

ABSTRACT

Church music as an enabler for community development - Christian pop music in the Catholic Church

Key words

Liturgy, church music, Christianity, worship music, spiritual movements, Roman Catholic Archdiocese of Alba Iulia, adolescents, young people, youth, music groups, modern Christian pop music repertoire

Overall thesis/research presentation

The following dissertation examines the rising phenomenon of Christian pop music present within the Roman Catholic liturgy since the Second Vatican Council. The changes made to the liturgy during this Council led to a significant number of specific responses from each country regarding church music. One of the discussed responses concerned the emergence of Christian popular music used during the church liturgy, a subject matter which has stirred both positive as well as negative reactions amongst the present clergy. The rise of Christian popular music in and used by various Christian communities around the world is a highly studied topic within the international academic circles. This however is a little to none treated topic within the Hungarian speaking regions.

To date, no research on such an academic scale of this specific topic and this phenomenon within the Church liturgy has been conducted in Hungarian, nor has it looked at and studied any local Catholic music groups and their musical repertoire within the Archdiocese of Alba Iulia. Therefore, the present academic dissertation carried out in the Hungarian language represents a significant step towards the study of this genre and this movement.

The current thesis departs from the following hypothesis: *What is the raison d'être (reason of being) of the Christian pop music, as a tool for developing the church community within the Roman Catholic Church at the beginning of the 21st century?* This hypothesis is then analysed from three perspectives: first and foremost, from a theological one; then from the perspective of the impact

the Christian pop music has on the overall community, and, ultimately, on the individual, specifically on the teenagers of this century.

Firstly, it was necessary to approach this subject matter from a theological perspective due to very diverse pool of opinions regarding this matter, all which will be presented in detail in this work. The question asked within the hypothesis concerns the following: *what exactly supports or dismisses the musical accompaniment of the Church liturgy through various instruments throughout the Holy Scripture and the manifold of documents issued by the Dicastery for Divine Worship and the Discipline of the Sacraments* (particularly the documents of the 20th century). This question could also be phrased differently: *is there place for any other musical instruments apart from the organ within the Catholic liturgy?* This dissertation will not endeavour to answer this question solely. It is a matter which other parties serving through various musical instruments in the Catholic liturgies of the Archdiocese of Alba Iulia have to answer too.

A more elaborate study of the documents issued throughout the centuries by the Church referring to the church music or the liturgical use of musical instruments wouldn't have served the objectives of this dissertation, as we're analysing a phenomenon which emerged after the Second Vatican Council. However, it was important to mention a number of passages from the Holy Scripture, and decrees around the Council of Trent, purely for the purpose of highlighting the significant changes made and introduced after the Second Vatican Council. Furthermore, it was also necessary to include the study of the progress made by the Church regarding the use of modern music and musical instruments in the liturgy from the point of view of some of the most important decrees of the 20th century like *Tra le Sollecitudini motu proprio* of Pope Pius X or *Mediator Dei* encyclical of Pope Pius XII. I also wish to emphasize the warm and loving tone various popes assumed in their intentions to channel and mediate these newly developed musical ambitions within the church liturgy. Ultimately though the Constitution on the Sacred Liturgy of the Second Vatican Council and the five instructions that it follows, establishes the different manifestations of the sacred music and its outcomes under certain conditions as formative tools for the community. It is important to mention that from the perspective of these decrees the Christian pop music can be considered, in some cases, sacred pop songs.

From a theological viewpoint, the use of Christian pop music in the Catholic liturgy is only permitted if it simultaneously fulfils the following conditions: it is holy, universal, artistically

valuable, and it reflects the Liturgical Directives. Prior any liturgical service it is essential to differentiate the songs which don't entirely reflect the theology of the Catholic Church. To avoid such oversights within the service, I have proposed two methods: first I determined a set of criteria to help identify which songs used by youth groups in their musical repertoire (today) can really be considered church music, and which can be used in a liturgical context. This work should be carried out by a committee formed of theologians, church music specialists and experts of the Hungarian language; second proposed method, which already functions to a certain extent, looks at promoting classes for Christian liturgical pop music for those interested and who already are practicing it in their communities. These two methods, which should develop in unison, would be an optimal resolution on behalf of the Archdiocese.

The second question analysed in the third chapter of the present dissertation looked at the pastoral dimension of this specific church music genre, and it was posed as follows: *what advantages and disadvantages gains a parish community by celebrating the liturgy through Contemporary Christian music?* This question should however be expanded to: *what advantages and disadvantages gains a parish community from having an active young music group, who happen to use Contemporary Christian music?* As a starting point, I drew on the musical repertoire used by the contemporary Christian music groups within the Archdiocese of Alba Iulia. After collating and processing the data found in the books and collections used for the above means (entering titles, the number of each song, the authors and composers etc. in a table), I arrived at a total of 1121 titles, which comes as a result of the lengthy exposure of the communities in the Archdiocese to international influences. To serve a Catholic liturgy with qualitative contemporary Christian music it is not enough to only be aware of the results of this period of exposure mentioned above, but it is also important to know the origins and the circumstances within which these songs have been composed and used throughout the decades. A challenging but necessary next step was identifying the Christian denomination of each author. Establishing the well-known and successful Catholic and Neo-Protestant authors didn't pose a challenge, however this was not the case when trying to identify lesser-known authors, or those who serve in more than one community.

To answer the questions raised in the hypothesis, it was essential to study this phenomenon in the context of the international Catholic and Neo-Protestant speciality literature, as well as the one in the Hungarian language. It was important to mention the numerous and not at all homogenous definitions the concept of Christian pop music in itself presents and identify the main reason these songs were written. Whilst the songs belonging to CCM (Contemporary Christian Music) are composed purely for entertainment purposes, the P&WM (Praise and Worship Music) are composed to be used by communities as ways of worship. To this purpose, the three categories developed by Howard and Streck, and two by Lester Ruth and Lim Swee Hog, informed my research considerably. Equally significant for the analysis of this phenomenon represents the juxtaposition of some historic and church events which formed the creation of this musical genre and can be partly explained through the generational theories present in this thesis.

Through the study of this phenomenon on an international level – regardless if we’re referring to Catholic or Neo-Protestant church pop music – this has offered both the composers, as well as listeners, the possibility to worship and express their faith in new ways. The same is also true of the spirituals originating from the once enslaved Afro-American communities, the songs emerged in the European and American communities, and other cultures, after the Second Vatican Council, as well as the so-called Jesus Freaks during the hippie period. The Christian songs can easily be cumulated through the concept of model, altruism and returning to the roots.

Throughout the dissertation it is revealed that the church pop music strongly correlates with a model figure, who through their enthusiasm, musical knowledge, and stage presence, have set an example worth following by its fellow contemporaries and future generations. It would be almost impracticable to analyse the impact of each song on an international scale, which is equally not desired to be achieved by the author of this work, but nevertheless it was notable to emphasise the key figures within the Catholic and Neo-Protestant circles, who have had and still have a major impact on the musical repertoire used by young worship groups in the Archdiocese of Alba Iulia. At this point it is noteworthy to mention that the church pop music of neo-protestant decent, predominantly spread in the Pentecostal communities went through a similar process of returning

to the roots and the essence of the pure and sincere foundations of worship, just like the Catholic Church through the centuries.

The rapid expansion of these Christian pop songs, largely of neo-protestant origins, has facilitated the development of an overall global Christian identity which easily transcends the boundaries of the different denominations. This has therefore led to the expression of one's faith through the extensive use of the guitar as musical instrument, and through the means of the rock music genre. We can now observe how the Catholic identity and mode of worship might be pushed in the background, in favour of songs which are musically more easily accessible, and texts that are more convenient and widely known. This is influencing Catholic composers in a negative way, as they are not compelled anymore to write new Catholic songs (as it happened for example during the American folk mass movement), instead they can rely on what is already at hand. It is however worth mentioning that after the emergence of the Christian pop music genre in Hungary, a part of the clergy, artists, as well as people showing an understanding and awareness of the Hungarian language, collaborated in a beautiful manner in order to write new songs in accord with the requirements of the Church. Taking all of the above into consideration, the influences from across the borders on the Christian pop music situation within the Archdiocese of Alba Iulia can be better understood, and therefore also the exceptional circumstance of this subject matter, which is tightly linked to this special historical, geographic, ethnic and cultural conjuncture.

In the seventh subchapter of the third chapter, an in-depth study of the Church pop music used in the youth groups of the Archdiocese of Alba Iulia is presented, which in itself is a novelty in the academic sector. By conducting interviews and connecting to some of the most influential personalities responsible for spreading this new Catholic musical genre, and with the help of very limited bibliographical resources, I succeeded in establishing key moments of this genre, including its beginnings, in the Catholic Church in Transylvania. Following this I looked at specifically placing and defining the notion of youth music groups according to the resources found in the sociopsychological specialist readings. Thoroughly following these steps (also including surveys, questionnaires, phone calls, and other sources) I identified 49 parishes (from a total of 250) in which a total of 30 youth groups and a total of 28 youth music groups activate. Furthermore, I have

also collected information on the number of participants, internal rules of these groups, the connections they might have with other similar youth groups, how frequently they meet, and most importantly, which songs they sing and play and the resources they use (for these).

The songs in the musical repertoire of the youth music groups, which are used during the liturgical events in a parish, are around 40% of Catholic origin, 34% unknown origin, 21% of Neo-Protestant origin, and the rest belonging to older denominations and/or the Taizé Community. It must be mentioned that the studied musical collections of the Archdiocese reveal that these have not been intended for liturgical use, instead these being only meant to serve various charismatic or parish groups, and only in a few instances contain some guidance on the actual liturgical use of the songs.

A comprehensive study of the history of Church pop music confirms that from a pastoral perspective, this musical genre truly contributes to the shaping and building of communities, through the shared language, accessibility, and dynamism. This genre can also contribute to the creation of some frictions within the parish community and therefore also in the Catholic Church. From a pastoral perspective, it is central not to encourage the creation of cliques amongst those parishioners who attend services accompanied solely through Christian pop music, and those who don't attend these. From a musical perspective it is necessary for the youth music group members, as well as those parishioners attending those types of services, to actually know of and acknowledge the vast wealth of what is the Church music. If one remains unknowing of the vast and eclectic repertoire of the Church music, one could compare the situation to a fully dressed and set table, inundating with numerous dishes, but only sticking to one, and ignoring and not recognising the rest – in our case Gregorian, choral and other types of Church music.

The third and last question I analysed looked at the background of the member of the youth music groups, comparing their commitment in the Church, as well as their personal and spiritual maturity, to those members who are only part of a church youth group. From a total of 58 music and youth groups, 6 youth groups and 9 music youth groups were selected according to the following criteria:

- One group of each type (music – standard) from across all archdeaconries of the Archdiocese

- One group of each type (music group – youth group) from following categories: unit: cluster - village, unit: cluster -city, scattered - village, scattered - city (data collected on the general population of localities, and their Catholic-identifying parishioners, based on the statistics of the National Institute of Statistic and the Roman-Catholic Archdiocese of Alba Iulia)
- The existence of the respective groups, which should exceed at least 2 years, and its overall viability

The empirical part of the research has been conducted in 2019 with the help of a 4-part questionnaire, which was completed by each member of the participating groups. The questions looked at: socio-demographic data (name, age, gender, and their seniority in the group), personal opinions about their group, and identifying important people in their personal life, as well as from their respective group. It also included a conflict resolution test, questions regarding their religiosity, faith and rapport to the parish community. I've also included a sociometric research of the group in order to underline the likes and dislikes within the groups. From the 188 received answers, it can be concluded that the members of the musical groups know each other and the group better due to their more frequent weekly meetings. Equally, the music group members choose to resolve their conflicts in a more collaborative way, and their overall prayers and religious knowledge seem to be more evolved as a result of being exposed to more religious terms through their musical worship activity. As for the rapport to their parish community, the youth music groups reveal a more active approach and involvement through their numerous activities within the community, such as: concerts, nativity scenes and Easter plays, and the various musical worship events through the church year.

In closing, the following statement can be made: *Let's reach out, let's approach, let's maintain through music.* Qualitative Christian pop music can become an innovative way of the Church reaching out to its congregation, to approach it a new way through the beauty of the liturgy, and to maintain it by means of other pastoral resources. The youth have to be encouraged and helped to discover the sacred mysteries and riches of the Church. This requires not only spiritual and enthusiastic young people, but also priests and parish employees who are actively seeking to invest

time, energy and material resources in all their parishioners, not only the youth, who strongly wish to live and experience their Catholic faith and identity. This requires a Synodal vision, so often stressed by Pope Francis, which emphasises that God's people should journey together, as one, not leaving anyone behind.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	5
KEYWORDS	6
ABBREVIATIONS	7
1. INTRODUCTION.....	9
1.1. Research topic and motivation.....	9
1.2. Importance and actuality of the topic.....	10
1.3. Research hypothesis	11
1.4. Interdisciplinarity of the research	11
1.5. Structure of the paper	12
1.6. Status questionis	13
2. SONG AND MUSIC IN THE CELEBRATION OF THE LITURGY	17
2.1. Song and music in the Bible	17
2.1.1. Old Testament	18
2.1.2. New Testament	20
2.2. Historical summary of church music guidelines	21
2.2.1. The liturgical movement as a step prior to the Second Vatican Council	25
2.2.2. 20th century Church statements on music	26
2.3. Summary and perspective	36
3. THE EFFECT OF CONTEMPORARY CHRISTIAN MUSIC ON COMMUNITIES.....	37
3.1. Defining Christian Popular Music	37
3.1.1. Contemporary Christian Music (CCM).....	38
3.1.2. Praise and Worship Music (P&WM)	43
3.1.3. Generation theory	44
3.2. Musical retrospective of Christian Popular Music.....	50
3.2.1. Spirituals	50
3.2.2. Gospel	52
3.2.3. Jazz, blues, rock and roll, like the ancestors of CCM	55
3.3. Catholic Christian Popular music	56
3.3.1. Music in Western Europe	56
3.3.1.1. French language area (France, Belgium).....	56

3.3.1.2. German language area (Germany, Austria, Switzerland)	59
3.3.1.3. Italian language area	61
3.3.2. American Folk Mass Movement	63
3.3.2.1. Folk revival in the United States	63
3.3.2.2. Folk revival definition	64
3.3.2.3. Precedents of the folk mass movement	65
3.3.2.4. Folk mass movement between 1965-1970	69
3.3.2.5. The period of the bands	73
3.3.2.6. Period of personal collaborations (1980-1990)	76
3.3.2.7. The period of music publishers (1990-2020)	79
3.3.3. Traditional international attempts	83
3.4. Music of spiritual movements	89
3.4.1. Taizé Community	89
3.4.2. Catholic Charismatic Renewal	92
3.4.3. Focolare Movement: Gen Verde and Gen Rosso	95
3.5. Contemporary Protestant and Neo-Protestant light music	96
3.5.1. European attempts	96
3.5.1.1. England	96
3.5.1.2. German language area (Neue Geistliche Lieder - NGL).....	97
3.5.2. United States of America	99
3.5.2.1. First wave (1966-1979).....	100
3.5.2.1.1. Jesus Movement	100
3.5.2.1.2. Important representatives of the first wave	102
3.5.2.1.3. The transition from Jesus Music to CCM	109
3.5.2.2. Second Wave (1980-1989)	110
3.5.2.2.1. Mainstream Christian Popular music	111
3.5.2.2.2. Alternative/underground Christian music	113
3.5.2.2.3. Christian crossover	114
3.5.2.3. Third Wave (1990-1999)	117
3.5.2.3.1. Third Wave Mainstream	118
3.5.2.3.2. The Third Wave alternative direction	121

3.5.2.3.3. The Third Wave crossover	123
3.5.2.4. Major international influences on the US CCM	124
3.5.2.4.1. "British Invasion"	124
3.5.2.4.2. Australia	130
3.5.2.5. Contemporary tools	133
3.5.2.6. Summary and perspectives	140
3.6. Roots in Hungary	142
3.6.1. Catholic Popular Music	142
3.6.1.1. Pre-Vatican Council II attempts	142
3.6.1.2. The period of Christianised beat (1965-1973).....	143
3.6.1.2.1. Birth of the Hungarian Beat Mass	145
3.6.1.3. Hungarian Christian Popular Music in the 1980s	152
3.6.1.4. Hungarian Christian Popular Music in the 1990s	154
3.6.2. Spiritual movements	156
3.6.2.1. Taizé Community.....	156
3.6.2.2. Focolare Movement	157
3.6.2.3. Hungarian Catholic Charismatic Renewal	158
3.6.3. Protestant overlaps and influences	162
3.6.4. Ecumenical Achievements	167
3.6.5. Possible solutions in Hungary and Transylvania	173
3.6.5.1. System of criteria	173
3.6.5.2. Modern liturgical music courses	176
3.6.6. Conclusions	179
3.7. Development of Christian light music in the Archdiocese of Alba Iulia	181
3.7.1. Introductory thoughts	181
3.7.2. Situation of the Archdiocese of Alba Iulia between 1965-1990	182
3.7.3. S.I.S and the Bible Circle, incubators of songs and spiritual movements between 1970-80	183
3.7.3.1. Period of expansion	189
3.7.3.1.1. Youth meetings as propagators of Christian Popular Music	191
3.7.4. Post-revolutionary development	193

3.7.5. Youth music groups in the Archdiocese of Alba Iulia	198
3.7.5.1. Conceptual clarification	198
3.7.5.2. Preparatory steps of the study	199
3.7.5.3. Study methodology	202
3.7.5.4. Evaluation of cluster study results	202
3.7.6. Musical repertoire of the Archdiocese of Alba Iulia	204
3.7.6.1. Sources	204
3.7.6.2. Research methodology	206
3.7.6.3. Results of the study	206
3.7.7. Conclusions and perspectives	208
4. The effects of youth music groups on 21st century adolescents.....	210
4.1. Theoretical background	210
4.1.1. Adolescence	210
4.1.2. The religious community	212
4.2. Empirical study of music and youth groups	213
4.2.1. Preparatory steps of the study	213
4.2.2. Study hypotheses	214
4.2.3. Presentation of the studied samples	215
4.2.4. Study results	216
4.2.5. Religiosity	217
4.2.6. Sociometrics	220
4.3. Conclusions	224
5. FINAL CONCLUSIONS	225
APPENDIX	229
BIBLIOGRAPHY	342
LIST OF TABLES	380
LIST OF FIGURES	381