; closeted anti-intellectualism (What is intellectualism?).
- * Scriptural emphasis on mindedness
- * Thinking heart/feeling mind

5. A longing for deepness

- * In our rush to be relevant, to grow churches, we underestimate people; dumbing down the *imago Dei* is an insult to God.
- * Depth is not reserved for geniuses.
- * Tim Salzman experience over and over
- * What the church chooses to keep from people; what deep-minded people have that the church seems unwilling/incapable of matching; what ordinary people are capable of.

6. The rip-off of young people

- * This is an extension of above.
- * Sociological, market-driven pre-assumptions
- * On the contrary, young people love depth.

7. Preaching, praying, teaching and the treasuring of language

- * Can't say enough here, or say it well enough or passionately enough.
- * Remember, words are the most accurate medium with which to communicate Truth.
- * Language and words are an inestimable treasure, but they are not divine, immutable; they are part of the Fall; they are human artifacts: fragile, unstable, evasive, ambiguous.
- * Yet God, in His wisdom and power—His trust in the clarifying, sealing work of the Spirit—has allowed His very core to rest in human language.
- * The double kenosis
- * The church may be the last and only hope for re-dedication to rich, honorable, elegant, meaning-full, biblical speech.

* Practice praying; the collects; the great sermons, sacred and secular poetry;
great literature; revel in word combinations; verbal architecture.

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The Robert E. Webber Institute for Worship Studies
Alumni Seminar, June 2006