

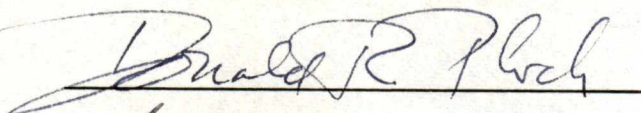
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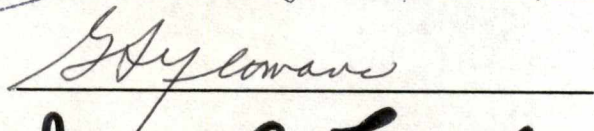
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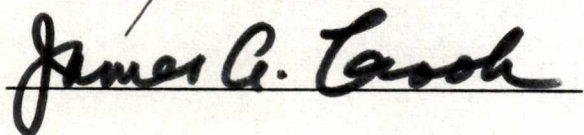


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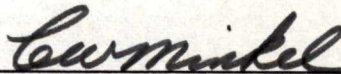
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THE MESSAGE IN THE MUSIC: A CONTENT ANALYSIS OF
CONTEMPORARY CHRISTIAN AND SOUTHERN GOSPEL
SONG LYRICS

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Gary Richard Drum

August 1987

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DEDICATION

This paper is dedicated to my parents, Ardean and Iola Drum, as a forty-sixth anniversary present. Over the years their confidence in my success and achievement was always there and usually exceeded my own. They, and not my own ambition, provided the incentive to achieve.

It is also dedicated to the memory of my great-grandparents, Christian and Wilhemina Drum, who first came to America in the late nineteenth century from Mecklenberg-Schwerin, Germany. This paper represents the culmination of the first doctoral degree awarded to one of their descendants.

ACKNOWLEDGMENTS

Research assistance for this dissertation has come from both scholars in a variety of fields and practitioners in the gospel music industry.

I wish to especially acknowledge the contributions of Dr. Herbert Howard, who served not only as committee chairperson, but as chief encourager and motivator when I began to feel unsure or inadequate to the task. He did all this despite my never having given him a copy of my 1976 master's thesis for which he also directed the committee!

Each committee member made a unique contribution. Dr. G. A. Yeomans, now retired as Professor of Speech and Theater and also a member of the 1976 M. S. committee, first fired my interest in the history and rhetoric of the early American campmeeting movement, my understanding of which is reflected extensively in Chapter I of this work.

Dr. Donald Ploch's 1981 class in the sociology of religion was the beginning of his contribution to my research and his input to the statistical analyses in this study was invaluable.

As a professor and practitioner of journalism, Dr. George Everett's principal - and invaluable - contribution to this work was his critique of my prose style.

Appreciation is also due to Dr. James Crook, Director of the UT School of Journalism, for his service as a reader

and substitute committee member in the absence of Dr. Everett.

The specific idea for this study originated with a casual remark during a class break by Dr. Michael Singletary. Although unable to serve on the committee, he was an invaluable resource in developing the content analysis tools used in this work. His 1983 analysis of popular music lyrics is extensively cited herein.

Several individuals in the gospel music industry aided in what was often a desperate search to obtain the song lyrics for the sample.

Thanks is due to Gail Rothschild of Singing News magazine for providing the 1986 southern gospel charts from which that sample was selected and to unknown members of the Contemporary Christian Music magazine for providing charts for the CCM sample selection.

Many hours were spent tracking down songs in the southern gospel sample. Three Christian bookstores allowed me to spend hours listening to demo tapes in order to transcribe lyrics - Lemstone Book Branch and Baptist Book Store in Owensboro and the Bible Bookstore in Evansville, Indiana.

Sally Carr, program director of WVHI (AM), Evansville, who enlisted the aid of Maury Green, southern gospel music authority, in tracking down a half-dozen lyrics. Tom Marquis, gospel music disk jockey at WJJN, Newburgh,

Indiana, provided a half-dozen more. David Deese, Director of Broadcasting of WNAZ-FM and Trevecca Nazarene College, Nashville, Tennessee, went directly to the record companies to find two sets of lyrics.

Acknowledgment must also go to Mark Cabaniss, Operations Manager of WKWC (FM), and Mari White, a junior in mass communications at Kentucky Wesleyan College, for serving as coders.

Finally, Dr. Robert Shimp, Academic Dean of Kentucky Wesleyan College, graciously provided free use of copying machines to reproduce this work in both draft and final forms.

ABSTRACT

In order to better understand the controversy that has surrounded the growth of contemporary Christian music, music with a gospel message set to a rock beat, a content analysis was undertaken of twenty-seven Christian rock songs and thirty-one country gospel songs, drawn from the 1986 top ten chart listings of Contemporary Christian Music and Singing News, respectively. 58

It was hypothesized that the contemporary Christian lyrics would reflect an evangelical-pentecostal-charismatic doctrinal perspective and that the country gospel songs would reflect a Calvinist, fundamentalist perspective. Coders were to mark the presence of any of fifty-eight doctrinal themes.

Additionally, the codeform contained items from Singletary's 1983 content analysis of secular rock, country and soul lyrics. Items included lyrical sophistication, redundancy, use of semantic devices, presence of social comment, and contentedness with life, among others.

The doctrinal hypothesis for country gospel was only conditionally supported, in that that sample's lyrics were found to be basically orthodox, leaning toward Calvinism.

Contemporary Christian music was found to be almost devoid of doctrinal content in any direction. In light of perceived differences between the two music styles

in regard to performance venues and environment, as well as target audiences, it was deemed that further research is called for to understand the results.

TABLE OF CONTENTS

CHAPTER	PAGE
I. A QUESTION OF CONTENT AND PERSPECTIVE	1
The Problem	1
Introduction	2
Definitions	3
Research definitions	4
The Argument over Form and Content	6
Proposed Study	11
Background	12
Music within the Church	12
Music in the early Christian church	12
Campmeeting music	14
The campmeeting legacy	16
Music outside the church:	
country gospel music	17
Music outside the church:	
contemporary Christian music	19
The Jesus People	20
Larry Norman	21
The festival movement	23
The industry stage	24
Radio exposure	26
Contemporary Christian and Southern Gospel	
Music: Contrasts	27
Tradition and Change	27
Venue and Environment	28

CHAPTER	PAGE
The Origins of Fundamentalism and Evangelicalism	30
Fundamentalism: Confusion and Clarification .	30
Calvinism and Arminianism	31
Millennialism: Post- and Pre-	34
Dispensationalism	37
Modernism	39
The Development of Fundamentalism	41
Fundamentalism and Evangelicalism	43
Pentecostals and Charismatics	45
Charismatics	48
The Many Facets of Conservative Christianity . .	48
Complications with the Dichotomy	50
The Swaggart Anomaly	52
Research Question and Hypotheses	53
The Basic Research Question	53
Problems and Limitations	53
The utility of content analysis	54
Hypotheses	56
Mechanical/structural	56
Mood	57
Doctrinal Issues	60
II. REVIEW OF THE LITERATURE	62
Music History and Analysis	62
Music of the church	62
Hymnology	62

CHAPTER	PAGE
Social and content analyses	63
Campmeeting music	64
Popular Music	65
Content Analysis	67
Inferential studies: problems	67
Non-inferential studies	68
Popular Music: Religious Perspectives	70
Contemporary Christian Music	72
Menconi's Critique	74
"Cotton candy" lyrics	75
Commitment lyrics	75
Repentance and holiness lyrics	75
Spiritual oversight	75
Church History and Doctrinal Analysis	76
Fundamentalism	76
Evangelicalism	79
III. METHODOLOGY	83
The Methods and Uses of Content Analysis	83
What is Content Analysis?	83
The Uses of Content Analysis	84
Requirements of Content Analysis	87
Sampling	87
Reliability and Validity	88
Reliability	88
Validity	90

CHAPTER	PAGE
Coding Procedures	93
Methodology	94
Sampling	94
Coding and Categories	98
Concepts for the coding form	98
Apparent Category Overlap	103
Coding Procedures	103
Coder instructions	103
Pre-testing	105
Sample	105
Reliability	105
Reliability - continous measures	106
The Second Pre-test	107
Results	107
Resolution of differences	108
Final coding	109
Final codeform	109
Procedure	109
Final reliability tests and resolution of differences	109
IV. RESULTS	112
The Singletary Study	112
Storyline	113
Lyrical Sophistication	114
Semantic Devices	114
Redundancies	115

CHAPTER	PAGE
Continuous Variables	115
Social comment	119
Doctrinal Themes	120
Overall results	120
Direction of differences	125
Subtotals	125
Sin/redemption	126
Jesus	126
Eschatology	126
The believer	127
Grand total	127
Predominant Themes	128
Deriving Doctrinal Themes	131
Doctrinal Hypotheses	133
Summary	134
Singletary comparison	134
Doctrinal themes	135
V. CONCLUSIONS	137
Review of Purposes	137
Menconi's Critique	138
Other explanations	138
Concert Hall versus Fellowship Hall	139
Outreach versus "Body" Ministry	141
Limitations of the study	144
Definition of contemporary Christian music	144

CHAPTER	PAGE
Sample size and nature	145
A Personal Reaction	146
Implications	147
Misinterpretation	147
Spiritual Divisiveness	148
Considerations for Future Research	149
Caveats	149
Further Content Analysis	149
Variations	149
Sample	150
Codeform	150
Method	150
Sample variations	150
Stratified samples	150
Trend samples	151
Samples from different sources	151
Codeform variations	152
Other Methodologies	152
Correlation studies using other methodologies	153
Demographic/psychographic correlations . .	153
Role-model correlations	154
Summary	154
REFERENCE LIST	155
APPENDICES	161

CHAPTER	PAGE
APPENDIX A. CONTEMPORARY CHRISTIAN MUSIC SONG LYRICS	162
APPENDIX B. SOUTHERN GOSPEL SONG LYRICS	180
APPENDIX C. CODEFORM VERSION 3.0.2	199
VITA	204

LIST OF TABLES

TABLE	PAGE
3:1 CCM Sample Songs in Order of Chart Appearance in <u>Contemporary Christian Music</u> , 1986. . . .	96
3:2 Sample Songs in Order of Chart Appearance in <u>Singing News</u> , 1986.	97
3:3 Comparison of items contained in Calvinist Five Points (CLV), Fundamentalist Five Points (FND), and Doctrinal Statements of National Association of Evangelical (NAE) and Assemblies of God (AG).	99
3:4 Pre-test Inter-coder Reliability, measured using Holsti's <u>r</u>	105
3:5 Pre-test Inter-coder Reliability Measure using using Spearman's <u>rho</u> to Test for Correlation between Two Coders	106
3:6 Second Pre-test Inter-Coder Reliability Using Holsti's <u>r</u>	107
3:7 Pre-test Inter-coder Reliability Measure using Spearman's <u>rho</u> to test for Correlation between Two Coders	108
3:8 Inter-coder Reliability of Final Coding using Holsti's <u>r</u>	110
3:9 Inter-coder Reliability of Final Coding using Holsti's <u>r</u> (continuous variables)	111
4:1 Qualitative Themes - Complexity of Lyrics . . .	116
4:2 Qualitative Themes - Subtlety of Lyrics	116
4:3 Qualitative Themes - Mood	117
4:4 Qualitative Themes - Contentedness	117

TABLE

PAGE

4:5	Coding Form Responses by Category - Including Number and Percentage of Songs Containing Theme in Each Category and Results of Simple Chi-Square Test (Column 7) for Significance of Difference in Frequencies and z-test for Significance of Differences in Proportion (Column 8)	121
4:6	Significant Theme Differences Using Chi-square and z-test Measures	124
4:7	Themes Found in at Least 20% (More than Six) of Songs in the Southern Gospel Sample - <u>and</u> with <u>Significantly Greater</u> Frequency and Proportion than CCM Sample	129
4:8	Themes Found in at Least 20% (More than Six) of Songs in the Southern Gospel Sample - but <u>not</u> with Significantly Greater Frequency and Proportion than the CCM Sample	129
4:9	Themes Found in at Least 20% (More than Five) of Songs in the CCM Sample - <u>and</u> with <u>Significantly Greater</u> Frequency and Proportion than SG Sample	130
4:10	Themes Found in at Least 20% (More than Five) of Songs in the CCM Sample - <u>and</u> with <u>Significantly Less</u> Frequency and Proportion than the SG Sample	130
4:11	Themes Found in at Least 20% (More than Five) of Songs in the CCM Sample - but <u>not</u> with Significantly Different Frequency or Proportion than SG Sample	130
4:12	Categorization of Themes as Evangelical, Fundamentalist or Common to Both Perspectives	132

CHAPTER I

A QUESTION OF CONTENT AND PERSPECTIVE

The Problem

A major controversy in American Protestant Christianity today involves a relatively new form of gospel music known variously as contemporary Christian music, gospel rock or Christian rock.

While many of its critics condemn contemporary Christian music because it uses the various forms of rock and roll, questions have begun to be raised not only about its musical style, but the message in its lyrics.

This paper reports the results of a formal content analysis comparing religious themes in contemporary Christian music with those of southern gospel music. The latter form, which has evolved over the past half-century, has the flavor and structure of country music with which it shares roots in the rural, folk music of nineteenth-century America.

Southern gospel music has been generally accepted by many of the critics of contemporary Christian music and thus one might assume these critics feel comfortable with the message of southern gospel.

This study seeks to discover if perhaps it is the lyrical content as well as - or rather than - the musical

style of contemporary Christian music that troubles its critics.

Introduction

From primitive times, music has played a role in the religions of mankind, but it has probably developed to its greatest complexity and diversity in the Christian faith, especially among the various sects and denominations that comprise Protestantism.

As the western culture within which Christianity is most dominant has become more industrialized and more secularized, religious music has become divisible into two major groups - works composed for use within the church proper, and those developed for use outside the formal structure of the worship service. The latter form is often referred to as gospel music, and while it is used sometimes within certain churches, it has more in common with secular music styles (country, rock, easy listening) than it does with what may be called sacred music.

In gospel music, the styles mirror - some would say imitate - the changing styles in popular music. Reflecting the two dominant forms of popular music, the two major styles of gospel music today are (1) country or southern gospel and (2) contemporary or rock gospel, the latter generally referred to as contemporary Christian music (CCM).

Definitions

Perhaps it is the influence of the broadcast media or perhaps it is just a human desire to categorize things, but popular music in America is generally perceived as falling into one of a half dozen or so major categories, several of which also have sub-categories.

The Recording Industry Association of America's annual report of record sales has almost a dozen such groupings (McCormick, 1985). The three largest sales categories are (a) contemporary, (b) country and (c) soul.

Contemporary is a catch-all term for what once was called "rock and roll" or "Top 40," with roots in the mid-1950s ascendancy of artists such as Elvis Presley. The music was youth-oriented, loud and musically based on guitars and percussion, the latter providing a strongly accented four/four rhythm.

As the early teen audience matured and as varied styles of rock and roll music developed, the recording and radio industries began to apply the label "contemporary" - meaning "at the same time as" - to music primarily characterized by (a) strong sales and popularity, as registered by trade magazine charts, and (b) a strong appeal to a young or youthful audience.

The country category consists of songs rooted in the

folk music tradition of rural America. The instrumentation is related to rock and roll, but differs in its frequent inclusion of banjos, dobros and acoustic guitars. The lyrical focus is somewhat different, focused more upon the family and societal concerns of an audience generally more rural, older and settled than the rock and roll or contemporary audience.

Third in sales, according to RIAA is soul, a category encompassing a variety of music rooted in America's black culture. Additional categories include classical, jazz, folk, ethnic, Broadway, opera as well as a catch-all labelled "all others."

Research Definitions

As mentioned, contemporary music embraces a diversity of styles ranging from the harsh, loud, electronic sound of "heavy metal" and "rock" to mellower, more melodic ballads and uptempo songs classified as "adult contemporary" or "pop." Country music has begun to be categorized as either "traditional" or "modern," the latter being generally a hybrid of traditional country music and contemporary music, often adding more complex instrumentation and production techniques more common to pop music.

Categories in popular music are not rigid and indeed are rather dynamic, but for the purposes of discussion and research, we shall use the following terminology.

Contemporary Music will generally refer to the various forms of music rooted in what is commonly known as "rock and roll," generally of greatest sales popularity and with a definite youth orientation.

Rock Music refers to contemporary music generally most strongly reflecting rock and roll roots of fast tempo, strong rhythm and volume. Its primary appeal is to teenagers and young adults

Country Music refers to folk-music-based styles rooted in America's rural, working class tradition, with lyrical focus toward an older audience than contemporary or rock music.

Southern Gospel Music (SG) refers to music with a distinctly religious theme and the musical sound and structure of secular country music. It may also thus be referred to as country gospel music. Its roots and nature are discussed in detail later in this chapter.

Contemporary Christian Music (CCM) is the religious-oriented counterpart to secular contemporary music, encompassing most of the same variations and with a primarily youth-oriented target audience.

Christian Rock represents that portion of CCM similar to secular rock music with a harsher, "harder" sound and a very strong youth identification in lyric and presentation. Unfortunately, both proponents and critics often use these terms interchangeably.

The Argument over Form and Content

While the sound may differ, adherents to both gospel styles would assert a kinship of purpose with sacred music that sets gospel music apart from secular popular music: the lyrical content, focused upon the message of the Christian gospel of salvation.

Yet critics, including both adherents of southern, country style, gospel question the suitability of rock music styles for conveying a gospel message, some going so far as to label all such music "demonic" or "Satanic."

During February 1987, evangelist Jimmy Swaggart of Baton Rouge, Louisiana, devoted five episodes of his daily, nationally syndicated television program, "A Study in the Word," to attacking what he called "religious rock," asserting that the style did not even merit being labeled "Christian." Swaggart's son, Donnie, also an evangelist, compared record companies and book stores promoting such music to drug pushers.

Wyrzten and Wyrzten (1986), the former a composer and music historian, the latter a pastor, see the problem as resulting from a confusing of form and content, a problem as old, they suggest, as Christian music itself.

An English teenager came home bored from church. "Dad, I'm tired of singing only Psalms to outdated tunes," he complained. "Don't you think God might enjoy hearing something new from His

children?" The wise father challenged the boy to compose his own, different songs. Thus Issac Watts began to write, and 300 years later, we sing "When I Survey the Wondrous Cross" to the complaints of contemporary teens (p. 55).

For Wyrzten and Wyrzten, the content is the message, the form is the method used to communicate the message. They note that the words of "Amazing Grace" were set to the melody of a torrid plantation love song, and that "Revive Us Again," also known as "Hallelujah, Thine the Glory" has the melody of a drinking song originally known as "Hallelujah, I'm a bum." It is doubtful, they suggest, that the final chorus, "revive us again," was a plea for spiritual renewal! (p. 56)

The problem, they assert, is that in many cases we have for so long associated a tune with Christian content that the form is "Christianized." Sing whatever words you like to "The Old Rugged Cross;" the Christian listener will hear the gospel message. Actually this tune, apart from the lyrics, is simply a melody. It is a neutral form. Only our powerful association of these notes with a Christian lyric causes us to label it sacred (p. 55).

Perhaps objectors to contemporary Christian music are reacting by associating the sound of the music (rock) with images of rock songs they are familiar with and object to.

But what of the question of content? Studies by Rice (1980) and Singletary (1983) of popular music lyrics have shown differences not only in subject matter, but attitude and mood between different musical styles such as country, rock and Black (soul).

Baker (1985) suggests this difference in content of contemporary Christian music was a factor in early resistance to it by some conservative Christians called fundamentalists.

Part of [the problem] may be attributed to the generally charismatic nature of Jesus musicians, who were suspect in the eyes of the strong Southern Baptist churches of the South. For instance, some Baptist church leaders would not escort their youth groups to the large annual Jesus festivals in Orlando (such as Jesus '80), worried about their young people being proselytized by charismatic speakers and singers (p. 142).

The "charismatic" nature Baker refers to is not that of the world of politics or popular culture, but a reference to the Pentecostal doctrinal perspective of the artists, including belief in charismata or gifts of the Holy Spirit, such as speaking in unknown tongues, divine healing and prophecy. The modern-day manifestation of these "grace gifts," as the Greek is probably best translated, is rejected in the doctrine identified as fundamentalism.

Yet one of the most vocal critics of Christian rock music is evangelist Jimmy Swaggart, an ordained minister in the Assemblies of God, a two million member pentecostal/charismatic denomination. Swaggart is also a musician with several gospel albums, all of them in the southern country music style of his first cousins, secular country artists Jerry Lee Lewis and Mickey Gilley. In addition to his televised attacks, Swaggart has attacked contemporary Christian music on several occasions in his monthly magazine,

The Evangelist, which is sent to financial contributors to Swaggart's multi-media ministry based in Baton Rouge, Louisiana.

In a 1985 interview with Contemporary Christian Music magazine, Swaggart argued that his country style was acceptable for gospel use because it was directly derived from southern church music. That is to say, secular country was church music with secular lyrics. Rock music, the argument goes, was secular to begin with and cannot have spiritual lyrics imposed upon it. That argument, however would appear to eliminate for Christian use such songs as "Amazing Grace" and "Revive Us Again."

Peters, Peters and Merrill (1986) catalogue other common criticisms of Christian rock music, most of which are also leveled at secular contemporary music.

A common objection, according to the authors, is one similar to Swaggart's - that since rock music is "worldly" in origin, it is inappropriate for Christian use since it violates the biblical command of Second Corinthians 6:17 that Christian "come out and be separate" from the world.

The next most common objection is to the beat of the music.

According to the authors, this objection usually takes one of two forms: (1) the claim that rock music alone has a "demon" beat used by African witch doctors to summon evil spirits; (2) the "Pythagorean" argument, alleging that the

Greek thinker Pythagoras taught "the beat, or rhythm, of a song appeals to the flesh, the melody to the spirit and the harmony to the soul" (p. 194). According to this argument, the strong beat of rock music overwhelms the melody, making it music "of the flesh" that is demeaning to the soul and spirit.

According to Wyrzten and Wyrzten, rhythm was at the heart of the controversy when two twentieth-century songs, now accepted standards, were introduced. "Brighten the corner where you are" and "Since Jesus came into my heart" were condemned because their melodies were based on syncopation, a rhythmic structure associated with ragtime. (p. 56)

While these criticisms come from clergy, Peters, et al., claim a more common objection from Christian laypersons is to the sound of the music. This, say the authors, is not a moral or religious argument, but one based on personal taste and one that has been a source of inter-generational conflict for a long time.

Music, by its very nature, produces very individual associations. In fact, because we associate music so strongly with events from our own past, music is sometimes used to help amnesia victims recall names, ideas and mental pictures. (p. 188).

The authors agree with musical therapist Hunt (1983) that music is extremely powerful, both physically and psychologically. "It can make us relax, or remember, or to have all sorts of feelings. It all depends on what we

project onto the music" (p. 188) (Emphasis added). Thus the effect of music would appear to be basically subjective.

While melody and rhythm might well have both physical and psychological impact, is it not likely that what generates special memories, what causes us to "project" things onto the music, is the lyrical content? As Peters, et al., put it, "not everyone projects the same associations onto the same music. Therefore, one person's heavenly hymn might be another's dreadful dirge" (p. 188).

This writer suggests that the controversy over contemporary Christian music, however, involves more than an affinity for or dislike of a certain music style. It also involves more than adherence to some theory of rhythmic origins. Rather, the listener's response to the music is in part a result of affinity for or dislike of the lyrical content.

Proposed Study

Proposed is a formal content analysis of lyrics of both southern or country-style gospel music and contemporary Christian rock music. The categories of analysis will include doctrinal distinctives, so that the analysis can address the following questions.

- (1) Do contemporary Christian music lyrics reflect basic doctrinal concerns similar to other forms of religious music, especially country gospel music?

(2) Given that contemporary gospel music is gospel-oriented in content, are there any lyrical content differences between CCM and southern gospel?

(3) Are there differences in lyrical structure, complexity and mood, as Singletary found in comparisons of secular rock, country and soul music?

Adequate development of a meaningful content analysis requires understanding of (a) the various doctrinal perspectives that have developed as fundamentalism, Pentecostalism (and its sibling, the charismatic movement), evangelicalism, as well as modernism or mainline Protestantism.

First, however, we will examine the development of music in the Christian church and its spread outside the formal worship setting of the sanctuary.

Background

Music within the Church

Music in the early Christian church

Music has been a part of the Christian faith since its beginnings, and controversy has surrounded the role of music in the faith almost as long. Hustad (1981) discusses second and third century approved orders of worship that contain no mention of the "psalms, hymns and spiritual songs" which the Apostle Paul encouraged first century Christians to include

in their worship (Colossians 3:16b). According to both Hustad and Hooper (1963), music that did eventually develop in the pre-reformation church was distinctly non-participatory, limited to cathedral and chapel choirs as part of, or an extension of, the mass.

Leaders of the various facets of the Reformation movement, such as Luther, Calvin and Cranmer, changed all that. If salvation was by faith alone and if each believer was a "priest," then music was to be participated in by the individual believer.

But while Luther wrote major, anthem-like hymns such as "A mighty fortress is our God," Calvin and Cranmer were content with adapting the Psalms to metrical melodies. In Cranmer's Church of England, some popular songs were written in addition to liturgically proper hymns, leading to a division of "high church" versus "low church," in terms of where the songs were performed (Hustad, p. 28).

Controversy really arose some years after the Reformation, in the 18th and early 19th centuries, as figures such as Isaac Watts and Charles and John Wesley came to prominence.

While Watts' dissenting church in England was basically in the Calvinist tradition doctrinally (about which more below), it did not follow Calvin's edict that only the Psalms - and then only unornamental singing of same - should be allowed in church (Hooper, p. 80).

John and Charles Wesley were committed to the Church of England, but their songs were composed initially not so much for the church proper (that is, for Sunday worship), but for use in evangelism and personal devotion.

Campmeeting music.

The controversy over music and the church continued in America during the early nineteenth century, as the revivals or "camp meetings" of Methodist, Baptist and Presbyterian evangelists spread from Cane Ridge, Kentucky across the frontier (Hudson, p. 94).

These denominations and others had now begun to publish hymnals and encourage congregational singing in formal worship. But the singing at the outdoor camp meetings was of another distinct form. According to Lorenz (1980), the rough and rowdy nature of the outdoor camp meetings called for a new kind of hymn. Meetings began with a song leader, sometimes the evangelist himself, teaching songs to a largely uneducated audience. Words were not only simple, but the lyrics were little more than choruses. For the benefit of other songleaders and for the literate among the crowds, "songsters" were published, small booklets containing words but no melodies. Lorenz vividly describes the early lyrics:

Here one finds the crude, homemade lines written by anonymous camp versifiers. The few names we are given are those of campmeeting preachers, and we may assume that many of the hymns were the product of the

uneducated clergy of the frontier. Since most of the songsters were Methodist one can understand the lack of polish and the poor grammar of the uneducated itinerant (p. 41).

The melodies came primarily from secular tunes, such as folk ballads, love songs and even dance tunes brought over by Scotch-Irish immigrants who settled much of the frontier region. Once a new song was introduced, it often spread to other camp meetings.

Some preacher or local leader had an inspiration in the furnace heat of a meeting and produced a new chorus that was connected with an old hymn. If it struck fire, it was carried to the next camp meeting. and bold in expression, rugged in meter and imperfect in rhyme [but] quickly committed to memory, and to a considerable extent usurped the place of the older and more worthy hymns.

According to Hooper, other groups arose during the revival period with needs for new songs. The Campbellites were forerunners of two contemporary denominations, the Disciples of Christ (Christian Church) and the Churches of Christ. The latter group allowed congregational singing, but only a capella, since church organs and musical instruments were not mentioned in the New Testament. The Churches of Christ followed the dictum of their leader, Thomas Campbell, "Where the Scriptures speak, we speak; where the Scriptures are silent, we are silent (p. 162)."

The popularity of songsters stirred controversy in major denominations. Sizer (1978) studied the mid-and-late nineteenth century uproar in England over the popular style gospel songs of American evangelists Moody and Sankey, whose

revival meeting compositions were so popular they were collected and published for sale in bookstores. In America, according to Lorenz, many denominational leaders attacked the new songs as "very harrowing to refined feelings and seemingly destructive of reverence (p. 47)."

Lorenz notes several characteristics common to the songs, such as the use of "shouting" words (e.g., Glory, Hallelujah), dialogue lyrics, stories of personal testimony, and songs of parting, the latter describing the believer's heavenly future in terms of "going home," "saying goodbye," or "bidding farewell."

The campmeeting legacy. According to historians of church music already mentioned, as well as Etherington (1962), no further revolutions of the extent of that wrought by the Wesleyans and the campmeeting writers was to occur in church music until the mid twentieth century. Denominations issued and revised hymnals and these held sway, especially in the northern churches.

In the south, especially among more loosely structured denominations and associations (Southern Baptist, Churches of Christ) where local congregations controlled their own destinies, the music of the camp meetings remained, although now in formally printed songbooks and hymnals.

In terms of musical style, the southern church music retained its folk-song based direction. Folk music evolved (at least came to be regarded as) country music in the

twentieth century and so the music of these churches could be considered "country style" gospel music.

While styles of music (formal hymnody in the larger, more established denominations, folk styles in smaller, predominantly rural, churches) changed little, Etherington, Hustad and especially Bailey (1950) point out that the growing doctrinal divisions (discussed in section two of this chapter) led to the writing of hymns and songs that reflected these differences.

As Bailey notes, the Unitarian movement of the late eighteenth and early nineteenth centuries brought the writing the hymns reflecting that movement's view of universal salvation. Similarly late nineteenth and early twentieth century evangelicals, dispensationalists, pre-millennialists, post-millennialists and modernists composed hymns reflecting their perspectives and replacing much traditional hymnody considered doctrinally suspect or objectionable.

Music Outside the Church: Country Gospel Music

As secular country music grew from the early recordings of Jimmie Rodgers through the development of the Grand Ol' Opry to today's Nashville-based industry, country gospel music grew as a kind of subset of that industry, with the same artists often involved in both areas.

Popular country artists such as Hank Williams and Roy Acuff performed gospel songs along with their standard repertory of songs about railroads, hard times, hard drinking and lost loves. This is not surprising for these artists raised in the South, where the church and its music had played a significant role in their lives and the lives of their listeners.

But there were other artists performing only gospel music. Most performed in churches and high school auditoriums and could be said to serve a role at revivals and church services similar to that of the early campmeeting songleaders.

Country music grew in the mid twentieth century into a nationwide music, with every major American city having at least one full-time country music format radio station.

Country gospel music, however, remained limited mostly to the South and other rural areas where country music had first taken root.

This limited growth may be explained partly because secular country music was part of an industry, a commercial music that depended upon record sales, concert income and, as with other popular - mass appeal - music, upon changing tastes of the consumer. Country music of today is certainly more "pop" sounding than the country music of even fifteen years ago, creating controversy within the country music industry between artists seeking "crossover" hits - those

that will succeed on non-country music stations - and artists claiming allegiance to a "traditional" country sound.

Since country gospel artist venues are primarily in churches and small communities and their audiences are mainly churchgoers accustomed to the traditional camp-meeting music of their congregations, there would appear not to be the pressure to "crossover" felt by many secular country artists. Thus we might well expect that a lyrical content analysis of country gospel music today would reflect primarily those doctrinal themes and spiritual attitudes rooted in the revivals of the late nineteenth and early twentieth centuries.

Music outside the church: Contemporary Christian music

But what made the country gospel music of today originally popular was the ability it gave its performers - the camp-meeting congregation - to express their new found beliefs. What was sacred had to be expressed in secular terms, or as Hustad expresses it

Common church music - that which is intended for congregational participation - must always be "popular" . . . simple and non-professional. It assumes by association a sacral symbolism. In any period of spiritual renewal, old symbols frequently lose their meaning and new ones must be sought. Obviously, they will be found without the church and because they must be "common" or "popular," they will come from secular folk song and even from commercial entertainment music. (p. 127)

The 1960s brought Vietnam War protest, drug experimentation, political upheaval and a new revival or renewal movement. With this revival - initially known as the "Jesus People movement" - came a need for new music to express the sacred in secular form. This new music became the basic for the genre known as contemporary Christian music.

The Jesus people.

As Enroth, Erickson and Peters (1972) make clear, the movement, begun in southern California among the "hippies" and beach people who were an active part of the protest and drug culture of the late 1960s and early 1970s, was no more monolithic than the revival movements of the turn of the century.

Many groups such as The Way, the Children of God, and the followers of Susan and Tony Alamo achieved cult status with their emphasis upon a spartan lifestyle and slavish obedience to an authoritarian leader.

But many new believers came under the influence of the coffee house movement, in which "born-again" former hippies such as Arthur Blessit operated modest cafes and "crash pads" in areas like Hollywood's Sunset Strip and San Francisco's Haight-Ashbury neighborhood. Patrons were exposed to gospel teachings through musicians who sounded strikingly similar to those performing in the night clubs

and psychedelic concert halls virtually next door to these coffee houses.

Larry Norman.

According to Enroth et al., Norman was likely the most influential of the "Jesus musicians" in that he more closely resembled the "media-formed image of the Jesus freak" than did Blessit and others. (p. 79) Norman had been in secular rock before his conversion and then became part of a street-people outreach of Hollywood Presbyterian Church.

While Norman physically resembled his secular hippie counterparts, so too did the mood of his music resemble that of the counter-culture protest song. According to Enroth, his split with Hollywood Presbyterian came over the lyrics to one particular song:

I'm addressing this song to the church,
'cause I've been to your churches and sat in your pews
And heard sermons on just how much money you'll need
for the year.
And I've heard you make reference to Mexicans,
Chinamen, Niggers and Jews,
And I gather you wish we would all disappear;
And you call yourselves Christians when really you're
not.
You're living your life as you please. (p. 80)

But Norman was just as direct in evangelizing to the counter-culture audiences in the streets and coffee houses:

Forget your hexagram - you'll soon feel fine.
Stop looking at the stars;
You don't live under the signs.
Don't mess with gypsies
Or have your fortune read.

Keep your table on the floor
And don't listen to the dead.
You can't hitchhike your way to heaven. (p. 81)

Additionally, though, many of Norman's lyrics reflected concerns found in more traditional camp-meeting and revival music, such as the need to be ready for Christ's return. "I wish we'd all been ready" refers to the doctrine of the imminent "secret rapture" of the church when living believers will be mysteriously snatched away to be with Christ.

A man and his wife asleep in bed.
She hears a noise and turns her head.
He's gone.
I wish we'd all been ready.
There's no time to change your mind.
The Son has come and you've been left behind. (p. 82)

While these and other lyrics were strikingly similar to the camp-meeting songs in doctrine, the music was not. According to Baker, this resulted in strong condemnation from established churches, including Norman's, that were involved in street outreach. As Baker notes, Norman wrote a song that has become an anthem of Christian rock music, entitled "Why should the Devil have all the good music?"

I want the people to know that he saved my soul.
But I still like to listen to the radio.
They say "rock and roll is wrong - we'll give you one more chance."
I say I feel so good I got to get up and dance.
I know what's right I know what's wrong, I don't confuse it.
All I'm really trying to say is
Why should the devil have all the good music.
I feel good every day, cause Jesus is the rock and he rolled my blues away . . .
I ain't knocking the hymns. Just give me a song to sing. I ain't knocking the beat. Just give me

something that moves my feet.
I don't like none of the funeral marches -
I ain't dead yet. (pp. 33-34)

The festival movement

According to Enroth, et al., the national media coverage of the Jesus movement soon made the movement's impact felt across the nation. This was a time of outdoor music festivals, modeled after the Woodstock festival of 1969. While Woodstock was never equalled in enormity of attendance, subsequent festivals seemed to go farther in terms of open drug use and eventually violence.

According to Baker, the first major Christian version - or Jesus festival - was the Faith Festival in Evansville, Indiana in March 1970. More than six thousand people were present to hear Pat Boone, Christian folk singer Gene Cotton, and Jesus rock artists Danny Taylor, Larry Norman and Crimson Bridge. A repeat of the festival in 1971 attracted 15,000 people and was covered by CBS television. (p. 83)

This was followed in May of 1987 by the Love Song Festival at Knott's Berry Farm, a southern California amusement park.

These festivals sought to capitalize on both the positive and negative aspects of the secular rock festivals. While they consciously imitated the festival atmosphere, with outdoor camping and scheduling of multiple acts, the

promoters strictly enforced rules against drug use, nudity and violence, thus setting their festivals apart in the public's mind from the Woodstock image.

According to Baker, the success of these early festivals led to more such events, as well as the development of record labels and radio programs to promote the festival artists, most of whom had had no prior exposure beyond that of local churches and coffee houses.

These developments did not set well with many churches. According to Baker, many ministers refused to support the festivals and coffee houses out of fear that their youth would be "caught up" in someone else's religion.

The fears of proselytizing could not be ignored. Some churches lost their youth to the Jesus movement, and the Jesus festivals were the only spiritual nourishment some youth ever got. (p. 87).

The industry stage

Given the considerable media attention and resultant public awareness of the Jesus people and their festival, it was to be expected that major record labels would be attracted to something so youth-oriented.

Yet, while some artists such as Norman did record for major secular labels, the gospel recording industry developed quite independently of the majors. Three firms, Word, Benson and Sparrow, have come to dominate gospel music.

According to Darden (1986), Word Inc. of Waco, Texas, encompasses several labels and maintains distribution agreements with a number of independents. It also maintains a book and sheet-music publishing arm and operates several music publishing firms affiliated with ASCAP (American Society of Composers, Authors and Publishers), BMI (Broadcast Music, Incorporated) or SESAC (Society of European Stage Authors and Composers).

In 1985, Word Inc. (now a wholly-owned subsidiary of Capital Cities/ABC) signed a three-year pact with A & M Records for co-distribution of its major rock artists. Shortly thereafter, Sparrow signed a similar agreement with Capitol Records.

The agreements seek to overcome a major problem in gospel record distribution. The major secular labels handle most distribution to record stores and other outlets through "rack jobbers," who oversee both distribution and in-store promotion of major releases, thus freeing individual stores from inventory decisions. Such agreements require volume sales to be profitable and the major gospel labels have been left primarily to distribute their product through Christian book and Bible stores, limiting exposure of their product to the secular market especially sought by their contemporary talent. Under the new agreements, Word-distributed artists such as Amy Grant, Petra and Russ Taff and Sparrow artists such as Rez Band are now "racked" with other secular artists

on the A & M and Capitol labels, given these groups increased exposure and display in secular record stores.

Nashville-based Benson has chosen to eschew such pacts, but benefits from having been purchased in 1985 by Zondervan Publishing, a Michigan-based owner of over eighty mall-located Christian book and record stores, as well as an established mail-order service. ("Benson Company," 1985)

According to McCormick (1985), these agreements have had an impact on sales. A 1977 Warner Communications study found gospel sales so small as to be included in an "All Others" category of less than three percent. By 1980, gospel had its own category of five percent, representing sales of \$180 million. By 1983, this had grown to six percent. In 1985, the Recording Industry Association of America estimated gospel sales at seven-and-a-half percent, representing \$315 million in sales. This puts gospel music (the bulk of it contemporary) in fourth place in sales behind contemporary (secular rock), country and soul. (p. G-20)

Radio exposure.

This growth is especially impressive considering the limited exposure of contemporary gospel music on the radio airwaves. The 1985 Directory of Religious Broadcasting lists hundreds of radio stations programming gospel music of either the southern (country) style or inspirational (easy

listening or sacred), but only a handful programming Christian rock. Musicline, a trade magazine of Christian rock music, lists just over a dozen "reporting" stations for its "rock" chart compared to several for its easy listening and adult contemporary charts. Singing News, which covers southern gospel music, lists numerous outlets for its style. Further, most of the "rock" reporters are weekly one-or-two hour programs on non-commercial or secular commercial stations. Baker documents several instances of broadcaster resistance to Christian rock over the years and it would appear that the resistance remains. According to McCormick, some of the resistance appears now to be backlash toward the secular record agreements and the "crossover" attempts by artists such as Amy Grant to the secular charts. (p. G-20)

But perhaps this radio resistance, especially among programmers of Christian-formatted stations, also, in part, reflects this paper's thesis that response to gospel music is partly a result of perceptions of lyrical content.

Contemporary Christian and Southern Gospel Music: Contrasts

Tradition and Change

From the standpoint of commercial development - recording contracts, radio airplay, concert tours - both contemporary Christian and southern gospel music are relatively young.

Yet, as already noted, southern gospel music's commercial roots go back virtually to the beginnings of secular country music in the early 1920s.

What was first termed "rock and roll" and is now somewhat euphemistically called "contemporary" music arose in the mid-1950s. Yet its gospel counterpart can only be traced, as Baker indicates, back to the late 1960s.

Additionally, secular country music and its gospel counterpart has apparently changed little over the past few decades, whereas secular contemporary music has seen the rise (and decline, in some instances) of psychedelic or "acid" rock, "punk" rock, disco, "new wave" and "heavy metal." Contemporary Christian music in recent years has seen the development of artists reflecting virtually all of the secular styles.

Venue and Environment

Two magazines, Contemporary Christian Music and Singing News, publish extensive listings of upcoming concerts by contemporary Christian and southern gospel artists, respectively.

An informal review of several issues of both magazines indicates that major or "name" contemporary Christian artists appear most often in the same arenas, stadiums and concert halls where major secular artists appear. Several instances were found of concert appearances presented under

the aegis of the same promoters that present secular artists in this venues.

Additionally, as already mentioned, contemporary Christian artists first rose to prominence by appearing at outdoor weekend festivals modeled after Woodstock.

Southern gospel music, however, appears to remain rooted in the churches in which it first arose. A review of concert listings in Singing News indicates that even well-established southern gospel artists most appear most often either at sponsoring churches or at large-scale events labelled as revivals or camp-meetings.

As a result, the venue would appear to affect the environment in which each music style is presented.

The civic arena or stadium CCM concert is likely to appear to the concert-goer as a distinctly non-religious event.

In contrast, the use of a church sanctuary or fellowship hall for a southern gospel concert would appear to create an atmosphere of a distinctively religious nature, even if the concert is not part of a formal worship service. Thus the concert-goer might be expect - or be expected - to behave in a different manner than he or she would in a public arena.

One might also speculate that the contrasting venues and resultant contrast in environment would attract different audiences, with the arena or stadium venue more

likely to draw attendance from those who would be somewhat hesitant or even averse to attending a concert in a church.

While this study proposes that the principal contrast between the two musical styles will center upon doctrinal differences, it will be necessary to consider whether any differences found reflect, in part, the nature of the available audience for each style.

The Origins of Fundamentalism and Evangelicalism

Fundamentalism: Confusion and Clarification

"Fundamentalist" is often used as a epithet for an extreme religious conservative, applied by critics to persons as diverse as the Ayatollah Khomeini and evangelist Jerry Falwell. But those self-identified as fundamentalists in contemporary American Protestants are adherents to a long-established movement. Just as the political label "conservative" can only be fully understood not in isolation, but in relation to "moderate" and "liberal," so fundamentalism is best understood in the context of related - if sometimes contrary - concepts: evangelicalism, millennialism, dispensationalism and modernism. And an understanding of these concepts, all of which arose in the late nineteenth century, requires an examination of earlier doctrinal perspectives: Calvinism, Arminianism and pietism.

Calvinism and Arminianism

Hustad (1981) summarizes the tradition of John Calvin as being based in an understanding of God as absolutely sovereign and man as absolutely depraved. While accepting the orthodox Christian teaching that man is saved by faith in the substitutionary atonement of Christ, who is saved is a matter of God's choosing, not of man's. God has predestined those who will accept Him and those who will not. Those whom God chose - the elect - will be ultimately unable to resist his calling and unable to fall from grace once redeemed. The Calvinist position is sometimes expressed by adherents (Renwick, 1985) and critics alike by the acronym TULIP, each letter standing for one concept of Calvinism.

Total Depravity. Man is so lost in sin he is not only unable to control his condition, but unable to desire to seek an escape.

Unconditional election. God's choosing of those who shall be saved is without condition, despite man's nature. The elect individual cannot "fall from grace."

Limited atonement. Since only certain persons were foreknown and elected for ultimate salvation, Christ's substitutionary sacrifice on the cross was not for all persons, but only for the elect.

Irresistible grace. Whom God calls through the Holy Spirit cannot resist the calling.

Predestination. Those who are the elect were chosen from the beginning.

Mead (1983) cites another variation of the TULIP acronym, wherein "predestination" is substituted for "election" in the second point, and the letter "P" stands for "perseverance of the saints," sometimes referred to as the doctrine of "once saved, always saved. (p. 206)".

Jacobus Arminius (1560-1609), a professor at Leyden in Holland, rejected these teachings as represented in the Dutch Reformed Church. According to Renwick, Arminius

affirmed conditional election on the ground of foreseen faith, as against absolute predestination, and declared that atonement was made for all men, although only believers benefit. [He insisted however] that the work of the Holy Spirit can be resisted and rejected, and maintained that the final perseverance of the saints . . . is doubtful and that they may relapse from grace and be lost (p. 157.)

The contrast, then, was between an assertion of God's absolute sovereignty and an assertion of man's free will. But it was also a contrast between rationalism and feeling and between insecurity and assurance of salvation. The Calvinist could never be sure he or she was one of the elect. The Arminian, having chosen "freely" to accept God's gift, (and being equally free to later reject it), could be assured of eternal reward so long as he or she persevered.

One could persevere by directing - or surrendering - one's free will to God, consciously seeking to be pious, that is, holy and pure in one's actions and motives.

Hustad ascribes eight characteristics to the "pietist" movements that grew out of the influence of Arminianism:

(1) an emphasis upon "religion of the heart,"

- (2) a doctrine of the "new birth,"
 - (3) a consecrated "new life in Christ,"
 - (4) assurance of salvation,
 - (5) a close relationship between religion and personal ethics,
 - (6) a desiring to "prepare the heart" to serve God,
 - (7) a commitment to missions work (evangelism),
 - (8) and the priesthood of the individual believer.
- (p. xvii)

John Wesley developed this perspective further into a doctrine of "Christian perfection." According to Marsden, (1980), Wesley reasoned that since man has free will, nothing is sin but a voluntary transgression of a known law of God. If one knows God's laws, one can resist, though the power of the Holy Spirit, violating these laws and be freed from the power of sin.

Both the Calvinist (sometimes called Reformed) and the Arminian-Wesleyan forms of Protestantism came to America and spread with the frontier expansion in the form of Presbyterian and Methodist evangelists and settlers. All accounts of the the early nineteenth century revivals mentioned earlier indicate participation of both groups, often in the same revival or camp meeting.

This public cooperation continued well through the century. When subsequent issues such as millennialism and dispensationalism (see below) further confounded the two perspectives, the conflicts were generally out of the public notice. The evangelist Dwight L. Moody collaborated with pastors of diverse persuasion, but according to Marsden, he judged and planned his sermon content at revivals "by

whether they were fit to convert sinners with" (p. 35).

Moody, asserts Marsden, had only his "three Rs" for messages - ruin, redemption, and regeneration. One might assume that these three stages were appropriate to both sides, the Calvinist being redeemed and regenerated unconditionally, the Arminian choosing to do so, but with the option to choose otherwise later.

Millennialism: Post- and pre-

Marsden, Gaspar (1981) and Dobson, Hindson and Falwell (1986) all agree that the industrialization and urbanization of America following the Civil War, combined with the trauma that conflict caused, radically altered American Protestant evangelism. A new optimism about science and technology and a radically new scientific theory - evolution - had a significant impact. The rationalism of science seemed clearly more meaningful than the personal feelings of religion.

To many, evolution challenged the creation story of the Bible. A new school of Biblical studies, known as Higher Criticism, cast doubt upon the scriptural accounts of many other events. At the core of higher criticism was the rejection of supernatural explanations. For critics of higher criticism, Marsden states

the central unproven, unprovable and wholly unscientific hypothesis or prejudice, everyone agreed,

was the prejudice against the supernatural and the miraculous. (p. 121)

Such a perspective ruled out explaining certain Bible events as "miracles." Rejection of the supernatural nature of prophecy led higher criticism to assert, for example, that the Book of Isaiah had two authors, one early and one late. This was asserted because historically verified events spoken of in the book could only have been known by the author if he had written at the time of, or following, the events.

It should be said, in defense of higher criticism, that its practitioners were basically engaged in what is known in historical research as internal criticism, basically involving content analytic methods. It was, then, not really the methods of higher criticism that were attacked by evangelical Christians, but rather the anti-supernatural perspective held by many of the method's proponents.

While evangelicals saw higher criticism as primarily an attack on Biblical veracity, it was not their principal concern in the late nineteenth century. Sandeen (1976), Gaspar, Dobson et al. cite the conflict over millennialism as a major factor in the developing rift between evangelicalism (and its later outgrowth, fundamentalism) and what was being termed "modernism." The Millennium of the Book of Revelation (known also as the Revelation of St. John) had been considered to be a thousand-year period of peace and

prosperity prior to the final return of Jesus Christ to execute judgment upon saint and sinner alike. According to the writers mentioned, the optimism that attended the rapid success of evangelism for two-thirds of the nineteenth century led most clergy and theologians to believe that they were in or about to enter the millennium, after which Christ would return.

But now, the growing secularism and the discord and upheaval that attended the aftermath of the Civil War and the industrial revolution led some to believe that Biblical prophecy must be interpreted differently. The theological exegesis from the books of Daniel and Revelation that lies behind the doctrine of pre-millennialism is beyond the scope or necessity of this work. But, in sum, the pre-millennialist believed that the Millennium was to be preceded by fulfillment of a number of Revelation prophecies during a seven-year period known as the Great Tribulation. Christian believers would be rescued from this tribulation by a secret "rapture" believed spoken of in First and Second Thessalonians, where Christ would return for believers who would join Him in a battle against the army of two figures referred to as "the Beast" and "the Antichrist." This battle at Armageddon would be followed by the Millennium at the end of which Christ would come publicly with the raptured believers for the final judgment. The pre-millennialists clearly were pessimists, at least about the

world around them. Secularization, attacks upon Biblical inerrancy, evolutionary theory all pointed toward a period of tribulation, of the "last days." According to Sandeen, the shift by evangelicals from post- to pre-millennialism was at the core of the growth of fundamentalism. But as Marsden and Dobson et al. point out, the matter was far more complex.

Dispensationalism

C. I. Scofield, an associate of Moody, developed his unique exegesis of pre-millennialism by positing that all history could be divided into seven eras or dispensations of God. For each era, God's relationship with his people operated under different rules. According to Marsden, Scofield interpreted Second Timothy 2:16, "Study to show thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth," to mean that the student of the Bible was to understand God's word as divided into these eras.

(Liddell and Scott's Greek-English Lexicon (1889) actually defines orthotomeo as meaning "to cut in a straight line" and idiomatically to mean "to teach rightly" (p. 567). Scofield's translation was the King James Version. Other major translations - New International Version, Revised Standard Version, and New American Standard - follow Liddell

and Scott. So this is some room for disputing the translating of orthomeo as "rightly dividing," implying that scripture itself was to be divided.)

Scofield's study edition of the Bible, still in wide use today in several translations, delineates the dispensations as follows:

Edenic - under the rule or relation of innocence;
Antediluvian - under the rule of conscience;
Post-diluvian - under the rule of human government;
Patriarchal - under the rule of family;
Legal - under the rule of Mosaic law;
Ecclesiastical - under the rule of grace; and
Tribulation - under the rule of judgment. (p. 54)

The ecclesiastical dispensation ended with the death of the last apostle and we are now, according to dispensationalists, in a historical "parenthesis" prior to the final dispensation.

Sandeen discusses dispensationalism, but he and Marsden and others rightly assert that while the dispensationalists were pre-millennialists, the reverse was not always true. In fact, Dobson, Hindson and Falwell, as well as Gaspar, in their respective analyses of the roots of fundamentalism, make it clear that millennialism and dispensationalism are views held in numerous variations by non-fundamentalists, even, ironically, as will be discussed, by Pentecostals.

While pre-millennialism, with its attendant pessimism toward the ability of man to better society coupled with an optimism that the Second Coming was imminent, served to

unite evangelicals, it also served to further distinguish them from what came to be known - by adherents and critics alike - as modernism.

Modernism

Unlike dispensationalism, the origins of which could be traced to a few individuals, most notably Scofield, the origins of modernism or theological liberalism are difficult to document. The perspective - or perspectives - attacked or defended as "liberal" rather evolved. But as Marx, Lenin and Trotsky can be cited as leading figures who advanced socialism, or Curie and Einstein can be credited with the advances of physics, so may certain key individuals be cited as having expounded and accelerated the growth of modernism.

Marsden cites the publication at Andover Theological Seminary in 1886 of Progressive Orthodoxy, a journal which expressed the view that

theology was no longer viewed as fixed body of eternally valid truths . . . rather as an evolutionary development that should adjust to the standards and needs of modern culture. (p. 25)

A key figure most sources credit is Walter Rauschenbusch (1861-1918). A professor at the Rochester Divinity School (now Colgate-Rochester Divinity School), Rauschenbusch adapted the pragmatism of Charles Pierce and William James to what he called the "Social Gospel." Dobson, Hindson and Falwell quote Rauschenbusch as declaring

that "religious morality is the only thing God cares about" (p. 91).

Rauschenbusch saw social and scientific progress as a working out of God's plan for mankind, a view that saw no concern for Biblical inerrancy. The Bible was record kept by mortals of God's development of society. In that the human writers of scripture were fallible, so their accounts may be fallible.

Shailer Matthews, of the University of Chicago Divinity School, is cited by Marsden as expressing the Rauschenbusch view in these terms:

Human religious experience provided the data for scientific study of religion. The Bible, accordingly, was not a source of facts or true propositions about God, but a "trustworthy record of a developing experience of God which nourishes our faith" (p. 176).

Gritsch (1982) asserts that Rauschenbusch's "social gospel . . . envisaged the kingdom of God not as a future millennium, but as a socioeconomic struggle between those who share their profit with the poor in the name of Jesus and those who do not" (p. 41).

While some modernists, including Rauschenbusch, may have viewed modernism as affirmation of a new Christian perspective, others saw it as a reaction to the growth of pre-millennialism and dispensationalism. It was thus less an affirmation and more a reaction to what was becoming known as "fundamentalism."

The Development of Fundamentalism

According to all the sources cited, the growing conflict between evangelicalism and modernism was, until the 1920s, a phenomenon limited to the northern United States. The battle was waged in the seminaries (and the journals) and in the leadership of major northern denominations. Sandeen and Marsden agree that the south, still basically rural and less touched by the turmoil of industrialization, remained solidly evangelical.

Although adherents of what would now be called fundamentalism existed before 1910, it was the publication that year of The Fundamentals that brought the term to prominence.

Lyman and Milton Stewart, chief stockholders in Union Oil Company of California, commissioned sixty-four millennialist theologians to write a series of articles for what was to become the first of several issues of a journal-like publication espousing a variety of conservative perspectives. According to Gritsch,

of the ninety articles that appeared, twenty-nine defended biblical literalism, thirty-one argued the fundamental doctrines of Princeton theology and the Five Points of the 1910 General Presbyterian Assembly, and the rest were personal testimonies, attacks on science, and proposals for missions. (p. 40)

The "Five Points" Gritsch correctly identifies as coming from a Presbyterian assembly have long been mistakenly identified as being the core of the The

Fundamentals. While this is not the case, these five points became the core of what became known as fundamentalism:

- (1) the Bible is inspired and without error;
- (2) Jesus was born of a virgin;
- (3) His death atoned for the sins of all people (a substitutionary or "vicarious" atonement;)
- (4) there will be a resurrection of the body; and
- (5) the miracles of Jesus were real and true.

As the turmoil of and following the Civil War wrought changes in American Protestantism, World War I brought the growing strife between conservatives and modernists to a head. It also brought in the public mind an identification of almost all conservatives as "fundamentalists." Two events were probably most responsible for this.

Harry Emerson Fosdick, affiliated with the American Baptist denomination, was a stern critic of fundamentalism and, with a New York City-based pulpit, was more widely known by those he criticized than was Rauschenbusch. A May 21, 1922 sermon entitled, "Shall the fundamentalists win?," set off such a furor that Machen and other fundamentalist leaders began a call for fundamentalists separate from the major denominations in which they toiled for a hearing for their views. (Marsden, p. 175)

The second major event, one that brought fundamentalism into disarray and decline, was the Scopes trial of 1925. What began as a trial of a Dayton, Tennessee, high school teacher for breaking a state law against the teaching of evolution erupted into both a judicial circus and probably the first electronic "media

event." The American Civil Liberties Union had actually encouraged Scopes to create a test case and provided self-described agnostic Clarence Darrow for the defense. William Jennings Bryan, a three-time presidential candidate, former U.S. Secretary of State and outspoken fundamentalist, handled the prosecution.

In a lengthy cross-examination of Bryan, Darrow struck hard at not only the viability of Darwinism, but of the five points of fundamentalism. Bryan, renowned for polished oratory, stunned a national radio audience (and an international press contingent) by his stumbling and often contradictory responses to Darrow's challenges to Bible literalism.

Until the mid-1920s, fundamentalists and other evangelicals asserted their desire to remain within their respective historic denominations. But by the end of the decade, several new denominational groups, seminaries and independent church organizations had been started by fundamentalists who now felt they could only continue by following the Biblical dictum to "come out and be separate" (II Corinthians 6:17)

Fundamentalism and Evangelicalism

It was out of this separatist or "exclusivist" movement that the major representatives of modern-day

fundamentalism arose, among them Jerry Falwell. But another result of the split was the growth of a movement known as "evangelicalism," comprising Biblical conservatives who either chose not to leave their denominations or who at least rejected the fundamentalists' insistence upon avoiding any association with those not in agreement with the "fundamentals."

In response to the liberal Federal (later National) Council of Churches (NCC), fundamentalist "exclusivists" formed the American Council of Churches, led by Carl McIntyre. The "inclusivist" conservatives in 1941 formed the National Association of Evangelicals (NAE).

Both groups took issue with the NCC's contract with NBC, CBS and ABC radio networks to provide all broadcast religious programs, but it was the NAE that took the further step to organize a sub-group, the National Religious Broadcasters (NRB). According to Marsden, fundamentalists rejected repeated invitations to join NAE, but today Falwell and several other fundamentalists involved in broadcast evangelism belong to the NRB.

Chief among the new evangelicals was Billy Graham. Graham joined with evangelical theologians J. I. Packer, Carl F. H. Henry and others to create Christianity Today, a semi-monthly magazine, in 1956. Almost three decades later, Falwell announced the founding of the monthly Fundamentalist Journal.

Pentecostals and Charismatics

To the already discussed fundamentalist, modernist and evangelical perspectives, we need now to add the pentecostals and their recent offshoot, the charismatics.

Pentecostalism arose from the holiness or pietist movements of the late nineteenth century. That movement, was based in the Arminian perspective characterized by the individual's response to God's leading through the Holy Spirit. In the late nineteenth century, several Arminian teachers began to define Wesley's doctrine of a "second blessing" in terms of two stages: sanctification and the "baptism of the Holy Spirit," an infilling of power for the believer.

According to Marsden, the modern Pentecostal movement began when, in 1901,

Charles F. Parham carried the . . . insistence on "Baptism of the Holy Spirit" (as described in Acts 2) to the conclusion that tongues should be the sign of the Pentecostal experience. Parham's student, W. J. Seymour, popularized this new Pentecostalism beginning in 1906 with the Azusa Street revival in Los Angeles. (p. 93)

While glossalalia, or "speaking in unknown tongues," was most often emphasized - probably because it seemed so bizarre to some - Pentecostals taught that all nine "gifts" mentioned by the apostle Paul in First Corinthians 12 became

operable in the believer as the result of this "baptism."

These gifts - the Greek word charisma means "grace gifts" - are all regarded as supernatural in origin and operation. The word of knowledge imparts facts not known to the recipient, the word of wisdom gives understanding to those facts, healing empowers the recipient to effect cures, and the gift of miracles empowers the recipient to effect other supernatural events. The gift of prophecy is not the ability to predict the future, but represents the ability to "forth-tell" or explain a message of God. Discerning of spirits is the ability to recognize the presence of positive or negative spiritual entities. Most controversial are the gifts of tongues and interpretation, which is the ability of the recipient to translate a glossolalic message.

According to Dobson, Hindson and Falwell,

The relationship of the Pentecostal Movement to that of Fundamentalists was extremely ambiguous in light of the dispensational scheme adopted by most of the Fundamentalists and Evangelicals during the same period. In spite of the adoption by most Pentecostals of the dispensational scheme (which was diametrically opposed to their claim that the charismatic gifts had been restored to the church), they ultimately ended in a bitter and disruptive break from the main body of Fundamentalists . . . who rejected tongues-speaking as being valid for today. (p. 39)
(emphasis added)

Basically, Scofield's dispensational scheme, holding that God had different rules for his people during each era, claimed that the charisma passed away with the death of the last apostle and with the creation of the Biblical canon.

Pentecostals nonetheless maintained the basic fundamentalist perspective on pre-millennialism, the secret rapture, and - partly perhaps because of their rejection by other believers - separateness from other established denominations.

The official statement of doctrine of the Assemblies of God, the largest Pentecostal denomination in the United States, reflects a mix of fundamentalist dispensationalism and Arminian emphasis on personal piety and the individual believer's will.

We believe . . .

- (1) the Bible is the inspired and only infallible Word of God;
- (2) there is one God, eternally existent in three persons; God the Father; God the Son and God the Holy Ghost;
- (3) in the deity of our Lord Jesus Christ, in His virgin birth, in His sinless life, in His miracles, in His vicarious and atoning death, in His bodily resurrection, in His ascension to the right hand of the Father, in His personal future return to this earth in power and glory to rule a thousand years;
- (4) in the Blessed Hope - the rapture of the Church at Christ's coming;
- (5) the only means of being cleansed from sin is through repentance and faith in the precious blood of Christ;
- (6) regeneration by the Holy Spirit is absolutely essential for personal salvation;
- (7) the redemptive work of Christ on the cross provides healing of the human body in answer to believing prayer;
- (8) the baptism in the Holy Spirit, according to Acts 2:4, is given to believers who ask for it;
- (9) in the sanctifying power of the Holy Spirit by whose indwelling the Christian is enabled to live a holy life;
- (10) in the resurrection of both the saved and the lost, the one to everlasting life and the other to everlasting damnation.

Charismatics

During the 1950s, pentecostals such as Oral Roberts began - similar to the manner of evangelical Billy Graham - to reach out to non-Pentecostals and non-believers through tent revivals and radio and TV broadcasts. According to Gritsch, it was Episcopal pastor Dennis Bennett who sparked the modern-day charismatic movement. Having received the "baptism of the Holy Spirit" these persons chose to remain in their denomination and encourage members having the "baptism" experience to also remain. According to Dobson et al., "Bennett was now the acknowledged leader of a new charismatic movement which had begun to penetrate not only Episcopalian, but also Presbyterian, Lutheran and Roman Catholic churches" (p. 79).

The Many Facets of Conservative Christianity

It should be evident now that contemporary conservative Christianity does not espouse a monolithic belief system. Evangelicals, fundamentalists and pentecostal/charismatics would likely all readily espouse the "five fundamentals."

Most fundamentalists (with the exception of such groups as the Primitive Baptists and Reformed Baptists) espouse a modified Calvinism that rejects predestination but is suspect of the "personal inner-witness" of Arminians.

Pentecostals and Charismatics trace their roots to Wesleyan Arminianism, and thus place more emphasis upon the individual's ability to be "spirit-led" in making moral choices, rather than follow what they regard as slavish obedience to rules and regulations of the Calvinists. Bennett (1979) echoes other pentecostals as well as evangelicals by calling this a dispute between "law" and "grace." In this view, man is not saved by works such as obeying a list of rules, but by God's free grace.

Dobson, Hindson and Falwell admit that fundamentalists have sometimes gone to extremes over issues such as makeup, hair length for men, and attendance at public amusements. Among the weaknesses of fundamentalism, the authors acknowledge "overemphasis on external spirituality" (p. 149). The three authors, all connected with Falwell's fundamentalist Liberty University, also acknowledge value in the pentecostal/charismatic movement.

First, it is important to cultivate a dynamic and intimate relationship with God. The Charismatic Movement has experienced tremendous growth because of the emptiness of dead orthodoxy. People desire a relationship with God . . . that integrates intellectual, spiritual and emotional aspects of life. Although the Charismatics have a tendency to overemphasize the emotional many [evangelicals and fundamentalists] overemphasize the intellectual. Second . . . [is] their attitude that doctrine is not all that important, but [rather that] we learn to love each other . . . and grow in a spirit of Christian unity. (pp. 107-108)

The authors also have kind but cautious words for evangelicals.

In reality, there is little difference theologically between Fundamentalists and Evangelicals. We both hold to a strong belief in the inspiration and inerrancy of the Bible. [However] the lines are not clearly drawn today among Evangelicals. The movement is so broad that it at times takes in everything from Bible churches to Charismatic Catholics. [While it includes] strong inerrancy defenders . . . it unfortunately includes some who are ready to deny their fundamentalist heritage and exchange their theological birthright for a mess of socioacademic pottage!

You talk much of love, but often you have only words of bitter contempt for those of us who call ourselves Fundamentalists. (p. 163)

While these fundamentalist authors speak in terms of detente, it is clear that they perceive meaningful differences among the three groups, and especially between fundamentalism on the one hand, and evangelicals and pentecostals/charismatics on the other.

If this distinction is real, is it one of Calvinism versus Arminianism, pre-millennialism versus post-millennialism? It can't be basically over the dispensational theology, since most early Pentecostals adopted that view, including its corollary concept, the "secret rapture."

Complications with the Dichotomy

Now there are evangelicals with roots in Calvinism (most major Presbyterian bodies would distance themselves from fundamentalism) and there are Arminians in the fundamentalist camp (most notably the Free-Will Baptists).

A further complication is that most major fundamentalist groups (especially Baptists) do not define pre-destination to mean that God has chosen in advance that some would not be saved, but rather to mean that He "foreknew" that some would not accept the salvation message. The Baptist doctrine of "once saved, always saved" does reflect, however, the Calvinist dictum of eternal security and denies the Arminian teaching that a believer can change one's mind and reject salvation.

Historical analysis shows, however, that most major fundamentalist groups (Southern Baptists, Anabaptists, the "reformed" Baptists and "reformed" Presbyterians) trace their roots to Calvinism. Most groups identified as evangelical (Disciples of Christ, Church of the Nazarene, Salvation Army, Christian Churches, the various "Holiness" churches) and as pentecostal (Assemblies of God, Churches of God, Foursquare Gospel churches) trace their roots to Arminianism and more specifically to Methodist movements originating with the Wesleys.

Churches in these two traditions can also be found to differ over the role of the individual's experience of faith. As already discussed (and considered further in the review of the literature in Chapter II), the Arminian perspective places great emphasize on individual feeling and emotion and on the individual's own search for a relationship to God. This is strongly reflected in the

pentecostal/charismatic emphasis upon each believer receiving the "baptism of the Holy Spirit" in order to be "empowered" with gifts of healing, miracles, and discerning of spirits.

Calvinists would argue that such emphasis challenges the sovereignty of God. Predestination, election and eternal security may not seem "fair" to some, but God is almighty and He alone can make such decisions. For Calvinists, the notion that man has free will apart from God is a humanistic conceit.

The Swaggart Anomaly

As cited early in this chapter, evangelist and southern gospel musician Jimmy Swaggart is an outspoken critic of what he refers to as "religious rock." Yet Swaggart is lifelong member and an ordained minister in the Assemblies of God, a pentecostal denomination.

Unlike the fundamentalists cited by Baker, who kept their youth from attending early Christian rock music festivals because they feared the charismatic influence of the performers, Swaggart's objections appear to be rooted in the "worldly" origins of the music rather than in concern for any doctrinal content. Since Swaggart's career as a southern gospel performer predates the earliest manifestations of contemporary Christian music, it might be conjectured that his concerns are a matter of personal

taste and familiarity with a more traditional style of music.

In Chapter III, we will specifically define and delineate the distinctions in developing categories for content analysis. But we turn now to consideration of the basic research question and working hypotheses.

Research Question and Hypotheses

The Basic Research Question

Based on the foregoing discussion of doctrine, we might be tempted to express our basic research question as follows:

Is support for or opposition to contemporary Christian music not strictly a question of preference for a certain musical style, but of support for or opposition to the doctrinal perspectives predominant in the content of the lyrics?

Problems and Limitations.

One could, of course, state the corollary question, asking whether opposition to or distaste for southern gospel music is the result of predominance of certain doctrinal themes. However, there has been no outcry against southern gospel music comparable to that generated by contemporary Christian music, and thus there is no comparable controversy in that regard.

There is an additional problem which we face regardless of how the question is worded. How may we determine motive?

Survey research methodology might be used to ascertain (1) preferences in gospel music and (2) reasons that the respondent prefers that style.

This approach presents more problems than it solves. First, is a listener consciously aware of his or her reasons for preference? An open-ended question would not assure providing the real reasons. If the survey instrument uses a closed-ended question, listing a variety of reasons, how are those to be determined a priori?

The utility of content analysis

But one might also question the usefulness of the proposed lyrical content analysis. If such an analysis shows significant lyrical differences, what have we learned about those who prefer one style or the other? Even if we feel confident in assuming that the found differences give us insight into the writer or performer of the song, we cannot necessarily transfer this insight to the listener to the songs.

Content analysis, this writer agrees, is not the final answer. It does, however, have utility.

If the analysis finds no significant differences in lyrical themes, especially those pertaining to orthodox

Christian doctrines, then we will have eliminated one issue in understanding the appeal of one style or the other to a listener. Further studies can then proceed by those equipped in the study of musical form or aesthetics or psychology or perhaps linguistics. They can study differences based on musical structure, chord progressions, loudness or even sentence structure. But thematic considerations can be overlooked.

If differences are found, however, the results could be used in conjunction with other methodologies. For example, the survey instrument already discussed could be extended to ask for information on agreement or disagreement with certain doctrines. The responses to these questions could then be correlated with responses to questions about musical preferences. Significant correlation would not prove, but could be highly suggestive of lyric content having a role to play in the listener's preference.

Despite limitations, content analysis has at least one distinct advantage. Careful development of a coding form will allow the researcher to simultaneously test for more than just doctrinal differences.

Singletary (1983) analyzed rock, country and soul music singles for several elements, including mechanical and stylistic characteristics (such as storyline and use of semantic devices), understanding (clarity, complexity of ideas and subtlety), social/cultural aspects (positive or

negative mood, presence of social comment), and the prominence of a sexual theme.

Thus we may broaden our initial research question to the following:

Is support or opposition to contemporary Christian music not strictly a question of preference for a certain musical style, but a result of perceived differences in such areas as mechanical structure, clarity of lyrical content, presence of an optimistic or pessimistic mood, presence of comment on contemporary social issues, as well as perception of certain doctrinal themes?.

Hypotheses

The null hypothesis may be stated as follows:

Ho: With respect to mechanical structure, lyrical sophistication and complexity, expression of social issues and mood, as well as expression of a special doctrinal perspective, contemporary Christian music lyrics do not differ significantly from southern or country gospel music lyrics.

This leads to the development of four alternative hypotheses to be tested, dealing with (a) mechanical and stylistic structure and consequent understanding, (b) mood, (c) presence of social issues, and (d) presence of doctrinal themes.

Mechanical/Structural

Singletary (1983) found rock music to contain significantly more sophistication, as well as complexity in

lyrical structure and use of semantic devices. Country music was found to be far less subtle in conveying its lyrical meaning than rock, but more likely to contain a cohesive storyline (p. 54). Thus we posit the following hypotheses:

H1a: Southern gospel music lyrics will exhibit a significantly greater frequency of a cohesive storyline than will contemporary Christian music.

H1b: Contemporary Christian music lyrics will differ significantly from southern gospel music lyrics in degree of lyrical sophistication, i.e., the use of similes, metaphors and other such literary devices.

H1c: Contemporary Christian music lyrics will exhibit a significantly greater frequency of use of semantic devices (e.g., puns, wordplay) than southern gospel lyrics.

H1d: Contemporary Christian music lyrics will differ significantly from southern gospel lyrics in the frequency of redundancy (repetitive words and phrases).

H1e: Contemporary Christian music lyrics will exhibit a greater degree of lyric complexity (sentence structure) than southern gospel lyrics.

H1f: Contemporary Christian music lyrics will be significantly more subtle in meaning than southern gospel music lyrics.

Mood

While Singletary did not find a significant difference in mood between rock and country, our concern here is to consider if a possible distinction in doctrinal perspective might manifest itself in the degree of positive or negative feeling conveyed in the song. The Arminian emphasis upon the individual's personal religious experience would likely

be reflected in lyrical expressions in a variety of ways. Emphasis upon "free will" of the believer should mean lyrics of a more positive, even aggressive nature, stressing believer's responsibility to "work out [one's] salvation" (Philippians 2:12) and one's power to do so.

This attitude may also be expressed in the Pentecostal-Charismatic concept of "the overcoming life," of engaging in "spiritual warfare" (through the power of the charismata) to overcome the challenges of daily life.

The Calvinist emphasis stresses acceptance of God's sovereignty and obedience to His laws, rejecting a person's free will both in terms of choosing salvation or in having spiritual control of one's life, except to the degree that God's grace wills to provide such control.

This, as would be expected, results in a more passive attitude of the believer in accepting the trials and tribulations of everyday life. The believer hopes instead for a better life in the "world beyond."

It might be expected that one's attitude toward the ability of the believer to use faith in coping with worldly problems would also affect the degree to which lyrics dealt with such problems. It is our assertion that the more positive attitude expected in CCM would manifest itself in greater lyrical attention to contemporary social issues, such as war, abortion, suicide, divorce and the like. Thus, we propose three additional hypotheses:

H2a: The frequency of positive, optimistic references to overcoming the problems of everyday life will be significantly greater in contemporary Christian music than in southern gospel music.

H2b: The frequency of negative, pessimistic or passive references to overcoming the problems of everyday life will be significantly greater in southern gospel music than in contemporary Christian music.

H2c: Contemporary Christian music lyrics will exhibit a greater degree of contentedness with life than will southern gospel lyrics.

Related to H2a, b and c is the matter of subjects considered. In a preliminary, informal analysis of both styles of gospel music, this writer has encountered several contemporary songs dealing with such subjects as teenage suicide, pre-marital sex, the nuclear arms race, abortion, alcoholism and other issues found in secular songs, especially "protest" songs. References in southern gospel songs appear to be mostly to spiritual issues such as the need for salvation, the believer's hope for heaven, and so on. If indeed the two styles differ in examination of social issues, this perhaps is a result of (a) the songwriter's concern and/or (b) the perceived target audience for the song. If, as is generally accepted, the contemporary song is directed at a young audience accustomed to secular rock music, we might expect Christian rock songs to apply a Christian perspective to issues of concern to that audience.

But while we suggest that southern gospel may not address current social issues, we do not suggest the

obverse, that contemporary gospel will ignore spiritual concerns such as the need for salvation, future reward and the like. Thus we propose one additional hypothesis.

H3: The frequency of mention of contemporary social issues (pre-marital sex, abortion, alcohol, drugs, suicide, nuclear war, among others) will be significantly greater in contemporary Christian music lyrics than in southern gospel music lyrics.

Doctrinal Issues

If indeed southern gospel music and contemporary Christian music express doctrinal positions basically paralleling, respectively, fundamentalism and evangelicalism/ pentecostalism, then the following hypotheses are proposed:

H4a: The frequency of doctrinal distinctives identified with the evangelical-pentecostal-charismatic perspective will be significantly greater in contemporary Christian music than in southern gospel music.

H4b: The frequency of doctrinal distinctives identified with the fundamentalist perspective will be significantly greater in southern gospel music than in contemporary Christian music.

Chapter II reviews the literature pertaining to the topics thus far discussed.

Chapter III presents the specific methodology for a content analysis of contemporary Christian and southern gospel music, including sampling procedure, development of categories of analysis, coding procedures, and statistical procedures for both coding reliability and significance of

frequencies found through coding.

Chapter IV presents the results of the coding in both tabular and discussion form.

Chapter V analyzes the results, comparing them with the hypotheses and presents conclusions and considerations for further study.

Appendices include listings of songs analyzed, as well as coding forms.

CHAPTER II

REVIEW OF THE LITERATURE

Research reviewed falls into two basic categories: (1) music history and analysis, and (2) church history and doctrinal analysis. The first is divided in four groups: (a) histories and analyses of church music, primarily hymns, (b) histories and analyses of popular music from an academic-sociological perspective, (c) analyses of popular secular music from a religious perspective, and (d) analyses of contemporary Christian music from a religious perspective. The second group has two categories: (a) analyses of fundamentalism and (b) analyses of evangelicalism.

Music History and Analysis

Music of the Church

Hymnology

Reviewed for this work were titles dealing with either the historical development of hymnology and/or with the lyrical content (as opposed to melodic structure) of songs composed for use both in the church and outside the worship service proper.

Most significant among comprehensive histories are Hustad (1981), Hooper (1963), and Etherington (1962).

Hustad and Hooper are especially valuable in their attention to the reformation and post-reformation conflicts regarding (1) the use of music outside the church and (2) the role of doctrinal perspectives in determining appropriate styles of music for worship.

While Rice (1964) and Dickinson (1902) offer concise non-critical extended outlines of major developments in church music, Hustad, Hooper and Etherington give critical attention to what they label "free church" music, that is music performed in the service, but of a non-liturgical or informal style reflective of secular music of the period. All three are valuable in showing that the distinction between sacred and gospel music is not always that clear. The authors also demonstrate that seldom in the history of the church has there been a lack of conflict over just what type of musical style or lyrical content was appropriate for religious music.

Stevenson's analysis (1931) is similar to that of Rice and Dickinson, but limited to southern hymnology, offering valuable history but little in the way of understanding.

Social and content analyses

Sizer (1978) offers the most formal content analysis of all hymnologists, concentrating on lyric content as a

reflection of the spirit of nineteenth-century revivalism. Briefly discussing the impact on church hymnals of the popular Moody-Sankey campmeeting songbooks, Sizer's content analysis is limited to specific hymns and hymnals. Sizer makes it clear that while church hierarchy held revival and campmeeting music in low regard, the popularity of the songs led to significant revisions in sanctioned church hymnals.

Tamke (1978), in a far less formal content analysis, considers British hymns as a reflection of Victorian social attitudes. As does Sizer, Tamke demonstrates how popular attitudes influenced the church to make hymnal revisions.

Finally, Bailey (1950) offers a history of hymn lyrics, analyzed as to the way the lyrics reflect the basic tenets of the gospel, the purpose being to show how changing attitudes (pre- and post-reformation, Calvinist, Arminian, and so forth) toward the gospel were reflected in the hymns of the times.

Campmeeting Music

Lyric content studies of non-liturgical music prior to the twentieth century are few in number.

Principal among these is Lorenz's 1980 history and lyric analysis of the American campmeeting song. It is especially insightful in appraising how lyric content varied depending upon the song writer's intended audience. Lorenz

traces how campmeeting songs evolved from simple refrains taught to large gatherings of the uneducated at the prairie campmeetings to the more complex versions that found their way into mass-produced songbooks and southern church hymnals.

Popular Music

Denisoff and Bridges (1983) reviewed research in what they called the sociology of music, sorting it into several categories. (1) Massification studies consider the audience for popular media as a mass - or homogenous - audience that can be manipulated by media content. (2) Taste publics research counters that the apparent "mass" audience is actually composed of several discrete sub-groups with varying tastes and reactions to mass media messages. (3) Interactionism studies oppose the "hypodermic" thesis, contending that mass or small group response is a function of multiple interacting factors that determine how receptive any individual or group is to a mass media message. (4) Survey research and (5) content analysis research have been applied separately and together in a variety of studies of popular music. Most often, Denisoff and Bridges point out, the latter has been used to determine lyric themes and the former to determine awareness of target audiences of the presence of those themes in the music they listen to.

The most common media industry use of survey research is in the compiling of "Top 40" lists of most preferred songs. Lull, Johnson and Sweeney (1978) suggested using such research as one component in selecting a viable music format for radio stations. Their "unserved audience" thesis involved surveying music tastes of the market and then determining what category of music style significantly mentioned in the survey was not significantly present on stations in the market.

Diehl, Schneider, and Petress (1983) offered a factor analytic study to determine what social factors - education, income, sex and marital status - were most closely related to particular music style preferences. They claim to have discovered three main categories of musical taste: (1) high brow/traditional, (2) contemporary progressive, and (3) middle brow/traditional. There is difficulty with the a priori categories presented by the authors. For example, all contemporary or "Top 40" music is divided into only two of the ten categories: "rock" or "punk" and neither is fully defined, nor is "jazz" appropriately distinguished from "big band" or "beautiful music." Wanzenried and Wood's study (1979) of personality traits and preference for rock or country music suffers from similar problems of definition. While music definitions may change over time and new terminology evolve, this does not excuse a lack of concern for definition.

Content Analysis

Inferential studies: problems

Considerable research has attempted to link the content of music lyrics to changes in social behavior, considering music as either a cause of or a reflection of social change.

Rice (1980) offers several caveats regarding such research. One problem is that, in isolation from other methods, content analysis cannot link audience attitudes to behavior. Secondly, the researcher usually derives the categories a priori, and then assumes that the category with the highest frequency is most important. But, warns Rice, lyrics may represent an explicit, rational meaning that is not important to the listener's experience. Robinson and Hirsch (1972) found a majority of respondents not aware of what the authors called "deviant themes" in popular protest songs of the 1960s. Denisoff and Levine (1972) reported that fourteen to seventeen percent of listeners could not interpret such messages correctly, even though they claimed to like the songs because of the "message." Such problems did not, however, deter Harmon (1972) from attempting to correlate music lyrics with "counter-culture" values.

Rice agrees with Christgau (1973) that "listeners do not analyze, but identify with content similar to a situation in their lives" (p. 141)

Non-inferential studies

Several researchers have limited themselves to determining content distinctions in popular lyrics without attempting to prove inferences about the social implications of the distinctions. Such researchers assert that unless it can be shown that distinctions in lyrics exist - either between contrasting music styles or within a style over a period of time - then subsequent attempts to correlate lyric content with social variables is of little or no value.

Additionally, some limited social inferences can be drawn if significant distinctions are found. Rosenstone (1969) asserted that songs popular with young people began to change in lyric content during the sixties as more of the songs began to be written by the performers themselves, rather than by "Tin Pan Alley" composers. This correlation could be shown because music charts in the trade publications listed composer as well as artist.

Burns (1983) went somewhat further than Rice would advise. Labeling popular songs of 1963 to 1972 as music of the "counterculture," Burns developed a dichotomy of themes: (1) those viewed favorably and (2) unfavorably by this counterculture. Themes found in the former group included: (1) openness to intimacy, (2) freedom, (3) music, (4) peace, (5) nature, (6) optimism, (7) tolerance, (8) brotherhood and (9) California (!). In the latter, unfavorable, group were found: (1) intolerance, (2) war, (3) callousness, (4) fear,

(5) death, (6) advertising, (7) prayer and religion, (8) commercial sports, and (9) America.

Horton (1957), Caney (1969) and Bridges (1980) focused upon popular love songs, variously categorizing themes of romance.

While Lull, et al. and Diehl, et al., studied social differences among those who preferred different music styles, Singletary (1983) chose to analyze three different styles - rock, country and soul - for thematic and mood differences in lyrics. Coders used a one-to-ten scale to evaluate thirty songs from each style on the basis of four groups of categories.

- (1) Mechanical/Stylistic
 - (a) storyline
 - (b) lyrical sophistication
 - (c) semantic devices
 - (d) redundancies
- (2) Understanding
 - (a) clarity of intent
 - (b) complexity of ideas
 - (c) subtlety of meaning
- (3) Social/Cultural
 - (a) contentedness with life
 - (b) social comment
 - (c) mood - optimistic or pessimistic.
- (4) Prominence of Sexual Theme(s).

Rock lyrics were found to be more lyrically sophisticated, soul the least likely to employ semantic devices - similes, metaphors and the like - and country was found to be the most lacking in subtlety. The three styles did not differ significantly on social/cultural factors, but

country and soul were found to have a significantly greater presence of a prominent sexual theme.

Rice emphasizes that such analyses must meet two basic requirements: (1) samples should be representative of the item universe to which the results are generalized, and (2) categories must be mutually exclusive. Singletary's study, as the author admits, is weak in these two areas. First, the senior mass media class in which the study developed created a sample by sorting singles gathered by the students as the songs appeared to fit one of the three categories. Second, the author admits that "the evaluative instrument was drawn partly on the basis of established research and partly on intuition" (p. 54). (Emphasis added)

Nonetheless, the study is valuable in that it limits itself to content of the lyrics and eschews any social implications.

Popular Music: Religious Perspectives

Only Hill's 1985 master's thesis approaches what could be considered a scholarly critique of popular music from a religious perspective. Probably the work's greatest flaw involves Hill's dependence upon secondary sources for information about both rock groups and their song lyrics. Worse, those sources are predominantly "fan" magazines. These rather lurid publications principally feature material

cleared by artist press agents. Hill nonetheless accepts these sources uncritically. Hill offers no formal structure for content analysis of the lyrics and also assumes that themes and attitudes expressed in the songs are necessarily those of the writers.

(Why shouldn't one assume this? Commercial songwriters may be said to fall into one of at least two groups. In one are found writers for whom composing is an outlet for their deepest thoughts and concerns. In the second are the "Tin Pan Alley" writers whose "job" it is to write a song meeting certain pre-set requirements, usually for a particular artists. It could be contended that many commercial rock and country songs are written by "stables" of composers whose job it is to write formula songs for certain artists. The content of such songs may thus be quite remote from personal feelings or attitudes of the composer.)

Such lack of stringent methodology is all the more serious in that Hill uses his research in "rock music seminars" presented to church and civic groups throughout the country.

Bill (1984) and Lawhead (1981) offer more reasoned, if personal, analyses. Both authors write from experience and concern as church youth pastors, as well as from the perspective of persons who have grown up in the "rock and roll era." This is in sharp contrast to authors of numerous

tracts and articles who, one suspects, base their antipathy to contemporary music partly upon having come to maturity long before the ascendancy of rock music.

Peters and Peters (1984) are pastors whose "Truth about rock" seminars have received national media attention. While they improve upon Hill by use of primary sources such as artist interviews rather than fan magazine "hype," and also provide academic perspectives from recognized psychologists and sociologists to debunk some extreme criticisms of rock music, they - like Hill - are too willing to assume that expressions of lyrics are necessarily personal expressions of the composer/performers.

The question is compounded when we deal with gospel music lyrics.

Contemporary Christian Music

Baker's 1985 definitive history, Contemporary Christian music: Where it came from, what it is, where it's going, is an updating of the author's 1979 work titled Why should the devil have all the good music, named after Larry Norman's most enduring work. Both works benefit from Baker's experience as creator and announcer of various local and syndicated Christian rock radio programs and the author's first-person involvement with major artists dating back to the era of "Jesus music" described in Chapter I of

this research. Baker produced A Joyful Noise, a nationally syndicated contemporary Christian music program, from 1970 to 1981 has authored over 400 articles, primarily for music trade publications, including Billboard and Cash Box. The more recent work benefits from Baker's opportunity to reflect on the growth of the music from street ministry to major industry.

Peters, Peters and Merrill (1986) have subtitle What about Christian rock? "facts, opinions, insights and guidelines for discussion on a very controversial issue." Fully one-third of the work rehashes their earlier work in dealing with secular rock artists and lyrics. The authors repeat - with updated information - their alphabetical listing of major secular performers. The listing includes thumbnail sketches of artist origins and discography. But, as with Hill, the descriptions frequently lack documentation or appear to come from secondary sources such as press releases and media reports (second-hand) of artist comments.

The work is highly favorable toward the concept of Christian rock, but follows much the same method of alphabetical thumbnail sketches gathered from secondary sources rather than from personal interviews.

The authors are most skilled and most academic in their analysis of what they see as unfair attacks upon contemporary music, secular or religious. For example, they address critics of rock who cite Pythagoras' thesis that

music rhythm affects the "flesh," while melody and harmony reach the soul and spirit. Thus, reason the critics, rock music's overwhelming beat is music "of the flesh" and "worldly" (i.e., evil and base) in its nature. Peters, Peters and Merrill correctly point out that acceptance of this thesis requires acceptance of the complex Pythagorean metaphysical scheme involving such concepts as transmigration of souls, concepts clearly anathema to such critics.

They also point out that alleged "backmasking" (the backward subliminal recording of messages within popular songs) is technically possible and has been proven to exist. But, they assert, no scholarly research has validated any psychological effect of such a technique.

Finally, while purporting to analyze Christian rock in terms of basic aesthetic standards, the authors appear on occasion to judge lyrics (and artists) on grounds of the authors' personal taste.

Menconi's Critique

A rather provocative critique of contemporary Christian music is that of Menconi (1987). In a feature article in Contemporary Christian Music entitled "What's wrong with Christian music?" the author, director of parachurch media ministry, takes recent contemporary Christian music to task on several counts.

Menconi, a self-confessed long-time supporter of contemporary Christian music admits "I've always agreed with the axiom, 'If it's too loud, you're too old'." (p. 19) However, the author faults CCM in four areas.

"Cotton Candy" Lyrics. What is the purpose, asks Menconi, "of a song that basically says, 'I-am-His-and-He-is-mine-and-doesn't-it-make-me-feel-good'? Why sing songs that merely entertain (and tickle the ears) and don't call for a response from the listener? (p. 20)"

Commitment Lyrics. Menconi quotes Christian artist Ken Medema's lyric that "We need a few more we-are-His-and-He-is-Lord, He-calls-us-to-His-service work songs (p. 20)".

Repentance and Holiness Lyrics. Menconi takes a traditional evangelical approach in stating that

The shed blood of Jesus is the means of salvation. Jesus said that unless a person repents of his sin, he cannot enter into the Kingdom of God. These teachings are essential to the gospel, but they are rarely addressed in contemporary Christian music. (p. 20)

Spiritual Oversight. Menconi's fourth point is aimed at explaining, at least in part, the apparent lack of strong lyrical content.

There is a desperate need for Christian artists to be accountable to a local church, minister or governing body. If parachurch organizations such as Menconi Ministries need a governing board and if the pastor of your church needs a governing board, so do Christian musicians. . . . All Christians need the fellowship of a local church - especially those Christians with a public ministry. . . . The local church should be the primary source of input, support and accountability for you. (p. 20)

Church History and Doctrinal Analyses

Fundamentalism

Most scholarly treatments of fundamentalism and evangelicalism pay appropriate tribute to Sandeen's 1968 and 1976 works on the roots of fundamentalism. As mentioned in Chapter One, Marsden (1980) and Dobson, et al., fault Sandeen only for what they perceive as that writer's over-emphasis upon pre-millennialism as a moving force in the growth of fundamentalism. Sandeen is also faulted for giving the impression, accepted uncritically by Barr (1984) and Gritsch (1975), that The Fundamentals, a multi-volume series discussed in Chapter I, emphasized five "fundamentals" of the faith. Indeed, as already discussed, the authors of that series accepted all five doctrines. However, nowhere in their work can a discrete statement be found expressing them as such.

Marsden, a social historian, expands upon Sandeen and offers a highly detailed and extensively documented history of fundamentalism from its mid-nineteenth century roots in revivalism and pietism to the separatist movements of the 1930s. Writing in Wells, et al. (1975), Marsden discusses the subsequent growth of evangelicalism as a response to the exclusivism of latter-day fundamentalism. His earlier work is also noteworthy for careful explication of the origins

and early growth of the pietist-Nazarene and pentecostal movements.

Gaspar (1981) offers an analysis worthy of Marsden, but concentrating upon the post-1920s development of American fundamentalism. If there be a flaw, it is in accepting too readily Sandeen's assertion that the "five fundamentals" arose from The Fundamentals. (See above)

Dobson, Hindson and Falwell (1986) are three fundamentalists, two academics and one pastor/university president. While their work unapologetically defends modern-day fundamentalism, the work is scholarly in historical analysis and extremely thorough in documentation. The authors are clearly indebted to both Sandeen and Marsden. Additionally, all three have had personal acquaintance with major figures in the fundamentalist movement dating back several decades. As with Marsden, Dobson, et al. provide a balanced explication of pentecostalism and its latter-day derivative, the charismatic movement.

Selvidge (1984), Gritsch (1975) and Barr are critics of fundamentalism, each writing from a different theological perspective.

Gritsch, a Lutheran theologian, writes of both fundamentalists and evangelicals in an attempt to explain "born-againism" to a readership not familiar with conservative Christianity. Gritsch wisely separates his

critical responses to doctrinal issues in each chapter from narrative history and explication. The book also correctly identifies the origin of the "Five Fundamentals" as arising from the 1910 Prebyterian General Assembly.

Finally, Gritsch, while in disagreement with both fundamentalists and evangelicals, draws clear distinction not only between the two groups, but between various subgroups within each.

Barr, sometimes cited by Gritsch, is a far more outspoken critic of conservative Christianity, writing from a self-described Calvinist mainline position. Barr is especially critical of Biblical inerrancy and literal interpretation of scripture. Unlike Gritsch, Barr seems unwilling to recognize the fundamentalist/evangelical distinction, labeling adherents of both groups as fundamentalists.

Selvidge's recent work is a collection of articles, mostly by Catholic faculty and graduate students of the University of Dayton. In an introduction, Selvidge expresses the hope that the articles will clarify misunderstandings over the term "fundamentalist," noting that it is too often used too widely, as discussed already in this chapter. The majority of the articles, however, fall short of Selvidge's goal. Most are of a personal - even polemic - nature better suited to a denominational magazine than a university press publication.

Evangelicalism

Hunter's work, American evangelicalism: Conservative religion and the quandary of modernity, (1983) considers evangelicalism as comprising four major traditions:

(1) Baptist, (2) holiness-pentecostal, (3) Anabaptist, and (4) Reformational-confessional. Hunter offers this in contrast to Weber's typology (1) Calvinism, (2) pietism, (3) Anglo-American methodism, and (4) Baptist sects.

Hunter's typology is distinct from the fundamentalist-evangelical-pentecostal/charismatic continuum discussed so far, but the former is not really inconsistent with the latter. Hunter is delineating traditions, not simply doctrinal perspectives. Hustad used a similar typology in considering hymn styles growing out of the Reformation.

Baptist tradition emphasizes (1) personal volition as vital to the salvation process, (2) a faith that is consequently highly subjectivized, (3) a strong spirit of revivalism, and (4) a congregation - i.e., democratic - church structure.

Holiness/Pentecostal tradition emphasizes personal piety or holiness achieved through sanctification, an "inner working" of the Holy Spirit. Pentecostal/Charismatics, as discussed in Chapter I, develop this concept further as the "Baptism of the Holy Spirit," with most groups considering it to be a "second work" of grace following salvation.

The less subjectivist Anabaptist tradition places greater emphasis upon the church as a collective body rather than upon the individual rights and experiences of the believer. The tradition is also characterized by social activism coupled, however, with a strong belief in church-state separation.

The Reformational/Confessional tradition is purely Calvinist. ("Confessional" refers to the Westminster Confession, considered the basic common creedal statement of all Presbyterian bodies.) Churches in this tradition are oligarchical in structure. ("Presbyterian" is derived from the Greek for "elders," the ruling body of the church.)

Hunter proceeds to critique virtually all elements of the typology for what the author sees as the conservative Christian's inability to come to grips with modern, scientific thought.

Erickson (1968), a theologian and professed evangelical, writes incisively of the evolution of modern evangelical thought from the fundamentalist movement. Erickson's work is primarily of interest in distinguishing various threads within evangelicalism, including the "neo-orthodoxy" of Niebuhr.

Wells and Woodbridge's most enlightening compilation (1975) includes the previously mentioned work of Marsden on fundamentalism. Also noteworthy in the collection is Gerstner's "The theological boundaries of evangelical

faith." According to Gerstner, the term "evangelical" has passed through several stages of meaning. Early Counter-Reformation leaders such as Erasmus, Thomas More and Johannes Eck used the term in a derogatory fashion to describe the reformers. Gerstner notes with some irony that the National Council of Churches, an association of mainline denominations long under attack by conservative Christians, began in 1846 under the name, "Evangelical Alliance." This, the author speculates, was likely because evangelical was then considered a synonym for "protestant." (p. 28)

Marsden's contribution to Wells and Woodbridge, in addition to updating fundamentalist history, delineates four stages in evangelicalism development, each referred to in Chapter I of this paper.

(1) 1870s - World War I. Liberals and evangelicals co-existed within the major denominations, distinguished by the former's naturalistic view of God and scripture and the latter's acceptance of the supernatural. Some evangelicals moved in separatist directions, with the Nazarenes and the pentecostals evolving from the Methodist/pietist traditions. Those evangelicals remaining adopted a dispensational pre-millennial perspective that included the doctrine of the secret "rapture."

(2) 1919 - 1926. The rapid ascendancy and equally rapid decline of fundamentalism was characterized by the Scopes trial, William Jennings Bryan and reaction to Harry Emerson Fosdick and other proponents of the social gospel.

(3) 1926 - 1940s. The center of fundamentalist gravity moved south, "where revivalism and a long tradition of dissent from all forms of northern liberalism provided a congenial atmosphere . . . both within and without major southern denominations" (p. 127).

(4) 1940s - Present. The post-war era brought a sharpening of the distinction between a self-conscious new evangelicalism and separatist fundamentalism, offering a clear division between two major movements.

Tinder's contribution to Wells and Woodbridge elaborates upon this distinction:

Increasingly, those who prefer the fundamentalist label reciprocate [to evangelicals' resistance to being called fundamentalists] by disavowing the term evangelical. Today's fundamentalists regard evangelicals as fellow Christians who have lamentably compromised biblical standards of doctrine and practice and with whom they cannot engage in cooperative endeavors. (p. 294)

Perhaps fundamentalists see "lamentable" compromise in the evangelical use of contemporary (read: worldly) music styles to convey the gospel. If that is the case, we are dealing with an objection that goes beyond personal taste and into the realm of morality.

However, our concern here is not with musical style, but with lyric content. If meaningful distinctions are found, that will not contribute to resolution of questions of either musical taste or moral value of a particular musical style. It will only address the possibility that there is meaningful difference in lyric content between the two music styles studied, from which we may speculate that such a content difference could engender support or opposition to the music.

CHAPTER III

METHODOLOGY

The Methods and Uses of Content Analysis

What is Content Analysis?

Weber (1985) defines content analysis as a research methodology that utilizes a set of procedures to make valid inferences from text. These inferences are about the sender(s) of the message, the message itself, or the audience of the message. The rules of this inferential process may vary with the theoretical and substantive interests of the investigator. (p. 9)

Holsti (1969) cites Berelson (1952) as stressing that content analysis is a research technique for the "objective, systematic and quantitative description of the manifest content of communication" (p. 3).

Krippendorff (1980) is quite terse in defining content analysis as "a research technique for making replicable and valid inferences from data to their context" (p. 21).

Objective, systematic, quantitative, replicable, valid, and manifest appear to be necessary adjectives applied to content analysis.

For Holsti, objectivity "stipulates that each step in the research process must be carried out on the basis of explicitly formulated rules and procedures" (p. 3).

The process is systematic in that "inclusion and exclusion of categories is done according to consistently applied rules" (p. 4).

The question of quantitative versus qualitative is less clear, but Holsti appears to conclude that while qualitative judgment may indeed play a role in developing categories (determining the meaning of "liberal" or determining which terms are opposite in meaning, for example), the ultimate coding scheme must be quantitative. Without enumeration, statistical analysis of significance is not possible.

The issue of manifest versus latent content is similar. Coding, Holsti argues, must deal only with latent content, that is, what the coder finds in the text, not what he or she "reads between the lines." Latent content, meaning hidden in the symbols found, is not for the coding stage of research, but for the inferential stage that draws conclusions from the results found through coding.

Finally, replicability requires such objectivity, and the quantification of manifest textual data.

The Uses of Content Analysis

Holsti describes three purposes for content analysis studies: (1) to describe the characteristics of content; (2) to make inferences about the causes of content; and (3)

to make inferences about the effect of content. (p.43)

Studies in the first category may be characterized in three ways:

What?

- * To describe trends in communications content.
- * To relate known characteristics of sources to the messages they produce.
- * To audit communication content against standards.

How?

- * To analyze techniques of persuasion.
- * To analyze style.

To Whom?

- * To relate known attributes of the audience to messages produced for them.
- * To describe patterns of communication. (p. 43)

The study proposed here falls in the What? category, most especially in the third group of that category. If we were to study samples over a period of time, our study would be similar to a 1942 study by Hamilton described by Holsti as examining whether Protestant sermons after 1929 shifted from an optimistic "social gospel" to a theology of "social pessimism." (p. 46)

If it were feasible to ascertain the doctrinal concerns and orientation of each composer of the songs to be analyzed, we could seek to relate the lyric content to the theological mindset of the writer. A concern for the church background of the writer is important to Hills (1985), who gives considerable attention to whether a certain songwriter is Baptist or Roman Catholic or some other denomination. While this may be of interest in considering motive, the issue is not of concern for our study.

Holsti cites Gerbner (1964) as suggesting that all analysis of the mass media must proceed with a sensitivity to the ideological framework of the media, implying that attention must be given to the mindset of the source. We would argue, however, that the study proposed here seeks to determine if indeed differences exist. If that is concluded, then further study may investigate correlations between these differences and the authors of both styles of songs.

Dovring (1954, cited in Holsti) discovered an example of the third What? category in eighteenth century Sweden. A collection of ninety hymns, Songs of Zion, was opposed by the Lutheran state church.

Content analyses, based on the frequency with which certain themes related to Christ appeared, led opponents of the hymns to conclude that they threatened the doctrines of the established church. Content analysis was also used by the other side . . . to show that many words which were condemned when they appeared the Songs of Zion were praised when they appeared in other hymnals. (p. 53)

A problem with such studies, Holsti contends, is the frequent use of a priori standards. This may occur in a study purporting to examine "adequacy of local news coverage." Whose standards determine "adequacy?" We will examine the question of standards in discussing the development of categories. We now must consider other requirements of content analysis: sampling, reliability and validity.

Requirements of Content Analysis

Content analysis involves the coding of data from a text into discrete categories. But development of categories and proper methods of coding are only useful if attention is first given to three other concerns: (1) sampling, (2) reliability and (3) validity.

Sampling

In any quantitative research, a proper sample is one so chosen that, upon completion of the analysis or treatment, it is possible to generalize these results to the population from which they were obtained with a significant degree of confidence, usually indicated by a statistic. Various methods to assure randomness are applied, the choice usually dependent upon (a) the population to be studied, and (often, unfortunately) (b) contingencies such as time, money and research staffing.

Unlike many communications studies, content analysis uses samples from a human population only indirectly, as in the correlation studies referred to above. This presents unique problems. For a study of voter responses to political advertising, the population is registered voters and the size of that universe can be readily ascertained. A content analysis of American newspaper editorials during the

Spanish-American War or of government cablegrams during World War II presents the problem of estimating just how large the universe or population was, not to mention the problems of obtaining any samples, much less random samples.

Even with obtainable samples, there is the question of sample size. Holsti reminds us that sampling error is inversely proportional to the square root of the sample size. Thus, to reduce sample error by half, one must increase the sample by a factor of four. (p. 133).

Reliability and Validity

The terms reliability and validity are used with various shades of meaning in quantitative research. But of all of the meanings and uses, it could be said: validity involves the degree to which one can observe what one thinks one is observing and reliability involves the extent to which one can observe anything at all.

In content analysis, both reliability and validity have special shades of meaning.

Reliability

Weber states that three types of reliability are pertinent to content analysis: (1) stability, (2) reproducibility and (3) accuracy. What Weber calls stability may also be referred to as intra-coder reliability, involving

the extent to which results of coding are invariant over time. It is determined by the obtaining of consistent results each time by the same coder.

Reproducibility is often called inter-coder reliability and refers to the obtaining of consistent results from the same data by more than one coder.

Krippendorff calls stability the weakest form of reliability and accuracy the strongest. (p. 131) Weber and Krippendorff define accuracy as referring to the extent to which the classification of text corresponds to a standard or norm. As Weber notes, standard codings are rarely published and thus rarely used. This leaves inter-coder reliability as the strongest form generally available.

Inter-coder reliability may be statistically determined by Scott's pi, expressed as follows.

$$\frac{(\text{Pct. observed agreement} - \text{Pct. expected agreement})}{1 - \text{Pct. expected agreement}}$$

As Craig (1981) acknowledges, Scott's pi is recommended to determine the amount of agreement that would occur just by chance.

Scott's formula, however, is designed to correct for chance agreement when the number of categories is small (N equal to or less than ten) and requires knowledge of the proportion of answers in each category prior to use. Craig suggests that, for large numbers of categories, as in the pretest codeform (N=380, i.e., 38 categories times ten

items in sample), Cohen's kappa is a useful substitute for Scott. Instead of a percentage of expected agreement, Cohen substitutes results from a contingency table. Since the probability of chance agreement for 380 items approaches zero, we end up with an identical result to Holsti's r, stated as follows,

$$r = \frac{2M}{N1 + N2}$$

where M represents the number of agreements between the two coders and N1 and N2 represent the number of decisions made by each coder.

Thus, if each coder had fifty decisions to make and the two coders agreed on forty decisions, r would equal .8, representing eighty percent intercoder agreement.

As a result of the number of categories to be coded in this study, Holsti's r was chosen to measure intercoder reliability.

Validity

In discussing validity vis-a-vis content analysis, Krippendorff applies Campbell and Stanley's distinction between internal and external validity as follows:

Internal validity is merely another term for reliability . . . [however] here we are concerned only with external validity or validity proper. External validity assesses the degree to which variations inside the process of analysis correspond to variations outside that process and whether findings

represent the real phenomena in the context of data as claimed. The requirement that content analysis procedures be context sensitive is a demand for external validity. (p. 156)

Weber makes a somewhat different distinction regarding validity in content analysis:

[It is] between the validity of a classification scheme or variable derived from it, and the validity of the interpretation relating content variables to their causes or consequences. To assert that a category or variable . . . is valid is to assert that there is a correspondence between the category and the abstract concept that it represents. To assert that a research result based on content analysis is valid is to assert that the finding does not depend upon, or is generalizable beyond the specific data, methods or measurements of a particular study. (p. 18)

Weber discusses five types of validity pertinent to the developing categories for analysis: (1) face, (2) construct, (3) hypothesis, (4) predictive and (5) semantic.

Face validity, the weakest, lies simply with the investigator's correspondence of a concept and his or her definition of the category that measures it. The other four involve comparison with some external criterion.

A measure has construct validity, writes Weber, to the extent it correlates with some other measure of the same construct. Weber cites studies showing correlation between Holsti's content analysis dictionary measures and Osgood's semantic differential measures.

Hypothesis validity involves a correspondence between variable relationships and theory. This might be called, "pragmatic" validity. For example, if the accepted view of political science theorists (not resulting from content

analysis) stated that public approval ratings of presidents rise during times when the country is under attack from foreign sources, then a content analysis of letters to the editor - both published and unpublished reflecting such a rise in approval during those times would be said to have hypothesis validity. It "behaves" as it should.

Predictive validity is also pragmatic in the sense that it relies on things, in this case events or actions of individuals, "behaving" as they should.

Of considerable concern to this study is semantic validity. This occurs when persons familiar with the language and texts under analysis agree that words or terms (or other units) placed in the same category do indeed have the same or similar meanings or connotations.

In our study, mentions of the "Baptism in the Holy Spirit" will be grouped together in a category of the Pentecostal/Charismatic perspective. Those familiar with this doctrinal perspective would generally agree that such terms as "spirit-filled" and "fire-baptized" would belong in this category. Likewise a category of "Hope of Heavenly Reward" would, most would agree, contain such phrases as "someday I'll walk those streets of gold" and "when the roll is called up yonder, I'll be there." Obviously, though, the developer of the categories would have to have a significant understanding of such themes and their application.

Coding Procedures

Weber lists eight basic steps for coding content:

- (1) define the recording units;
- (2) define the categories;
- (3) test on sample text;
- (4) assess reliability;
- (5) revise coding rules (based on reliability tests);
- (6) test new rules on sample text;
- (7) code all text;
- (8) assess reliability. (pp. 22-24)

Recording units may be individual words, word senses, sentences, themes, paragraphs or the whole text. It is possible, in studies such as Singletary (1984) to analyze more than one recording unit. The sample song lyrics may be analyze for themes, but each song may also be categorized according to mood. In Singletary, various themes were found in country, rock and soul songs, and each individual song was evaluated by the coder for overall mood as well as complexity of lyric.

Categories should be flexible, but generally as narrow as possible. A category labeled "First Person Singular Male Pronouns" might conceivably be useful, but is quite limiting. A category labeled "Economic Matters" would likely be far too broad to be meaningful and would be hard to clearly define.

Holsti sets five requirements for content analysis categories:

[they should] reflect the purposes of the research, be exhaustive, be mutually exclusive, independent, and be derived from a single classification principle. (p. 95)

Methodology

Sampling

Both country gospel and contemporary Christian music, like their secular counterparts, are the subject of sales and popularity charts published in trade magazines.

Singing News, founded April 10, 1969, utilizes monthly airplay reports from eighty-four stations in determining its "Official Traditional Chart," a list of the forty most played singles.

Contemporary Christian Music (CCM), has published a series of monthly radio airplay charts since its founding in November, 1979. Late in 1986, it began publishing a twenty-five-times-yearly publication called Music Line. CCM is now targeted to a general audience interested in contemporary Christian music, while Music Line is targeted to the record, radio and retail industry. CCM now reprints five of Music Line's charts each month. Four are singles charts, listing the top ten airplay songs for (a) rock, (b) adult contemporary, (c) contemporary, and (d) inspirational. The major chart lists the top fifty Christian albums and includes all four categories.

The two samples (ccm and southern gospel) were chosen by examining twelve 1986 issues of each magazine. (CCM combined its July and August issues, so the January 1987

issue was added to give twelve consecutive issues. It was suggested that while doing this resulted in an equal number of issues for each sample, the double issue was likely to reflect airplay over a greater period of time than monthly issues. Since the double issue came in mid-summer, however, a time when new song releases are fewer than the rest of the year, the two samples should still likely maintain parity.

Fifty-three different songs appeared in the "rock" top ten chart over the twelve issues of CCM. Only thirty-one different songs appeared in the top ten positions of the traditional chart of Singing News during 1986. Rather than double the sample frame for southern gospel by examining the top twenty listings of each issue, this writer decided to cut the CCM list in half through a randomization process by first, alphabetizing the list by publisher, and then selecting every other song, beginning with the first song listed. This resulted in a sample consisting of twenty-seven Christian rock songs and thirty-one southern gospel songs. Table 3:1 lists the Christian rock sample in order of chart appearance in CCM and Table 3:2 similarly lists the southern gospel sample from Singing News.

While no statistical advantage was gained by reducing the CCM sample, it was believed that two relatively equal samples would facilitate coding by providing balance in the number of songs from each category for the benefit of the coder.

Table 3:1. CCM Sample Songs in Order of Chart Appearance in
Contemporary Christian Music, 1986.

Song Title	Ja	Fb	Mr	Ap	My	Jn	JA	Sp	Oc	Nv	Dc	Ja
Love comes down	1	1	2	9	8	10						
Soldiers under command	4	4	10									
Wise up	6	7										
People in a box	9											
Don't say suicide		6	4	8								
Yield to the Spirit		8										
Gift of grace		10										
Competition			3	1	2	3						
Not gonna bow			5	3	6	9						
Why should devil, etc.			7	4	1	1	4					
Trains up in the sky			9	5	4		8					
Reach out				7	5	2	5					
I still believe					7	6	2					
Testify							1	4				
The party's over							9					
Goin' thru the motions								1	1	2	3	
Sand in the hand								2	4	8		
Over the edge								6	10			
Back to the street									5	6	2	5
Hold on to the fire									9	5	5	
Life of crime											4	3
Rise up											10	
Wear your colors												1
Every moment												2
Fear only you												6
Threshing floor												7
Read the book												9

Table 3:2 Sample Songs in Order of Chart Appearance in Singing News, 1986.

Song Title	Ja	Fb	Mr	Ap	My	Jn	Jl	Ag	Sp	Oc	Nv	Dc
Gone at last	1	2	3	4	10							
When He was on the cross	2	4	2	3	8							
Angels step back	3	1	1	1	1	2	5	8	10			
A different way	4	6	7	8								
Somebody touched me	5	8	10									
Little David	6	5	6	7								
Victory side	7	7	5	5	4	8						
Who can do anything	8	3	4	2	3	3	7					
Bring me out of desert	9											
Called out	10	10	9									
Called out		9	8	9	9							
Sweeter as days go by				6	2	1	1	1	1	4	5	
Ride on a cloud				10								
The bride coming in					5	4	6	3	5	6		
It's enough					6	7	4	6	7			
We shall overcome					7	5	2	5	6	7		
Who but God						6	3	2	2	2	3	6
I'm so excited						9	10					
Heaven						10						
Let me tell you His name							8	4	4	3	2	3
Place hungry are fed							9	10	9			
Then we'll be glad								7				
Can He, could He, would He								9	3	1	1	3
I feel His promise									8	5	6	
I can smile										8	9	8
Today we call it heaven										9	10	
You did it again										10	8	5
Stand up											4	1
Fourth man walking											7	4
Don't give up on child												7
Just in case of rapture												9
He'll calm your storms												10

Further, since the reduction was accomplished through random selection, it was not believed that such a reduction would have an impact on the outcome of the study.

(The significant difference in number of top ten songs in each category does indicate that CCM listeners appear to tire more quickly of their "favorite" songs than do southern gospel listeners.)

Coding and Categories

Concepts for the Coding Form

To obtain data by which to test the hypotheses, the coding form was designed to (1) evaluate the two groups of songs for comparison with the Singletary (1983) study and (2) determine of the occurrence of themes identified with either the fundamentalist/Calvinist perspective or the evangelical/Pentecostal/charismatic Arminian perspective.

Table 3:3 compares themes from four theological statements: (a) the five points of Calvinism, (b) the five points of fundamentalism, and the doctrinal statements of (c) the National Association of Evangelicals and (d) the Assemblies of God denomination.

Additionally, certain themes considered universal in orthodox conservative Christianity were listed in order to see if the two music forms differed in the amount of stress they placed on basic doctrines common to the different

Table 3:3 Comparison of items contained in Calvinist Five Points (CLV), Fundamentalist Five Points (FND), and Doctrinal Statements of National Association of Evangelicals (NAE) and Assemblies of God (AG).

Doctrine	CLV	FND	NAE	AG
Total depravity of man	x			
Unconditional predestination	x			
Limited atonement	x			
Irresistable grace	x			
Perseverance of the saints	x			
Bible inspired and without error		x	x	x
Jesus born a virgin		x	x	x
Substitutionary atonement of Christ		x	x	x
Healing is provided through atonement				x
Resurrection of the body		x	x	x
Miracles of Jesus were real and true		x		
Trinity - one god in three person			x	x
Jesus lived a sinless life			x	x
Jesus was bodily resurrected			x	x
Jesus rules at right hand of Father			x	x
Jesus will return and rule			x	x
Repentance and faith in blood essential				x
Regeneration by Holy Spirit essential			x	x
Holy Spirit Baptism for all believers				x
Holy Spirit indwells and sanctifies				x
Rapture of the saints				x
Both saved and lost to be resurrected			x	x
Spiritual unity of all believers				x

perspectives. That is, certain universal concepts were considered likely to appear in both forms of music, but likely with different frequencies of occurrence, the reasons for which could be explored in subsequent research.

The coding form consists of two parts. In part one, the form uses three of the four categories of the Singletary (1983) study, each measuring aspect of structural style and comprehension. (For obvious reasons, we did not choose to test for presence of sexual themes!)

The Mechanical/Stylistic category asks the coder to acknowledge the presence or absence of a storyline, lyrical sophistication, use of semantic devices (similes, metaphors, wordplay) and redundancy (presence of high repetitions of words or phrases throughout the lyric).

The Understanding category differs somewhat from the model in the Singletary study, which used a "one-to-ten" ranking for complexity of ideas and subtlety. A pre-test of the first codeform found extremely low intercoder reliability using this method (see below) and it was decided to use three "collapsed" groupings for tabulating. The coder still ranked each item from one to ten, but for tabulating purposes, rankings of one to three, four to seven, and eight to ten were grouped together. For example, complexity was listed as (a) simple (1-3), (b) neutral (4-7), and complex (8-10). Subtlety was listed as (a) direct (1-3), (b) neutral (4-7) and (c) subtle (8-10).

The Social/Cultural category was listed similarly, with mood ranked as (a) pessimistic (1-3), (b) neutral (4-7) and (c) optimistic (8-10). Contentedness was listed as (a) discontented (1-3), (b) neutral (4-7) and (c) contented (8-10).

The second part of the form asks the coder to indicate the presence or absence (a dichotomous measure) of various doctrinal themes.

Themes were listed under each of six sub-categories. (The final codeform, Version 6.0.2 is included in the Appendix.)

A. Sin and redemption. This sub-category contained themes dealing with what is commonly referred to as the "plan of salvation," that is, the individual person's sinfulness, need for repentance, God's offer of redemption through Christ's substitutionary atonement on the cross and subsequent resurrection to life. To test for the Calvinist that one pre-destined by God cannot lose salvation, the theme of "eternal security" was also included, as it was in varying terms in some other sections.

B. The Bible. Measured in this category were references to the Bible either by name or indirect allusion or by euphemism, declarations of the Bible's truth (innerancy), its prophetic nature, its use as a weapon (the "two-edged sword" of Ephesians 6:17), its life-changing power and its lack of acceptance by sceptics.

C. Jesus. Measures were taken here for references to Christ's deity, virgin birth, authority, miracles and future appearance and role as judge of all mankind. In addition, the themes of crucifixion and resurrection were counted, but unlike Part A, references to these events had to specifically mention Jesus. The measure of "love for all mankind" was a test of the Calvinist theme of limited atonement. (Although some Calvinists might object that while Christ loved all, He did not die for all.)

D. Holy Spirit. Measures here were of both direct mentions of the events of Pentecost in Acts 2, as well as to items such as indwelling and sanctification spoken of in the various doctrinal statements.

E. Eschatology. Measures here were of future events, primarily from the Book of Revelation, but also to the "rapture," or calling up of the church, which millennialists believe is described in First Thessalonians 4:16,17 as an event to occur prior to a seven-year period of Tribulation prior to Christ's return to rule for the Millenium, a thousand-year period of peace prior to the final judgment.

For the Lord Himself will descend from heaven with a shout, with the voice of an archangel, and with the trumpet of God. And the dead in Christ will rise first. Then we are alive and remain will be caught up together with them in the clouds to meet the Lord in the air. And thus we shall always be with the Lord.
(New King James Version)

F. The role and attitude of the believer. This subcategory includes themes in four groups, attitude toward

(a) the world, (b) the future, (c) the believer's current condition; and (d) the believer's conception of his or her current role as a follower of Christ.

Apparent Category Overlap

Certain categories seem to appear more than once in the codeform, such as "rapture" and "Christ's return." The reason is contextual. For example, "rapture" is listed in the eschatology subgroup and the role and attitude of the believer subgroup. In the first instance, however, it refers to reference in the song lyric to the rapture of the church as an event. The second instance indicates the lyric's expression of hope and desire for the event. A similar situation occurs with the duplicate presence, in two different subgroups, of the category, "Christ's return."

Coders need to be alerted to this situation as part of their training so as to obviate confusion in the interpretation of the data.

Coding Procedures

Coder instructions

Figure 3:1 lists instructions presented to each coder. Considered most important was that the coder was to mark a theme as present only if it were obvious. If the coder was in doubt, he or she was to indicate "N."

Figure 3:1. Coding Instructions

BASIC CODING INSTRUCTIONS

The coding form is in two parts.

(1) Part One asks for evaluations of the entire lyric, so read the entire lyric at least twice before proceeding, then make your evaluation on the lyric as a whole.

(a) Four items require rankings of one to ten. Indications are given of the extremes represented by "one" and by "ten." Remember to consider the lyric in its entirety, since portions of a lyric may vary in mood or contentedness.

(b) The "yes/no" choices may cause some doubt, but please make a clear choice. When in doubt (is there a storyline, for example), indicate no if you are unsure.

(2) Part Two consists of several yes/no items. Again, be sure before saying "yes." (Indicate Y or N). Since themes may only occur once in a song, you should continually refer to the lyric as you go along.

(a) Under each theme listed are one or more examples of phrases that have been found to be used to express these themes. This is not an inclusive list.

(b) However, do not linger long enough to be tempted to "read into" the lyric themes that are not apparent. Remember, when these songs are performed, the hearer does not have the luxury (usually) of replaying the song to catch a missed theme. If you doubt the theme is expressed, just say "no."

(3) Work continuously, going from lyric to lyric, being sure to indicate Title, Category of lyric, and your name or initials. There is no set time limit, but work at an even pace.

Pre-testing

Sample. From the thirty-one southern gospel (SG) lyrics and the twenty-seven Christian rock (CCM) lyrics, five songs were selected by random drawing from each group. Copies were made for each of the two coders.

Reliability. As stated earlier in this chapter, Holsti's $\underline{r}$ was chosen to determine intercoder reliability in coding of the dichotomous measures. The formula, once again, is

$$r = \frac{2M}{N1 + N2}$$

where M represents the number of agreements and N1 and N2 represent the number of coding decisions made by each of the two coders. For this first pretest, with thirty-eight coding decisions to be made for each of ten songs, N1 and N2 each equalled 380, with M (agreements) listed with the results in Table 3:4.

Table 3:4. Pre-test inter-coder reliability, measured using Holsti's $\underline{r}$.

Category	Agreements	$\underline{r}$
CCM	151	.795
SG	155	.816
Total	306	.805

According to Craig, a result of .21 to .40 is "fair," while a result of .41 to .60 is moderate and a measure such as was obtained in the pre-test would be quite acceptable. This writer respectively disagrees and found an r of .805 unacceptable.

Reliability - Continuous Measures. Spearman's ρ was applied to the four continuous measure categories, with the results shown in Table 3.5.

Table 3.5. Pre-test inter-coder reliability measure using Spearman's ρ to test for correlation between two coders.

Measure	CCM-SG Combined		CCM	SG
	Rho	z	Rho	Rho
Complexity	.03	.084	.2	- .1
Subtlety	.32	.96	.9	.4
Mood	- .24	- .687	- .1	- .2
Contentment	.58	1.99 (a)	- .1	.9
COMBINED	.48	2.978 (a)		

(a) z significant at $\alpha = .05$

Further, a t-test on the combined results indicated a significant difference in the two coders' results ($t = 4.38$, $df = 78$, $p = 4.407E-05$).

Discussion with coders indicated that (a) greater clarification was needed on a number of the themes and that

(b) the grouping was not cohesive. (The original codeform did not contain sub-categories, but sought to group related themes together.) Further, as mentioned earlier, disagreements in the continuous measures were often slight.

The Second Pre-Test

The codeform was revised in several ways. A number a themes were added to exhaustively reflect the four doctrinal statements in Figure 3:1. These themes were then grouped as already discussed. Unlike the final version used for the entire sample, the continuous measures were not yet "collapsed."

Results. As with the first pre-test, Holsti's r was applied, with results shown in Table 3:6. The number of dichotomous items was increased this time to sixty. Thus N1 and N2 in Holsti's formula each increased to 600.

Table 3:6. Second Pre-Test Inter-coder Reliability Using Holsti's r.

Category	Agreements	<u>r</u>
CCM	272	.9066
SG	256	.8533
Total	528	.88

There was continued difficulty with correlation between coders with the four continuous variables, as shown in Table 3:7.

Table 3.7. Pre-test inter-coder reliability measure using Spearman's rho to test for correlation between two coders.

Measure	CCM-SG Combined		CCM	SG
	Rho	z	Rho	Rho
Complexity	.31	.91	- .6	.9
Subtlety	.21	.61	- .6	.7
Mood	.66	2.49 (a)	.8	.2
Contentment	.72	2.94 (a)	.8	.2
COMBINED	.39	2.48 (a)		

(a) z significant at alpha = .05

While there was improvement in some categories, results were mixed.

Resolution of differences. Given the vast improvement in reliability of coding of dichotomous variables, attention was directed to the continuous variables. Discussion with coders and analysis of the raw data revealed that, with a "one-to-ten" scale, the differences found were real but often very slight. Many of the differences between coders

were of one or two points. Thus, as already mentioned, it was decided to (a) retain the "one-to-ten" measure for coding but to (b) tabulate the data as coming from one of three groups.

Final coding

Final Codeform. Codeform 3.0.2 (contained four continuous measures (complexity, subtlety, mood and contentment) and sixty-three dichotomous measures grouped under subcategories.

Procedure. Each coder was given a set of lyrics for each sample (CCM and SG), (b) a set of codeforms for each sample and (c) the coder instruction form. The lyric sheets and codeforms for each sample were color coded. Each coder worked on one complete sample before turning to the next sample. Average coding time per song lyric was eight to ten minutes.

Final reliability tests and resolution of differences

When the coding was complete, Holsti's reliability measure, r , was applied to the sixty-three dichotomous measures as had been done in the pre-test.

For the final coding, each coder had fifty-eight songs to examine for sixty-three "yes/no" measures. Thus N1 and N2 in Holsti's formula (see above) each equalled 3,654.

The results appear below in Table 3:8.

Table 3:8. Inter-coder Reliability of Final Coding
Using Holsti's r. (Dichotomous Variables)

Category	Agreements	<u>r</u>
CCM	1648	.9734
SG	1901	.9688
Total	3549	.9712

In the pre-tests, the other four items were continuous in measure and thus Spearman's rho was applied. While the coders continued to apply "one-to-ten" measures to each item, the answers were sorted into one of only three groups, such as pessimistic, neutral, optimistic. Thus Holsti's measure of agreement was applied to these four also with the results below in Table 3:9. In this instance, N1 and N2 in Holsti's formula each equalled 108 for CCM sample and 124 for the southern gospel (SG) sample for a total of 232 for the combined sample.

Discussion with coders found that apparent disagreement over the four variables in Table 3:9 were mostly a matter of ratings just one or two numbers apart. For example, one coder would rate lyric complexity as "7," thus listing it as "neutral," while another listed it as "8," causing it to be tabulated as "complex." The discussion managed to resolve the differences to everyone's satisfaction.

Table 3.9. Inter-coder Reliability of Final Coding using Holsti's $\bar{r}$. (Continuous variables)

Measure	CCM Agreements	r	SG Agreements	r	Combined Agreements	r
Complexity	27	1.0	23	.74	50	.86
Subtlety	27	1.0	24	.77	51	.88
Mood	26	.96	28	.90	54	.98
Contentment	26	.96	31	1.00	57	.98
COMBINED	106	.98	106	.86	212	.91

Differences in the dichotomous variables, the discussion found, primarily arose from mis-understanding of two concepts, "rapture" and "eternal security." These differences were also resolved by mutual agreement. A minor problem arose, on two occasions with each coder, involving themes listed more than once. The theme would be present, and would be valid for both listings, but the coder failed to check it off a second time.

CHAPTER IV

RESULTS

The codeform used for the study contained sixty-seven items, sixty-three of which required "Y" or "N" responses, four of which required "one-to-ten" measures. The latter four plus five of the dichotomous response items were designed for comparison with results of the Singletary (1983) study. The remaining fifty-eight items represented religious themes for use in determining if Christian rock and southern gospel differ in terms of doctrinal perspective.

The Singletary Study

Singletary's study compared rock, country and soul music with respect to four mechanical/stylistic, three understanding, and three social/cultural characteristics, as well as presence of sexual themes. Varying scales were used for each category, but all scales were continuous, usually of the "one-to-ten" nature.

This study chose to compare contemporary Christian music (CCM), specifically the "rock" element, with southern gospel (SG) music on all but the latter item, presence of sexual theme. Additionally, one of Singletary's

"understanding" items was not measured, namely "clarity of intent."

Of the nine items compared with that earlier study, four were measured using continuous scales, but tabulated as discrete variables. The remaining five items were coded with "Y" or "N" responses.

For the four continuous variables, a chi-square test was applied to determine difference in frequency of responses.

For the dichotomous variables, a z-test was also applied to compare proportions (percentages) of "Y" answers for each item, using the model in Bruning and Kuntz (1977, p. 222). To compare frequency, Bruning and Kuntz recommend the Yates variation of the simple chi-square to adjust when several cells have a frequency is less than ten. (p. 232)

(As will be seen in later results, the more rigid Yates formula sometimes means a higher p and thus a the chi-square may not be significant at the same alpha level as the z obtained from the same data.)

Storyline

Hypothesis H1a: Southern gospel music lyrics will exhibit a significantly greater frequency of a cohesive storyline than will contemporary Christian music.

Singletary found country music lyrics significantly more likely to contain a cohesive storyline than rock

lyrics. The average, based on a "one-to-ten" scale, was 6.51 for country and 5.61 for rock.

Our results found 38.7 % of southern gospel and only 11.1 percent of contemporary Christian songs to contain a storyline. A chi-square of 4.38 was significant at $\alpha = .05$ and a z of 2.39 was significant at $\alpha = .025$

Thus we found support for Hypothesis H1a.

Lyrical sophistication

Hypothesis H1b: Contemporary Christian music lyrics will exhibit a significantly greater degree of lyrical sophistication - use of similes, metaphors and other such literary devices - than will southern gospel music lyrics.

The earlier study found rock music to be more likely to use devices such as metaphors, similes and other symbolic language (rock = 5.33; country = 4.86).

However, this study found nine southern gospel and nine contemporary Christian songs coded as lyrically sophisticated, with an insignificant chi-square of zero and a z of .35.

Thus we may reject Hypothesis H1b.

Semantic devices

Hypothesis H1c: Contemporary Christian music lyrics will exhibit a significantly greater frequency of use of semantic devices (e.g., puns, wordplay) than southern gospel music lyrics.

The Singletary results indicated a narrow, but significant, difference between rock and country in the use of such semantic devices as wordplay and puns (rock = 5.41; country = 5.16).

This study, however, found twenty-two songs in each group to contain such devices, resulting in a chi-square of .39 and a $\underline{z}$ of .93.

Thus we may reject Hypothesis H1c.

Redundancies

Hypothesis H1d: Contemporary Christian music lyrics will differ significantly from southern gospel lyrics in the frequency of redundancy (repetitive words and phrases.)

The Singletary study found soul music to lead in this category, but with rock narrowly significant over country in use of repetitive phrases (not counting obvious use in choruses). (Rock = 4.55; country = 4.16).

Only two southern gospel and no Christian contemporary songs were coded with redundant lyrics, with a chi-square of .01 and a $\underline{z}$ of .94. Lacking significant statistical support, we may reject Hypothesis H1d.

Continuous Variables

Tables 4:1, 4:2, 4:3 and 4:4 present two-by-three chi-square results for complexity, subtlety, mood and

Table 4:1. Qualitative Themes - Complexity of Lyrics

Style Sample	Simple	Neutral	Complex	TOTAL
CCM Songs	10 37.0%	13 48.1%	4 14.8%	27
SG Songs	10 32.3%	18 58.1%	3 9.7%	31
TOTAL	20	31	7	58
Chi square = .68 df = 2 p = .71296				

Table 4:2. Qualitative Themes - Subtlety of Lyrics

Style Sample	Direct	Neutral	Subtle	TOTAL
CCM Songs	9 33.3%	14 51.9%	4 14.8%	27
SG Songs	10 32.3%	18 58.1	3 9.7%	31
TOTAL	19	32	7	58
Chi square = .42 df = 2 p = .80992				

Table 4:3. Qualitative Themes - Mood

Style Sample	Pessimistic	Neutral	Optimistic	TOTAL
CCM Songs	6 22.2%	12 44.4%	9 33.3%	27
SG Songs	0 0.0%	15 48.4%	16 51.6%	31
TOTAL	6	27	25	58
Chi Square = 8.06 df = 2 p = .01781				

Table 4:4. Qualitative Themes - Contentedness

Style Sample	Discontented	Neutral	Contented	
CCM Songs	7 25.9%	16 59.3%	4 14.8%	27
SG Songs	1 3.2%	26 83.9%	4 12.9%	31
TOTAL	8	42	8	58
Chi Square = 3.62 df = 2 p = .03621				

contentedness respectively. In Chapter I, the following hypotheses will be offered regarding these characteristics.

Hypothesis H1e: Contemporary Christian music lyrics will exhibit a greater degree of lyric complexity (sentence structure) than southern gospel lyrics.

Hypothesis H1f: Contemporary Christian music lyrics will be significantly more subtle in meaning than southern gospel music lyrics.

Hypothesis H2a: The frequency of positive, optimistic references to overcoming the problems of everyday life will be significantly greater in contemporary Christian music than in southern gospel music.

Hypothesis H2b: The frequency of negative, pessimistic or passive references to overcoming the problems of everyday life will be significantly greater in southern gospel music than in contemporary Christian music.

Hypothesis H2c: Contemporary Christian music lyrics will exhibit a greater degree of contentedness with life than will southern gospel lyrics.

The Singletary results found significantly more complex structure in rock (rock = 4.69; country = 3.68), as well as greater subtlety of meaning (rock = 5.09; country = 4.29). No significant difference was found between rock and country regarding either mood (optimistic or pessimistic) or expression of contentedness with life.

Results of this study were just the opposite. As the tables indicate, complex sentence structure and subtlety were found not significantly different between contemporary Christian and southern gospel.

Southern gospel lyrics, however, were found to be greatly more optimistic than contemporary Christian and, further, six CCM songs were characterized as pessimistic,

while none of the southern gospel songs were. On the related issue of contentedness with life, a similar finding occurred. While only four songs of each group were coded "contented," seven CCM and only one SG song were coded as "discontented."

Thus, this study finds no support for Hypotheses H1e (complexity of lyrics) or H1f (presence of subtlety).

We must also reject Hypotheses H2a and H2b, not because we found no difference (as in the Singletary study), but because the difference was not as hypothesized. Based on the assumption that southern gospel would more likely reflect a more somber, fundamentalist perspective than CCM, it was theorized that it would reflect a more pessimistic outlook and a lesser degree of contentment with life. Just the opposite was found.

Social comment

Hypothesis H3: The frequency of mention of contemporary social issues (pre-marital sex, abortion, alcohol, drugs, suicide, nuclear war, among others) will be significantly greater in contemporary Christian music lyrics than in southern gospel music lyrics.

The final comparison with the Singletary study gives support to Hypothesis 3, that contemporary Christian music lyrics would contain significantly more frequent mention of social issues. This study found parallel results in gospel music to the earlier secular music study with a chi-square

of 5.15 (2 df, significant at $\alpha = .01$) and a z-test result of 2.57, also significant at $\alpha = .01$.

Thus, the study finds support for Hypothesis H3.

Doctrinal Themes

With respect to doctrinal issues, the following two hypotheses were offered in Chapter I.

Hypothesis 4a: The frequency of doctrinal distinctives identified with the evangelical-pentecostal-charismatic perspective will be significantly greater in contemporary Christian music than in southern gospel music.

Hypothesis 4b: The frequency of doctrinal distinctives identified with the fundamentalist perspective will be significantly greater in southern gospel music than in contemporary Christian music.

Overall Results

Table 4:5 contains complete results for all dichotomous ("Y" or "N") items, including five used for the Singletary comparison. As mentioned above, all items were subjected to a simple chi-square, Yates variation ($df = 1$), as well as z-test for proportion. These two tests were also applied to subtotal results in each sub-category.

As shown in Table 4:6, the chi-square test resulted in significant differences between CCM and SG in only thirteen instances. Four of these involved subtotals and one was for the grand total, leaving only eight individual themes found

Table 4:5. Coding Form Responses by Category - Including Number and Percentage of Songs Containing Theme in Each Category and Results of Simple Chi-Square (Column 7) for Significance of Difference in Frequencies and z-test for Significance of Differences in Proportion (Column 8).

1 #	2 Category	3 Songs	4 CCM %	5 Songs	6 SG %	7 X2(a)	8 z(b)
STRUCTURAL							
1	Storyline	3	11.1	12	38.7	4.38	2.39
2	Lyrical sophistication	9	33.3	9	29.0	.01	.35
3	Semantic devices	22	81.5	22	71.0	.39	.93
4	Redundancy	0	0.0	1	3.2	.01	.94
5	Social comment	9	33.3	2	6.5	5.15	2.57
Group Subtotal:		43		46		.07	.40
SIN/REDEMPTION							
6	Sinfulness	6	22.2	11	35.5	.67	1.32
7	Repentance	0	0.0	3	9.7	1.14	1.66
8	Redemption	2	7.4	6	19.4	.87	1.32
9	Crucifixion	3	11.1	3	9.7	.06	.74
10	Blood references	0	0.0	2	6.5	.39	1.35
11	Resurrection	1	3.7	2	6.5	.02	.48
12	Believer's rebirth	3	11.1	8	25.8	1.18	1.42
13	Eternal security	3	11.1	4	12.9	.04	.21
Group Subtotal:		18		39		5.19	2.42
THE BIBLE							
14	By name	1	3.7	0	0.0	.05	1.08
15	The Word	0	0.0	2	6.5	.39	1.35
16	Euphemism	2	7.4	5	16.1	.38	1.02
17	Truth of	4	14.8	2	6.5	.37	1.03
18	Prophetic	1	3.7	1	3.2	.39	1.04
19	Weapon	3	11.1	1	3.2	.44	1.18
20	Life-changing	1	3.7	3	9.7	.14	.89
21	Not accepted by sceptic	3	11.1	3	9.7	.06	.17
Group Subtotal:		15		17		.02	.02

Table 4:5 (Continued)

1	2	3	4	5	6	7	8
#	Category	Songs	CCM %	Songs	SG %	X2	Sig.
JESUS							
22	Deity	1	3.7	2	6.5	.02	.48
23	Virgin birth	0	0.0	0	0.0	---	---
24	Authority	8	29.6	21	67.7	6.90	2.89
25	Miracles	1	3.7	7	22.6	2.88	2.08
26	Crucifixion	3	11.1	6	19.4	.25	.87
27	Healing	1	3.7	3	9.7	.14	.89
28	Love for all mankind	6	22.2	14	45.2	2.42	1.84
29	Resurrection	1	3.7	1	3.2	.39	.10
30	Personal return	1	3.7	3	9.7	.14	.89
31	Future reign	0	0.0	1	3.2	.01	.94
32	Future judgment	0	0.0	1	3.2	.01	.94
Group Subtotal:		22		59		13.30	3.76
HOLY SPIRIT							
33	Pentecost references	1	3.7	1	3.2	.39	.10
34	General references	4	14.8	5	16.1	.05	.14
35	Personal indwelling of	3	11.1	3	9.7	.06	.17
36	Sanctification by	3	11.1	2	6.5	.03	.62
37	Spiritual gifts of	2	7.4	0	0.0	.67	1.54
38	Baptism of Holy Spirit	0	0.0	1	3.2	.01	.94
Group Subtotal:		13		12		.13	.57
ESCHATOLOGY							
39	Christ's return	2	7.4	4	12.9	.06	.69
40	Rapture	4	14.8	12	38.7	3.01	2.03
41	Book of Life	0	0.0	4	12.9	2.00	1.93
42	Result of judgment	0	0.0	3	9.7	1.13	1.66
43	All will be judged	2	7.4	2	6.5	.14	.14
44	Reward	0	0.0	8	25.8	6.06	2.84
45	Millenium	0	0.0	0	0.0	----	----
46	Defeat of evil	0	0.0	3	9.7	1.13	1.66
47	Other Rev. imagery	3	11.1	8	24.8	1.18	1.43
Group Subtotal:		11		44		16.25	4.19

Table 4:5 (Continued)

1	2	3	4	5	6	7	8
#	Category	Songs	CCM %	Songs	SG %	X2	Sig.
THE BELIEVER							
48	Place of sorrow	7	25.9	1	3.2	4.49	2.50
49	Place of joy	1	3.7	1	3.2	.39	.10
50	Hope - rapture	2	7.4	13	41.9	7.26	2.99
51	Hope - Christ's return	3	11.1	7	22.6	.65	1.16
52	Hope - material reward	0	0.0	8	25.8	6.06	2.84
53	End to suffering	1	3.7	9	29.0	4.83	2.55
54	Saved by grace	3	11.1	14	45.2	6.52	2.85
55	Chosen by God	3	11.1	5	16.1	.03	.55
56	Eternal security	1	3.7	5	16.1	1.25	1.55
57	Healing	0	0.0	6	19.4	3.90	2.42
58	Being sanctified	3	11.1	6	19.4	.25	.87
59	Holding on	11	40.7	13	41.9	.03	.09
60	Confronting evil	7	25.9	6	19.4	.08	.59
61	Evangelizing	5	18.5	4	12.9	.05	.59
62	Personal witness	4	14.8	3	9.7	.04	.59
63	Unity of all believers	3	11.1	3	9.7	.06	.17
Group Subtotal:		54		104		11.13	3.42
Total Mentions:		176		321		35.7	6.03

(a) - Chi-square for various alpha levels is

3.8 at .05
 5.0 at .025
 6.6 at .01
 7.9 at .005
 10.8 at .001

(b) - z for various alpha levels is

+1.96 at .05
 +2.24 at .025
 +2.58 at .01
 +2.81 at .005
 +3.38 at .001

Table contains absolute values of z.

Table 4:6 Significant Theme Differences Using Chi-square and z-test Measures.

Alpha	Chi Square (a)	z-test
.05	Chi Sq. = 3.8 48) Sorrow 53) End to suffering 57) Healing	z = 1.96 25) Miracles 40) Rapture
.025:	Chi Sq. = 5.0 Sin/Redemption Group Subtotal 44) Reward 52) Reward 54) Saved	z = 2.24 Sin/Redemption Group Subtotal 44) Reward 48) Sorrow 53) End to Suffering 57) Healing
.01	Chi Sq. = 6.6 24) Authority 50) Rapture	z = 2.575
.005:	Chi Sq. = 7.9	z = 2.81 24) Authority 50) Rapture 52) Reward 54) Saved
.001	Chi Sq. = 10.8 Jesus subtotal Eschatology subtotal Believer subtotal Grand totals	z = 3.38 Jesus subtotal Eschatology subtotal Believer subtotal Grand totals

(a) Chi-square test is Yates variation to adjust for expected cell frequencies less than 10. Standard test yields higher Chi-squares, thus differing probabilities.

significant. The somewhat less-stringent z-test found only fifteen instances of significance, including the subtotals and grand total, leaving only ten significant themes. (The themes of miracles (#25) and rapture (#40) narrowly missed significance under the Yates chi-square.)

Direction of differences

In only one instance, the world as a place of sorrow (# 48), was contemporary Christian music found to be dominant. Seven CCM songs contained this theme to only one SG lyric.

In the other nine instances, as well as the subtotals and grand total, southern gospel contained a significantly greater presence of these themes than contemporary Christian music.

Subtotals

In the case of four of the six sub-categories, southern gospel songs contained a significantly greater number of occurrences of themes than contemporary Christian music. Interestingly, in the two sub-categories where no significant difference was found (the Bible and Holy Spirit), there are no themes with significant differences.

Sin/redemption

This sub-category also contains no specific themes found to be significant, but the cumulative effect results in overall significance at $\alpha = .025$ under both the chi-square and the z-test.

For southern gospel lyrics, no category was found in fewer than two songs, but two themes, repentance and blood references, were entirely absent in the CCM sample, and resurrection (as part of the plan of salvation) was mentioned in only one such song.

Jesus

There were almost three times as many occurrences of themes in this category in southern gospel than in contemporary Christian songs. Only two of the eleven themes in the group were found to be significant, but the cumulative effect result in chi-square and z-test levels of significance at $\alpha = .001$!

Neither sample contained mentions of Christ's virgin birth, but the CCM sample included no references to future judgment or future rule of Christ and only one mention each for four other themes.

Eschatology

Also significant in both tests at $\alpha = .001$, this sub-category contained two significant themes, rapture or

gathering up of believers with Christ prior to the Tribulation, and the promise of heavenly reward for faithful believers.

Only four of the nine themes were mentioned in the CCM sample, two of them (Christ's return and the promise of universal judgment) only twice, the rapture four times, and other general references to Revelation imagery only three times.

The believer

Themes in the previous sub-categories could be said to attempt to measure what kind of message the song was trying to convey to the non-believer, such as how and why to accept Christ. Themes in this last sub-category sought to determine message content as to how the believer should think and act regarding his or her acceptance of the gospel message.

Six of the significant themes were found in this group, all but one more pre-dominant in southern gospel than in contemporary Christian songs. The sub-category itself was significant at $\alpha = .001$.

Grand total

Perhaps the most telling result, as will be discussed in Chapter V, is the significant difference in

total number of theme mentions. Twenty-seven CCM and thirty-one southern gospel songs were coded for evidence of fifty-eight themes, for a total of 3,364 possible occurrences.

The CCM songs yielded 176 instances for 11.2 % and the southern gospel sample yielded 321 instances for 17.9 %. This yielded a chi-square of 35.7 and a z-test result of 6.03, both significant at $\alpha = .001!$ Southern gospel songs had eighty-two percent more theme occurrences than contemporary Christian songs!

Predominant Themes

According to Hypotheses 4a and 4b, contemporary Christian lyrics should reflect an evangelical or Arminian doctrinal perspective and southern gospel lyrics should reflect more of a fundamentalist, Calvinist perspective.

Recall that the fifty-eight themes in the codeform were derived, in the main, from (a) the four doctrinal statements (Table 3:3) as well as (b) discussion of the two perspectives in Chapter I.

To determine the presence (or absence) of doctrinal focus requires attention not only to themes for which there was significant difference between CCM and southern gospel, but those themes which occurred with greatest frequency in each of the samples. Tables 4:7 through 4:11 show a striking contrast between the thematic concerns of the two

Table 4:7. Themes Found in at Least 20 % (More than Six) of Songs in the Southern Gospel Sample - and with Significantly Greater Frequency and Proportion than CCM Sample.

#	Theme	Songs	Pct.	Chi-Sq.	<u>z</u>
24	Authority of Jesus	21	67.7	6.90	2.89
54	Saved by grace	14	45.2	6.52	2.85
50	Hope of Rapture	13	41.9	7.26	2.99
40	Rapture (descriptive)	12	38.7	3.01	2.03
53	End to suffering	9	29.0	4.83	2.55
44	Reward (descriptive)	8	25.8	6.06	2.84
52	Hope of reward	8	25.8	6.06	2.84
25	Miracles of Jesus	7	22.6	2.88	2.08

Table 4:8. Themes Found in at Least 20% (More than Six) of Songs in the Southern Gospel Sample - but not with Significantly Greater Frequency and Proportion than CCM Sample.

#	Theme	Songs	Pct.	Chi-Sq.	<u>z</u>
28	Love for all sinners	14	45.2	2.42	1.84
59	Holding on	13	41.9	.03	.09
6	Mankind's sinfulness	11	35.5	.67	1.32
12	Believer's rebirth	8	25.8	1.18	1.42
47	Revelation imagery	8	25.8	1.18	1.42
51	Hope of Christ's return	7	22.6	.5	1.16

Table 4:9 Themes Found in at Least 20 % (More than Five) of Songs in the CCM Sample - and with Significantly Greater Frequency and Proportion than SG Sample.

#	Theme	Songs	Pct.	Chi-Sq.	<u>z</u>
48	World place of sorrow	7	25.9	6.90	2.89

Table 4:10 Themes Found in at Least 20% (More than Five) of Songs in the CCM Sample - and with Significantly Less Frequency and Proportion than SG Sample.

#	Theme	Songs	Pct.	Chi-Sq.	<u>z</u>
24	Authority of Jesus	8	29.6	6.90	2.89

Table 4:11 Themes Found in at Least 20% (More than Five) of Songs in the CCM Sample - but not with Significantly Different Frequency or Proportion than SG Sample.

59	Holding on	11	40.7	.03	.09
60	Confronting evil	7	25.9	.08	.59
6	Mankind's sinfulness	6	22.2	.67	1.32
28	Love for all mankind	6	22.2	2.42	1.84

music styles. Listed are all themes which appeared in at least twenty-percent of a sample. Fourteen different themes appear predominant in southern gospel, but only six in contemporary Christian music! And, as already noted, only the theme of "the world as a place of sorrow" appeared significantly more frequently in CCM, while eight appeared more frequently in southern gospel songs.

Deriving Doctrinal Themes

Based on Table 3:3 (p. 99) and earlier discussion, Table 4:12 suggests a categorization of themes by doctrinal perspective.

Nine of the ten themes found significant are more predominant in southern gospel music and five of these would be classified as fundamentalist, reflecting as they do the considerable interest of the fundamentalist in future events, primarily in the next life, as discussed in Chapter I. Only two significant themes fall in the evangelical category and, in both instances, they are more common in southern gospel than contemporary Christian music.

Of themes believed common to both perspectives, only four occur in more than twenty-percent of contemporary Christian songs, while seven occur with that frequency in the southern gospel song sample, two of them significantly more so than in CCM.

Table 4:12 Categorizations of Themes as Evangelical,
Fundamentalist or Common to Both Perspectives

Evangelical	Common	Fundamentalist
(Significant differences)		
25 Miracles	54 Saved by grace	40 Rapture (event)
57 Healing	24 Authority of Jesus	50 Hope of rapture
		44 Reward (descrip.)
		52 Hope of reward
		48 Sorrow (a)
		53 End of suffering
(Not significant differences)		
59 Holding on	28 Love for all	
60 Confronting	sinners	
evil	6 Mankind's	
	sinfulness	
	12 Believer's rebirth	
	47 Revelation imagery	
	51 Hope of Christ's	
	return	

(a) Only theme in which CCM sample was significantly greater than SG sample.

Doctrinal hypotheses

Hypothesis 4b may be supported conditionally. That is, southern gospel - by a margin of five significant themes to one - does more often reflect a fundamentalist/Calvinist perspective than does contemporary Christian music. However, seven themes common to both perspectives were found in over twenty-percent of the southern gospel sample.

Thus one may be safe in concluding that southern gospel music expresses an orthodox or conservative Christian doctrinal perspective with a significant slant toward fundamentalism.

But what of contemporary Christian music? Is it saying anything at all that reflects what was called until the early twentieth century, "evangelical Christianity?"

The evidence clearly does not support Hypothesis 4a. However, we cannot be comfortable with the understood null hypothesis, namely that CCM does not significantly differ in doctrinal perspective from southern gospel. Indeed, it differs in not appearing to have a doctrinal perspective at all! ✓

As will be discussed in Chapter V, however, such a finding does not negate the value of the study. Rather, it creates opportunities for further research to understand the reasons behind such a finding and the implications of such results.

Summary

Singletary Comparison

Ten factors which Singletary studied in comparing secular rock, country and soul lyrics were also studied in this comparison of rock and country oriented gospel music.

Our hypotheses (H1a through H3) held expectation of identical results to the Singletary study.

Hypothesis H1a, that southern - or country - gospel lyrics would more often contain a cohesive storyline than contemporary Christian music, was supported.

Hypothesis H3, which asserted that contemporary Christian music would contain significantly greater mention of social issues and social commented, ^{are} was also supported.

Both findings, regarding storyline and social comment, parallel the Singletary findings for secular rock and country music lyrics.

For the other eight factors, this study's findings disagreed with the Singletary secular music study.

Singletary found rock music lyrics to exceed country lyrics in terms of lyrical sophistication, use of semantic devices, redundancies, complexity of sentences, and subtlety of lyric.

This study found no difference between contemporary Christian and southern gospel lyrics for these five factors,

thus leading to rejection of Hypotheses H1b through H1f, each of which indicated that a particular factor would be more prevalent in one music style than in the other.

Doctrinal themes

A possible ten themes were found to be significant, only one of them (the world as a place of sorrow) appearing more frequently in contemporary Christian music.

Additionally, four of the six sub-categories were found significant, again with predominance on the side of southern gospel.

The majority of the significant themes appear to more reflect the fundamentalist/Calvinist perspective than the evangelical/ pentecostal/charismatic perspective. However, the notable presence of several themes common to both perspectives does not allow one to categorize southern gospel lyrics as distinctly and predominantly fundamentalist.

The CCM sample was basically found to be devoid of any significant themes, thus not allowing the author to make any meaningful judgment as to doctrinal direction.

As a result, Hypothesis 4a, asserting that contemporary Christian music lyrics would significantly reflect an evangelical-pentecostal-charismatic perspective was not supported. Indeed, the lyrics were found to have no

basic doctrinal characteristics at all, neither to the fundamentalist side nor the evangelical side nor in the middle.

Hypothesis 4b was only conditionally supported, in that southern gospel lyrics were shown to have a predominantly orthodox or universal doctrinal perspective with some leaning toward the fundamentalist perspective.

CHAPTER V

CONCLUSIONS

Review of purposes

This study was born of a concern to understand the controversy which has surrounded contemporary Christian music, from the doctrinal suspicions by fundamentalists about the early festivals (as reported by Baker) to the recent attacks against musical style and worldliness voiced by Jimmy Swaggart.

While the study tested contemporary and southern gospel music for comparisons with their secular counterparts based on the Singletary study, the heart of the investigation was based on the theory that doctrinal differences between the two musical styles was, if not at the core of the dispute, at least a significant contributor to the controversy.

✓ Doctrine may indeed be a factor, but it is apparently ✓ not an issue of conflicting doctrinal perspectives, but of doctrine-rich versus doctrine-poor lyrics.

Add to this the finding that CCM lyrics express a significantly more pessimistic attitude than southern gospel lyrics and one can likely expect that those who appreciate the latter - found to be significantly strong in its

optimism and contentedness with life - would find little to like in the former.

Menconi's critique

In Chapter II, Menconi (1987) was cited as criticizing what that author perceived as a doctrinal shallowness in the lyrics of recent contemporary Christian music, asserting that such lyrics showed a marked absence of reference to spiritual commitment, repentance and holiness. Too many songs, Menconi claimed, basically said "'I-am-His-and-He-is-mine-and-doesn't-it-make-me-feel-good?' (p. 20)"

A likely reason for such shallowness, the author suggested, is lack of spiritual oversight by a local church or governing board. Without such opportunity for teaching and possible correction, Christian musicians are prone to place more emphasis on performance than content.

Other Explanations

Does lack of oversight by a church body result in doctrinally shallow lyrics? Menconi cites both his own experiences and quotes other church leaders as to their encounters with musical groups that clearly were under no direct church oversight. In most such instances, he asserts, the group or artist in question was also often

found to have (a) financial problems, (b) marital or sexual problems, and (c) a lifestyle that did not appear to conform to Christian principles.

But how does this affect lyrical content? Since spiritual oversight includes not only the instilling of a moral code but of an understanding of the spiritual principles that justify the code, it might be assumed that those who lack such oversight not only lack awareness of the rules of behavior, but of the spiritual foundations for those rules. Thus their lyrics are not enriched by valid spiritual concepts.

Yet this study has found a carefully selected sample of lyrics to lack strong doctrinal content. Are we to assume that the overwhelming majority of major contemporary Christian artists are lacking in such oversight and teaching? It seems unlikely.

A different but related explanation for the lack of doctrinal focus may lie in considering (a) the environment in which the music is presented and (b) the nature of the audiences to whom it is directed.

Concert Hall versus Fellowship Hall

In Chapter I, a contrast was made between the nature of the environments in which contemporary Christian music and southern gospel music artists generally perform.

This author cited an informal review of several issues of Contemporary Christian Music and Singing News concert listings that indicated that major or "name" contemporary Christian artists appear most often in the same arenas, stadiums and concert halls where major secular artists appear. Several instances were found of concert appearances presented under the aegis of the same promoters that present the secular artists. Additionally, as discussed in Chapter I, contemporary Christian artists first rose to national attention by appearing at outdoor weekend festivals modeled after the legendary Woodstock festival of summer 1969.

Even well-established southern gospel artists appear most often either at sponsoring churches or at large-scale events labelled as revivals or camp-meetings.

It is suggested by this writer (and by Menconi) that the conscious (or perhaps unconscious) mimicking of secular rock concert presentation style may lead to what Menconi calls a party or "Christian pep rally" atmosphere than to a appropriate opportunity to present a serious and challenging message.

In contrast, the atmosphere of a church sanctuary or fellowship hall, of a concert that includes perhaps an opening prayer and even a few hymns prior to the artist's performance, would appear better to lend itself to such a message. The question, however, is whether such a setting will attract the desired audience for the message.

Outreach versus "Body" Ministry

Baker (1985) recounts that, as contemporary Christian music grew in the late 1970s,

There developed two distinctly different mindsets. The questions kept coming up over and over: Is the music a ministry or is it entertainment? Can it be both? . . . Was it possible to build a widespread gospel-music voice which would be heard without resorting to the tactics of Madison Avenue and the world? On the other hand, was it such a sin to use those tactics to win the world to Jesus? (p. 133)

Behind these concerns was a desire by many CCM artists to, as Baker puts it, "penetrate the secular market." For many artists this meant not only presenting the music in secular fashion - large arenas, complex light and sound systems, costumes and related merchandising of t-shirts - but presenting a message that did not sound overly religious.

One consequence of this desire was the appearance of "love songs" whose lyrics could be interpreted as being directed to God or to another person. "Follow you," a 1980 CCM-charted song by David Meece has this quality.

Lovin' you
Feeling like I never thought I would
What a change I feel inside.
How I want to give you everything I have
Every moment of my life.
So don't let me compromise.
Don't let the spirit hide deep inside
I want to follow you
Travel anywhere you lead me to.
Tell me which way to go.
Any road that you choose
To follow you
(Are you ready, Myrhh Records)

Additionally, some lyrics appear to have a definite religious direction, but avoid direct mention of God, Jesus or theological terminology. An example is the first verse and chorus of "Fear only you," a 1986 song by The Choir, which was included in the CCM sample studied.

I dream in living color, but I see in shades of gray
At the dawn of understanding,
 praying for the full of day.
And when the San Onofre sun goes down
 on concrete pleasure domes,
I may shudder for a moment,
but this world is not my home.

I'm not afraid of the thunder in the sky
All I fear is the lightning in your eyes.
I'm not afraid of the rulers of this land
All I fear is the power in your hand.

For I love only you - and I fear only you.
(Diamonds and Rain, Myrrh Records)

Some songs, such as Michael W. Smith's "Goin' thru the motions," also included in the CCM sample, stress a moral, or at least positive, message without scriptural overtones.

Actions have been justified - all is compromised
Looking for approval there in someone else's eyes
Oh, dodging all you really are
 becomes your greatest task.
Acting out the lonely part you hide behind your mask.

Never true to yourself, knowing well this not like you
Fooling yourself, you're just living a lie
Goin', goin', goin' thru the motions.

Victim of circumstance, prisoner of your shame
But it's the double standard life
 that keeps you in the game.
Taken by your own disguise but when it's wearing thin
You'll do anything it takes to impress your friends.

Coders found none of the fifty-eight themes in this lyric.

Two songs in the CCM sample having the greatest number of themes present, however, were Geoff Moore's remake of the Larry Norman song, "Why should the devil have all the good music?," (lyrics in Chapter I) and White Heart's "Read the Book (Don't wait for the movie)," which attacks society's desire to accept religion only if contained secular packaging.

Television subdivision -
he sees it on his advent screen.
The cable's on - the tape is running -
so he won't miss a thing.
I asked him if He knew Jesus.
He said, "What channel is he on?"
All the lines keep getting longer
for the latest horror show.
Degeneration of a generation,
tell me, where did the Bible go?
I asked them if they knew Jesus.
"Is He is a theater near you?"
I said, "No, He's the Messiah."
"Do you think He'll get good reviews?"
(Don't wait for the movie, Sparrow Records)

In between these and the more theologically vague lyrics are such songs as Rick Cua's "Don't say suicide," in which the potential victim is cautioned

Don't say suicide, it's your move - consider it well
Don't say suicide, the choice is life
or the lie that comes from hell.
Many others have done it -
found a way to stop the pain.
They gave it all to the Lamb of God
and not a trace remained.
Jesus pulls no punches - He's laid it on the line.
He wants your life - for what it's worth
It's like gold to be refined.
(You're my road, Sparrow Records)

As discussed in Chapter I and reflected in the concert listings of Singing News, the southern gospel performer

presents lyrics in a much different environment in what may be called a "body" ministry, that is, a presentation to the body of believers or "body of Christ."

It might be expected that such an audience would not only expect a more direct message but one more openly expressing doctrinal concerns.

It might also be expected that the resultant audience for a church concert, one at which a free-will offering might replace the sale of tickets, would differ from that of a widely promoted arena concert such as appears to be favored by major contemporary Christian artists.

Limitations of the study

A final explanation for this study's results may lie in its limitations.

Definition of Contemporary Christian Music

While this study consistently referred to contemporary Christian music, the sample was actually taken from a subset of that music style, Christian rock. As noted at the beginning of Chapter I, just as secular contemporary music embraces styles known as "pop," "hard rock," "adult contemporary," "heavy metal," "punk," and "new wave," so does contemporary Christian music.

Are the characteristics found in this study perhaps unique to only the more "rock" forms of CCM? This will be considered further in this chapter.

Sample Size and Nature

The sample frame for this study was defined as all songs appeared in the top ten rankings of the monthly charts of Contemporary Christian Music and Singing News during 1986. (Because of a combined July-August 1986 issue, the January 1987 issue of the former was also included.)

Thirty-one southern gospel songs were identified and fifty-three songs from the "rock" chart of CCM.

To maintain parity in sample size, the CCM sample was cut in half by first sorting the large group by an unrelated factor (alphabetically by name of publishing company) and then selecting every other song from the sorted list, beginning with the second song listed.

Since random selection was used to pare the CCM list, it is doubtful that the songs not selected would have been coded much differently.

But are songs that make the highest chart level typical? Both magazines base their charts on radio airplay reports from several dozen stations and all of these stations assumedly play more than ten charted songs. In fact, the Singing News chart lists a total of forty songs,

although it can be safely assumed that not all reporting stations air all forty songs.

It may be that contemporary songs with richer doctrinal lyrics are to be found at lower chart levels. If so, does this mean that listeners to contemporary Christian find such songs less appealing? Or perhaps they, in contrast to fans of southern gospel music, are not paying attention to lyrics but to other factors such as musical style or personal appeal of the artist. As cited in Chapter II, Denisoff and Levine (1972) found that fourteen to seventeen percent of listeners to contemporary music could not interpret the messages of the songs correctly, even though they claimed to like such songs because of the "message."

A Personal Reaction

Rather than revealing any meaningful doctrinal conflict between the two music styles, this study found a significant disparity in the quantity of doctrinal content.

This writer has had almost a decade of involvement with contemporary Christian music as a radio programmer and though frequent involvement in concert promotion and evangelism. The results are not only disturbing but confounding. They are disturbing because they point up a serious problem in using contemporary Christian music in

evangelical outreach. If the gospel ("gospel" means "good news" and evangelical means "of the good news") is not present, how can the music convey the message? They are confounding for at least two reasons. One, this writer has seen many instances of the personal impact of such music on the lives of those who have heard. Second, do the results perhaps mean that, though the music once had impact, it has now evolved into such a secularized form, perhaps to gain greater acceptance, that it no longer contains the message it once did?

Implications

A major reason for this writer's concern that further study be done is that, taken at face value, the results of this study may not meet with the most appropriate of responses.

Misinterpretation

Contemporary Christian music artists are likely to consider the results an unfair indictment of their efforts. Many of them are former secular artists who have forsaken considerable incomes to commit themselves to what they see as a form of ministry. Most of them have endured considerable criticism of the forms discussed in Chapter I. It is only fair that an effort be made to present the

results in a context of understanding that, while a problem may be present, there may be reasons for it.

On the other hand, critics of contemporary Christian music may see the results of this study as vindication of their attacks on the music and the artists. They may also see the results as vindication of their own musical preferences and spiritual perspectives.

The secular media have given considerably greater attention in recent years to contemporary Christian music, focusing especially on the "crossover" efforts of such artists as Amy Grant, as discussed in Chapter I. Lacking understanding of doctrinal issues (among other things), the secular press is likely also to misconstrue the results and create more misunderstanding among the general public.

Spiritual Divisiveness

Protestant evangelical Christianity has suffered considerably from recent scandals, especially involving Christians in the mass media. The scandals have not only created negative attitudes toward the church on the part of secular society, but have opened wounds and generated conflict within various elements of evangelicalism.

The resultant misunderstanding or misinterpretation of this study's results, should it occur, may only exacerbate an already critical situation. For these reasons there is an urgent need for further research to understand

the reasons for the results found in this study and thus to avoid any unfortunate misinterpretations.

Considerations for Future Research

Caveats

In seeking understanding of causes for this study's result, certain points must be stressed.

First, causality is never fully obtainable; one can only hope to gain a greater insight of likely causes and relationships. And correlation is not causation!

Second, before attempting to discover any correlations that might suggest causation, one should first determine if, as suggested above, the doctrinal disparity is to be found if one examines songs that did not reach the top ten chart positions.

Third, it is unlikely that the results found in this study stem from any single cause or influence and thus true understanding requires multiple studies from various directions.

Further content analysis

Variations

There are three basic ways in which the completed study could be varied.

Sample. While laborious, studies with increased sample sizes might render somewhat different results.

The problem with this approach is that to increase sample size, one must either move below the top ten chart positions and thus study less popular songs or extend the number of issues from which the sample is drawn to more than twelve thus confounding the results by time. All popular music - rock, country, soul, gospel, jazz - changes somewhat overtime in response to popular trends and fads.

Codeform. While the author believes the codeform to be a reasonable tool for the study completed, it was designed to measure correlation of themes in the sample with various established statements of doctrine.

It is certainly possible to design a codeform based on other sources, such as a survey of denominational leaders or laity. And, of course, the author does not claim innerancy for the current codeform.

Method. Here lies the greatest opportunity for greater understanding. The method chosen will also impact the nature of the sample and, quite likely, the codeform.

Sample variations

Stratified samples. Selecting samples from both the top ten and the "bottom ten" might suggest that more popular songs have different degrees of doctrinal richness lyrically than songs that do not make it to the top of the charts.

A problem here is that the two major reporting magazines have different length charts and information would have to be obtained directly from the publishers.

In addition to sorting samples by absolute chart position, one might sort songs by chart longevity. As Tables 3:1 and 3:2 in Chapter III indicate, individual southern gospel songs generally remained much longer in the top ten positions than did contemporary Christian songs, this resulting in a CCM sample frame almost double that of southern gospel.

Thus, if such a sorting were done to determine if content differences are related to chart longevity, one would have to use more than just the top ten positions since the average Top-10 chart life in the CCM sample was of two few months to make meaningful distinctions.

Trend samples. Stratifying samples over time could yield differences in lyrical content. However, southern gospel music has a much longer chart history than contemporary Christian music. It may well be that CCM is too "young" a music form to not have gone through several changes from recent infancy to its current "young adulthood." (If, indeed, it has developed that far.)

Samples from different sources. Independently gathered samples could be obtained from record stores, record companies and publishers. Radio stations providing source material to the magazines might be grouped regionally

to determine if the content of what is popular in one region varies from what is popular in another.

The problem here is how to evaluate what is most popular. Radio station playlists, especially in smaller markets, are often limited to what music is available to the station. Likewise, record stores, labels and publishers assess popularity on a financial basis - sales - rather than on listenership preference.

Codeform variations

This study's codeform was drawn largely from items in four doctrinal statements, only one of which represented a church denomination.

Other codeforms might include themes drawn exclusively from doctrine statements of various denominations.

Another source might be surveys, such as one of church leaders expressing what they believe their doctrinal perspective to represent. What does one who calls himself or herself a fundamentalist think that the term means? What does he or she think is an evangelical, a pentecostal, or even a Christian?

Other Methodologies

While additional content analyses may be useful to confirm or challenge this study's findings and should be

undertaken primarily for those reasons, they would not be sufficient.

If additional content analyses verify that this study's results either can be generalized to all contemporary Christian and southern gospel music or that they apply only to a limited portion, they still do not tell us why these results obtain.

Correlation studies using other methodologies

Country and rock are two distinctive musical styles despite their occasional "marriage" in some songs that "crossover" both charts.

This study chose to seek to correlate these two distinctive musical styles with different doctrinal perspectives. Using survey methodology, one could seek correlation of the two styles with a number of other factors.

Demographic/psychographic correlations. As discussed, contemporary Christian artists and southern gospel artists appear to be presenting themselves to different audiences. Surveys of audience members, record buyers and radio listeners could determine if fans of the two styles differ significantly in such demographic factors as age, sex, income, education or church affiliation. Psychographic or lifestyle information such as one's attitude toward religion and one's self-concept could be compared.

Role-model correlations. Who influences the fan of one style or another: a pastor, Jimmy Swaggart, a teacher, one's peers? Lazarsfeld, Berelson and Gaudet's concept of opinion leaders (1948) could be tested. Do southern gospel fans stay away from contemporary Christian music because Jimmy Swaggart, an evangelist and southern gospel artist, condemns it? If - as common wisdom holds - young people will choose to like what their parents condemn, do younger fans embrace Christian rock as a form of rebellion?

Summary

Further study is called for in both general areas discussed in this chapter.

Priority should be given to suggested demographic and psychographic correlation studies to better understand the audiences for the two musical forms.

Of secondary importance would be content analyses similar to this completed study, but imposed upon samples from an earlier period in the development of contemporary Christian music.

Only when this second stage of research is undertaken can we hope to know not just that content differences exist but to begin to understand why.

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APPENDICES

APPENDIX A

CONTEMPORARY CHRISTIAN MUSIC

LYRIC SAMPLE

BACK TO THE STREET

Petra

It's so easy to lose the burden -
 take our eyes off the fields.
Settle into apathy and forget what the harvest yields.
It's so easy to think we're finished
 with our labors for a while.
Kick back and let somebody else go the extra mile.

Chorus:

Jesus said GO! into all the world.
Make disciples of all men.
We've gotta go to the highways and comple them to come in.
As long as there's a tearful eye that cries alone at night
As long as there's a weary soul ready to end the fight
As long as there's an aching heart
 that still has strength to beat
We've gotta take this message - back to the street.

It's so easy to stay untangled with everyone else's life
Don't get involved with strangers,
 don't get involved with strife.
It's so easy to save your own life
 resting on what you've done.
But Jesus would leave the ninety-nine
 to go and find the one.

Bridge:

It's not easy to beat the system -
 it's not easy to face the heat
But somebody's got to take this message back to the street.

COMPETITION

DeGarmo and Key

Some win by inches, some win by sweat
Can't take no chances, got to hedge your bet
Competition.
Gotta be a little better than the best on the street
Cause it's tough in the jungle when you got to compete
Competition.
What you can't buy in this world you know you can steal
You've got to be ruthless to be number one.

Chorus:

Competition - you've got to fight to stay alive
Competition - it's a struggle to survive
Competition - cause it's rough out on the street
Competition - once you've decided to compete

Satisfaction, only quiet despair
For those unbending heroes trapped in Darwin's nightmare
Deep in the arms of desire how does it feel
to have what you've wanted when you were so young.
Competition. Look at the mess that we're in.
There's a better way to live.

DONT SAY SUICIDE

Rick Cua

So you think you found an answer, a cure for all your ills
A voice cries from the mirror, "point the gun
and shoot to kill."
The terror of the moment is making you decide
You can say yes to life or take the one-way ride.

Chorus:

Don't say suicide. It's your move - consider it well
Don't say suicide. The choice is life or the lie
that comes from hell.

Many others have done it, found a way to stop the pain
they gave it all to Lamb of God and not a trace remained.
Jesus pulls no punches, He's laid it on the line.
He wants your life for what it's worth.
It's like gold to be refined.

Bridge:

Decision time approaches, which way will you choose?
You can say goodbye, but it won't be
the last time that you lose.

EVERY MOMENT

DeGarmo and Key

I remember riding in the back seat of my daddy's
Chevrolet car.
Momma laughed, Daddy told stories
We never really seemed to get far.
I will always cherish all those days gone by.
I thank God for the good times every moment of my life.

Everybody wants to be remembered for something good
Some kindness they showed.
I want to help the world to find the answer.
No one ever has to walk alone.
When my time is over I'll be satisfied
I thank God for the good times every moment of my life.

Chorus:

I don't wanna go back and relive my life.
I just wanna say thank you for all those good times
of my life

FEAR ONLY YOU

The Choir

I dream in living color but I see in shades of gray.
At the dawn of understanding, praying for the full of day.
And when the San Onofre sun goes down on
concrete pleasure domes.
I may shudder for a moment, but this world is not my home.

Chorus:

I'm not afraid of the thunder in the sky
All I fear is the lightning in your eyes
I'm not afraid of the rulers of this land
All I fear is the power in the hand.
For I love only you - and I fear only you

When the reverend waves his sword and cries
"Go save the goden dream,"
From the terrace of his mansion, he won't hear the
children scream.
No I will not fight the war he wages,
Flesh and blood won't conquer me
But denoms know my enemy is my own idolatry.

GIFT OF GRACE

Kyle Henderson

Everyone knows there's things in this life
you can't explain.
But not everyone has the courage to admit it
and call His name.
But I'm here to tell you tears of joy made tracks
on my face.
When I think about - the gift of grace.

Chorus:

We've got the gift, we've got the gift, we've got the gift
of grace!

Nothing I ever did on my own profited me.
There was no way I could do on my own what He does for me.
We're children of promise, raise your hands
Be counted throughout the land.

Bridge:

I want you to know how it feels to be one of the chosen few
To know the best is yet to come.
Don't turn your back if I'm not talkin about you.
You can join us, we'll be one.

GOIN' THRU THE MOTIONS

Michael W. Smith

Actions have been justified, all is compromised
Looking for approval there in someone else's eyes
Oh, dodging all you really are becomes your greatest task
Acting out your lonely part you hide behind your mask

Chorus:

Never true to yourself, knowing well this is not like you
Fooling yourself, you're just living a lie
Goin', goin', goin' thru the motions.

Victim of circumstance, prisoner of the shame
But it's the double standard life that keeps you in the game
Taken by your own disguise but when it's wearing thin
You'll do anything it takes to impress your friends.

HOLD ON TO THE FIRE

Greg X. Volz

You look around, see your pleasant days disappearing
Feel like a paper hat in the path of a howling storm
Things can turn so cold and the wind never seems
to lose it's breath
Till the light inside is all that's left to keep you warm
When you see all you've for blowing away
And you look at your accusers and have nothing to say

Chorus:

Hold on to the fire, to the truth that lights your desire
Let it burn, burn, burn deep in your soul
Hold on to the fire, as the flames climb hotter and higher
Let the work that has begun be done in you.

Well, you can get sidetracked tryin' to search
down these little alleys.
And ya usually find that there ain't much there at all
And I know how it feels to be stuck down in the valleys
But sometimes you're held down so you won't die when
you fall.
'coz the light's burnin' brighter, brighter than the day
When all the shadows are out of the way.

Bridge:

What have you got that they can't take away?
You can choose what you'll do in the face of dismay
When you just wann run to your shelter and hid
And it feels like someone's fightin' a world war inside

I STILL BELIEVE

The Call

I've been in a cave for forty days
only a spark to light my way.
I wanna give out - I wanna give in
This is our crime - this is our sin - but I still believe
I still believe - through the pain - and through the grief
Through the lies - through the storms - through the cries
Through the wars - I still believe.

I'm flat on my back out at sea
Hopin' these ways won't cover me
I'm turned and tossed out on the waves
When the darkness comes, I feel the grave
But I still believe - I still believe - Through the cold
And through the heat - Through the rain - through the tears
Through the crowds - through the cheers - I still believe

Bridge:

I'll march this road, I'll climb this hill, upon my knees
if I have to.
I'll take my place upon this space, I'll wait for the
end of time for you like everybody else.

I'm out on my own walking the streets
lookin' at things that I meet.
I feel like I - like I wanna go home - what do I feel
What do I know.
But I still believe - I still believe - through the shame
and through the grief - through the heartache -
through the tears - through the waiting -
through the years - oh, I still believe.

LIFE OF CRIME

A. D.

One mind, one soul, one-sided, and we're out of control
Like a shot in the dark,
we take aim, we never hit the mark.
Wide-eyed with tunnel vision,
a telltale sight of the human condition.
One pride, one power, one religion . . .
I don't buy this game
Same old lie, we just change the name.

Chorus:

We're still running into the wind
and leading a life of crime.
Though we deny it, we show our colors under the gun.
We're still running into the wind
And living on borrowed time.
Don't try to hide it, we can't undo the things that are done

Our fist held high, One voice claiming world dominion
No truth, we try, to reduce it to pure opinion
No judge, no jury, no guilt if we take away the rules
One war, one rebellion, one world full of fairytale fools

LOVE COMES DOWN

Rez

He said that He had your number - you cut the telephone line
You said you needed a reason - He said there ain't much time
You kept tryin' to avoid it; He kept knockin' on your door
In a flash it was over, you were a prisoner of war.

Chorus:

But when you lose, you win
That's the way it is, when the love comes down.

She was playin' in traffic, and you were scopin' her out
She was so much elastic; someone had her strung out.
Until the fire had reached her, that's when the lights
came on.
That's when she got off her habit,
that's when you took her on home.

You can't beat the heat, He's red hot on your trail
He's the love enforcer, and He's paid your bail
It's much more than emotion, it's not just in your head
You gotta die to get life, and you'd be better off dead

NOT GONNA BOW

Russ Taff

Ninety feet tall and nine feet wide
Solid gold - it must be a god, they were told
"When you hear the music play,
fall on your knees and begin to pray," they were told.
But when the trumpet sounded, the whole world bowed,
Three men stood there all alone; They said

Chorus:

Not gonna bow to your idols, not gonna bow, oh, no.
Not gonna bow to your idols, I won't bow down, oh no.

All Bobby wanted was just to fit in
To be accepted he must act like them - he said no.
"Everybody does it, so what's the fuss?
Come on, Bobby, won't you be like us?" He said no.
And when the pressure came, he watched them bow,
Bobby stood there all alone, he said

Bridge:

We don't have to give in to it
We can choose to go against the crowd.

OVER THE EDGE

Geoff Moore

My security - so important to me -
I don't wanna live that way.
Like a cautious type who's afraid of my might
happen if he really lets go.
We gotta cut the ties that bind us,
that keep us from His call
Go ahead and let yourself fall

Chorus:

Over the edge - we've got to live it
Over the edge - He's waitin' for us over the edge.

Living dangerously, that's how life should be
When you're livin' over the edge.
The love that Jesus gives takes the heart to live
out of the reach of all but Him.
The first step is the hardest one
You can't see what's below
His love will never let you go when you're living . .

PEOPLE IN A BOX

Farrell and Farrell

Well I rolled out of bed, I was feelin' semi-dead
So I wandered from the bedroom to the coffee
When I woke up to the sound of little people all around
Relentless noises from that TV there beside me.
They told me what to wear, how to smell, and do my hair
And how to charge the new car I'll be buying
I just sat and soaked it in, aren't these people
 all my friends?
It never dawned on us that they could be lying.

Chorus:

People in a box - TV personalities
They show me how to live - in specific generalities
People in a box - out of bed and tune 'em in
How much do I learn from people in a box?

I completely bought it all - revolving credit wall to wall
Without a payment until September '89
Can I run? Can't escape? Are they live or just on tape?
They seem to be so worldly and so welcome to the eye
Heavy pressure from the start, TV madness stole our heart
Black and white and vivid color turn to gray
Daytime soaps, they're not clean
 nighttime cops blast through the screen
We're a Nielsen rating living on display.

(Spoken):

Are these sultans of video activity
truly masters of my destiny?
Was I created in the image of trinitron -
can Jesus endorse mediocrity?
While we consume hours of programmed philosophy
Will we ever learn "off" is as easy to turn as "on?"

REACH OUT

Stryper

I was looking for the answer all the time
Always looking, never finding
I was empty inside, falling into darkness
Needing the light to see, reaching out for shelter
Then He set me free.

Chorus:

I reached out, you reach out, He'll reach out today.
I reached out, you reach out, He'll reach out today.

If you're looking for the answer, now is the time
To stop looking and start finding the feeling inside
You don't need the darkness, when there's light to see
He'll provide the shelter, then He will set you free

READ THE BOOK

White Heart

Television subdivision, he sees it on his Advent screen
The cable's on, the tape is running, so he won't
miss a thing.
I asked him if he knew Jesus, he said,
"What channel is He on?"
While he reads the latest listings, Bible sits
collecting dust.
TV Guide and program listings the only place he puts
his trust.
He says a wealth of information has to filmed on location.

Chorus:

Read the Book, don't wait for the movie (repeat)

All the lines keep getting longer for the latest horror show
Degeneration of a generation, tell me where did the Bible go
I asked them if they knew Jesus, "
"Is He is a theater near you?"
I said, "No, He's the messiah."
"Do you think He'll get good reviews?"

Spoken:

The management of this theater requests that you take a
moment to familiarize yourself with the emergency exits
located at either the right or the left of your life!

Bridge:

Hollywood says the movies better, special effects
are the thing.
But the miracles of the Father, they can never put
on screen.

RISE UP

Daniel Band

You think you're lonely, that you're the only falling star
Your circumstances are takin' chances with your heart
You may be grievin' - that doesn't mean you've lost it all
Remember Jesus - He always hears us when we call

Chorus:

We're gonna rise up, rise up
We're gonna rise up, rise up

You may be crying, you may be trying to reason why
But there's an answer - it's in the ransom of Him who died
He stands before us, and will restore us in His time
So stop your hiding and start abiding in the vine.

SAND IN THE HAND

Sheila Walsh

I try to explain what is love by any other name
So hard to describe that sweet emotion that you're
feeling inside.
How can you define what kind of power turned the water
to wine. What is love?

I keep telling you it's all in the heart
Not a photo of fashion or a state of the art
Love's a miracle - a vision to see
The key to your soul.

Chorus:

Sand in the hand will run away
But love in the heart will stay
Sand in the hand will run away, run away

It's not just a dream, love is forever more and evergreen
The closer you get, deeper the love is, so glad you met
One day you'll open your eyes and see the logic of love,
so divine.
Somewhere behind your disguise, the sun will shine
through your eyes.

SOLDIERS UNDER COMMAND Stryper

We are the soldiers under God's command
We hold the two-edged sword within our hands
We're not ashamed to stand up for what's right
We win without sin, it's not by our might
And we're fighting all the sin
And the good book - it says we'll win!

Chorus:

Soldiers, soldiers under command
Soldiers, soldiers - fighting the Lord's battle plan

Are you a soldier under God's command
Help fight the good fight, join us while you can
The battle that's waging is fought so easily
Through Him, without sin there is victory
And we're fighting all the sin
And the good book - it says we'll win!

TESTIFY

Bash n the Code

Chorus:

Testify to it, testify to it
We know it's true 'cause we tried
God is on our side, testify to it.

Riding through the battle, bombarded by enemy shots
We're not afraid of trouble, cause in our hearts we've got
We've got the Lord going before
and the Lord's coming up behind
We're sure He will save us - He already has so many times

Oh I tell you there's trouble in every day that we live
The only safety we will find is the refuge God can give
He gives us power, to strengthen our weak knees
To stand up when times are tough
You'll find out one of these days
God is the only One who's worth our trust.

Bridge:

Stop trying to pull back from the battlefield
Jesus is the rock under shaky ground
Don't be afraid, buckle up your shield

THE PARTY'S OVER

Kenny Marks

Jeannie got up early while Johnny stayed in bed
She couldn't sleep last night from something that he said
Johnny said he's leavin' and he's never comin' back again

It was back at Franklin High School where he first
laid eyes on her
A sassy little senior, Jeannie gave his heart a stir
Johnny wanted Jeannie more than any girl he had before.

It was just another party when they made their rendezvous
"Hey Jeannie," Johnny said, "I never met a girl like you.
When this party's over do you think that I could
drive you home?"

Chorus:

The party's over. It was fun while it lasted but
it ain't no fun no more.
The party's over and now they wonder what they hurried for

Jeannie called up Johnny, she said "Hey, I've got bad news"
Johnny said, "Don't worry, baby, I'll take care of you."
They had a wedding party for their family
and a few close friends

He used to say I love you 'til the marriage fell apart
But now he says, "Hey, Jeannie, give me back my heart."
Jeannie's holdin' Junior and she says,
"Johnny, thanks a lot."

THRESHING FLOOR

Steve Camp

Chorus:

Beat it out on the threshing floor (repeat three times)

Separate the wheat from the chaff on the threshing floor
And set aside the first fruits for your pleasure
From the valley of decision light the way to heaven's door
And bring it to the storehouse with my treasure
When the master comes with His winnowing fan
To finish the work of refining
He's shaping the heart of a righteous man, you've got to -

I said separate the truth from the lie on the temple site
And bring my risky secrets into the open
The vats are overflowing and the harvest is ripe
But the husk around my heart remains unbroken

The wheels of His sled are sharp and clean
I feel the weight of His stone as it's breakin' me
He's shakin' me down to a handful of grain
And I know by His Spirit that my loss is His gain.

TRAINS UP IN THE SKY

Mylon Levre and Broken Heart

Ya ma - yah man, yeh-eh-ah
Get up! Try and find a way, we will find a way today
You - try and find a way. Get up. Trains up in the sky.
Sit down! Listen to the sound
Fill up! Stand on holy ground
Look up! Trains up in the sky

Chorus:

Trains up in the sky, can you feel it?
Trains up in the sky, can you see it?
Trains up in the sky, look up!

Sing out! Tell my people stories over Jordan
Sing out! All the children of the land. All the land.
See the land of Canaan. See the Rose of Sharon
Look up! Trains up in the sky.

Get up! Try and find a way.
He will find a way today.
You! Try and find a way. He will find a way today.
Sit down! Listen to the sound.
Fill up. Stand on Holy Ground.

WEAR YOUR COLORS

Rick Cua

We're gonna raise it up - our standard
We're gonna shout it up - our cry
We're gonna bring it up - our banner
And lift our heads up to the sky

Chorus:

Lift your head - wear your colors
Life your head - wear your colors

We're gonna shake it up and shake out the slack
We're gonna fix it up and fill in the cracks
We're gonna take it up and bend our backs
And lift our heads up to the sky

Bridge:

When you walk the walk, remember who you are
When you talk the talk, you gotta show your heart

WHY SHOULD THE DEVIL HAVE ALL THE GOOD MUSIC?

Geoff Moore

I want the people to know that he saved my soul
but I still like to listen to the radio
They say rock and roll is wrong,
we'll give you one more chance.
I say I fell so good I gotta get up and dance
I know what's right, I know what's wrong, I don't confuse it
All I'm really tryin' to say is why should the devil
have all the good music.

Chorus:

I feel good every day, I don't want to lose it
Cause Jesus is the rock and He rolls my blues away

They say to cut my hair, they're driving me insane
I grew it long to make room for my brain
But sometimes people don't understand
What's a good boy doin' in a rock and roll band
There's nothing wrong with playing blues lick
If you got a reason tell me to my face

I ain't knockin' the hymns
just give me a song that has beat.
I ain't knockin' the hymns
just give me a song that moves my feet
I don't like none of them funeral marches, I ain't dead yet!

Jesus told the truth and Jesus shows the way
There's one more thing I'd like to say
They nailed Him to a cross and they laid Him in the ground
But they shoulda known you can't keep a good man down.

WISE UP

Amy Grant

Got myself in this situation - I'm not sure about
Climbing in where there's temptation - can I get back out?
I never can quite find the answer - the one I want to hear
The one that justifies my action - says the coast is clear
Something on the outside says to jump on in
But something on the inside is telling me again

Chorus:

Better wise up - better think twice
Never leave room for compromise
You better wise up - better get smart
And use your head to guard your heart
It's gonna be tough - so you better wise up

Take a look at your intentions - when you have to choose
Could it be that apprehension might be telling you
To back off now is better - so take your heart and run
But get your thoughts together before they come undone.

YIELD TO THE SPIRIT

Joe English

Eyes full of compromise - one foot on each side of the fence
Double minded, doubly blinded - it doesn't make much sense

Chorus:

Yield to the Spirit, He has the right of way
Yield to the Spirit, we must obey

Knowin' what's right and doin' what is wrong
Wishin' you could be strong.
Full of confusion, full of fear and doubt
There's only one way out.

Bridge:

No greater love has any man shone
than to lay down his life for friend
Since Jesus has done this for us, can we not do it for Him

APPENDIX B

SOUTHERN GOSPEL

SONG LYRIC SAMPLE

A DIFFERENT WAY

HeavenBound

Now the wise men went a seeking for the saviour
and they knew that old King Herod was out to take away
our Lord

When they found the baby Jesus and knelt beside Him
in the hay

Then they left a different way.

Chorus:

A different way, a different way
Come to Jesus and you'll leave a different way
No matter what the road you may be walking,
come to Jesus today
and you'll leave a different way.

From the babe born in the manger to the man of Galilee
He healed the sick and saved the sinners
and set the captive free

So matter where you're headed, come to Jesus today,
and you'll leave a different way.

ANGELS STEP BACK

The Paynes

In the book of Revelation, John saw a celebration
around the throne of the great I Am.
He saw in a vision, angels by the millions
crying, "Holy, holy is the Lamb."

Angels are created beings, they don't understand the meaning
of God's mercy; they've never known His grace.
They don't know the word forgiven
or the sins for which those nails were driven
through those hands on Calvary that day.

So when I finally reach that city and I hear the Master
bid me enter in, and He wipes my tears away.
With all respect intened, I hope no one's offended;
When I see Jesus, I'll have to say:

Chorus:

Angels step back, here I come
Just to praise for everything He's done
I wanna cry holy, holy, holy (to the great I Am)
I wanna shout glory, glory, glory (to the risen Lamb)
Angels step back, here I come.

BRING ME OUT OF THE DESERT The McKameys

Cloud by day and fire by night, the Lord, He led them
on their way.

Singing and praying and praising His name
as they trod that very day.

Oh, good manna He did feed them every single day

Said, "Don't store for tomorrow,
but joyfully fill yourselves today."

Chorus:

He's gonna bring me out of the desert,
where it's so dusty and dry.

He's gonna bring me out of the desert,
He'll not leave me here to die.

He's gonna take me where the water is flowing
so full and so free

He's gonna bring me out of the desert
and set my feet where they ought to be.

So long I have stood here with hand up to my knees
Praying and trusting, "Oh Lord, I beg you
please bring me relief."

Won't you show me a sign from heaven that
you've not forgotten me

Take me out of this sandy desert to the Garden of Eden I see

CALLED OUT

The Kingsmen

Some folks I know by their name, some I just know by
their face.

Some are known by their fame, others known by their race
But in the kingdom of our Lord, each soul has its place
And in my mind I have no doubt, by name you've been
called out.

Chorus:

And you've been called out - for a purpose
Called out - to be a servant,
Called out - to lift a standard
Called out - to raise a banner
Called out - to be a witness
Called out - to show forgiveness
Called out from this world, child, you've been called out

In the prison walls that day, the jailer bound their feet
and stripped of their garments, they lay bleeding from
where they were beat.

But along about midnight Paul began to pray and Silas
he started to sing.

The earth shook about and doors swung open wide.
God said, "You've been called out."

CAN HE, COULD HE, WOULD HE

The Cathedrals

Chorus:

Can He (save me), could He (love me), would He (take me)
did He (really)

Yes He can, He could, He would and He did (repeat)

From the moment I heard about the Lord and His Word
Well it seemed a bit too good to be true
There were questions and doubts, I tried to figure it out
but the best that I could do
was to wander around in the love that I found
Until my questions starting answering themselves - singing

You can say you don't know it's necessarily so
Like somebody once said it in a song
You can think what you choose, but let me tell you the news
The Lord has loved you all along.
So if you're askin' again, well simply trust Him and
you'll see for yourself, singing . . .

Chorus:

Don't give up on the child of God
He'll be there when the battle's over
He'll make it through the storm and find a way
thru the darkest night.
Don't give up on the child of God, he's the one who
God is keeping
Don't give up on the child of God.

Weep your tears for others, we don't need your sorrow
We're held by a mighty hand, the hand that holds tomorrow
We have stood through every test and every situation
We stand on His mighty word, a mighty firm foundation

Now if you wonder why we smile when we
sometimes in affliction.
You see we have more than human care
You know we have the Great Physician

The reason that we've stood the test and over
the mountains soared.
Over every circumstance, you know Jesus Christ is Lord

FOURTH MAN WALKING

Roy Knight Singers

Let me remind you of a story, shall I tell it once more
T'was a wicked king, a burning fire and three Hebrew boys
Now the king had formed an idol, a shining image of gold.
Three refused to bow and so the story goes on . . .
How they cast them in the fire, how they numbered them again
Now does my vision fail me? There's an unaccounted man.

Chorus:

There was a fourth man walking in the midst of the fire
Like unto the living son of God
Behold He has freed the Hebrew three
And walked where feet of men have never trod
For I see Shadrach walking in the midst of the
burning furnace
Meshach strolling while the flames were rolling
Abednego I see, and that makes it three
but there's a fourth man walking, who is he?

You say you're walking in the fire and its burning your feet
I know one who'll walk beside, Lord, his presence is sweet
And even though the fires raging, flames are deep and high
Just take a look, you'll find He's standing there by
your side.

Oh, He's there in times of trouble with deliverance
in His hand
I think I know exactly who the fourth man is.

GONE AT LAST

Jimmy Swaggart

Chorus:

Gone at last, gone at last, my sins are gone at last
I've had a long streak of that bad, bad time
But my sins are gone at last.

I once was lost in sin, but Jesus took me in
Then a light from heaven filled my soul.
It filled my heart in love, and wrote my name above
Just to talk to Jesus made me whole.

Amazing Grace, how sweet the sound, that saved a
wretch like me.
I was lost, but now I'm found, was blind, but now I see

I may have doubts and fears, my eyes filled with tears
but He's a friend who watches day and night.
I go to Him in prayer, He knows my every care
Just to talk to Jesus makes it right.

HEAVEN

Jimmy Swaggart

Just imagine heaven, what God's kingdom will be like
Where we will live forever, no more tears or pain or strife
Some folk think of heaven just a distant dream beyond
some star.

It's just as real as Jesus promised
Just as near to us as our own heart.

Chorus:

Some call it Canaanland, some say it's Beulahland
It's called peace beyond that old river,
a place not made with hands.
It's that great celestial city with mansions
'round God's throne.
But for all who know my Lord, they call it heaven.

Can you imagine living in God's beautiful New Jerusalem
You see one of these day's it's gonna be all over
and these weary hearts are gonna find rest in Him
We'll awake from all our dreaming
We'll meet our savior face to face.
You know He'll receive us as His children.
He'll smile and say, "Welcome home to stay."

HE'LL CALM YOUR STORMS Jimmy Swaggart

I was out on the high seas one peaceful, one peachful night
We were all, all sailing, everything, oh, seemed all right
When all of a sudden, oh the storm clouds, yes,
were gathering. The wind began to blow.

Well the storm was a ragin', I could see the waves breakin'
And I knew my ship was about to go down
Then I looked all around me, and all my hopes were sinkin'
And I needed a miracle to save me.

Then, yes, I call on Jesus
I said, "Master, don't you care? Please save us!"
He spoke to the storm, said, "Peace, be still!"

Even the wind obeys Him, so just call on Jesus
Say, "Master I know you care. Please save us."
He'll speak to the wind, "Peace, be still."
He'll speak to your storm, "Hush, be still."
He'll calm your storm that's ragin.

I CAN SMILE

The Hemphills

In the depths of my despair I cried unto the Lord
and He heard me in His holy place.
And He put His arms around me and told me that He loved me
and He put a smile upon my face.

Chorus:

Now I can smile - I can smile - since He took away my burden
I can sing - I can sing - since He filled me with His praise
Now my friends can plainly see there's been a change in me
Since He put a smile upon my face.

Now if trouble has you down till you only wear a frown
then think about amazing grace.
That'll heal you when you're hurtin'
Save you and you'll know for certain that
He'll put a smile upon your face.

I FEEL HIS PROMISE

HeavenBound

Chorus:

I feel His promise sweeping upon us
like a mighty rushing wind
The Holy Ghost and power burning like a fire
His promise is upon us again.

Jesus said I am leaving but until I come again
You will not be alone my child
Oh, we'll have the comforter and He will come
To all His spirit He'll pour out.

The disciples had gathered in the upper room
When the spirit of the Lord came down
That same Spirit that reached out and baptized all of them
Is here in our midst right now.

I'M SO EXCITED

The Hemphills

Would you believe someone like me that wandered on in sin
could say today they're washed away and I've been born again
Would you believe someone like me that never had a thing
is standing here a millionaire adopted by a king.

Chorus:

I'm so excited, just can't hide it
I want to tell the world about the savior and His love
I'm save and I know it, just got to show it
Excited just to think He wrote my name above.

Well, it's allright to get enthused about a winning team
or clap your hands for joy because you heard somebody sing
But the best thing that I found to light the fire
and fan the flame
is to open up your heart and start praising Jesus' name.

IT'S ENOUGH

Singing Echoes

Old Paul and Silas were thrown in jail
They had nobody to go their bail
They told the old jailer of salvations plan
It was good enough to save that old jailer man.

Chorus:

It's enough
It's enough to make you shout and sing
It's enough
It's enough to make the heavens ring
It's enough
It's enough to take us all away
It's enough to take us home to stay

I went to a meeting the other night
I knew what the preacher was preaching about
He told of a man who died on Calvary
That was good enough to save an old boy like me.

JUST IN CASE OF RAPTURE The Paynes

Just in case of rapture, let me make this clear
It's only fair to warn you that you'll see me disappear
For even while we stand here so it comes as no surprise
I could leave at any moment in the twinkling of an eye

Chorus:

Just in case you see the rapture take place
I want you to know I'm really gonna have to go
I can't hang around when I hear the trumpet sound
Just in case of rapture don't look for me around

You might see me on a plane or walkin' down the street
Now you see me, now you don't, that's how it's gonna be
Just in case you haven't heard, Jesus died for you
And if you let Him in your heart,
 then you'll be leavin' too.

LET ME TELL YOU HIS NAME AGAIN The Hinsons

They tell you on the radio of war and strife
The Scene at Six shows you as famine takes another life
The headlines scream earthquake, Lord,
 the world's crashin' in
They tell you the problems, but they don't tell the answer
 so let me tell you His name again.

Chorus:

Let me tell you His name and then - His name is Jesus
I wanna tell you all over again
Mama told me about one who would see us through the end
Let me tell you His name again.

Spoken:

We've been told and told a thousand times
those that read the scriptures well
know that the tales we hear of war and famine and
earthquakes are just signs, that's all.
Just so the saints can tell that their journey is over
but for some it would just begin.
A journey into fear and dread for those just not ready
for the end. But I'm here to tell there's still hope
in sight and if you're among the lost and afraid,
you've still got time to make things right.
Y'see I know the way out of this mess we're in
and in case you've forgotten, I want to just a moment
of your time to tell you His name again.

LITTLE DAVID

Roy Knight Singers

Chorus:

The battle's not mine, said Little David
Lord, each time I'm in your favor
I've given it all to you, I knew not what to do
I'm so glad you let me see, you're really all that I need
For the battle's not mine, I give it to you, Lord, each time

Little David oh so small, Goliath, oh so tall
Just too high for little David.
So he shook off all of his load
for with power of God he was clothed.
He said, the battle's not mine, I give it to, Lord,
each time.

Now little David, unafraid, before the giant he stood
that day.
Seems to be the end for little David.
Just like the lion and the bear he stood
oh, Goliath shall come down too.
For the battle's not mine, I give it to you, Lord, each time

Now little David, he stood tall, now Goliath seemed so small
Sweet victory had reigned for little David.
Cause he gave the battle to one
with a record for getting things done.
He said, the battle's not mine, I give it to you,
Lord, each time.

A PLACE WHERE THE HUNGRY ARE FED

The Kingsmen

Five loaves and two fishes were brought by a child
He broke it and blessed it and tenderly smiled
And there on the seashore the supper was spread
in a place where the hungry are fed.

Chorus:

There were millions before me but there's no waiting line
there's a chair at His table and I know that it's mine.
No crumbs from His table, still I must be led
to a place where the hungry are fed.

Now there's no need for candles, the Lamb is the light
No sunset, there's no sunrise, for never comes light.
All things they are now ready, the table is spread
in a place where the hungry are fed.

RIDE ON A CLOUD

The Singing Greenes

When the devil throws his punches at me
makin' me tired of the fight,
I look to Jesus, He's my friend,
I know everything will be all right.
He'll pick me up and hold me close
far above the mad'ning crowd.
I can find rest when I lean on His breast,
He'll even let me ride on a cloud.

Chorus:

I'm gonna ride, ride, ride on a cloud (repeat)
I'm gonna ride above my troubles, rise above the clouds.
I'm gonna ride on a cloud.

Some folks call it a myth.
They just don't believe it's so.
When He steps out on a snowy white cloud,
they better be ready to go.
For in the hour we think not,
trumpets gonna sound so loud.
We that remain then we'll be changed
and we're really gonna ride on a cloud.

SOMEBODY TOUCHED ME

The Cathedral Quartet

Many years he walked in darkness as he groped along
the street
with his hand stretched out for pennies
hoping just a bit to eat.
It's the story of a blind man who met Jesus on his way
And with the Master's touch the man looks up
as the scoffers heard him say:

Chorus:

Somebody touched me (repeat once)
I was blind but - praise His name - I now can see
I was in darkness when Jesus found me
but since He touched me, I now am free.

One day He touched a crippled man and He made
him walk again.
And the Master saw with pleasure He had not labored in vain
Like the story of that crippled man, I once was bound in sin
but since the Master came - oh praise His name -
Thank God I now can stand.

STAND UP

The Kingsmen

Have you ever had a bad day, ever had a sad day
Nothin' is goin' just right.
And then you give it all to Jesus, lay it down and leave it
Soon you find an answer in sight.

Chorus:

Stand up - if you love Jesus; Stand up - and identify
Stand up - tell us all about it; Stand up - and testify

Have you ever had a burden, trouble bringin' hurtin'
Loaded down with too much to bear?
You felt you couldn't make it, then ya let Him take it
Soon you find the load disappears.

Well I thought I was a he-man, thought I knew it all man
Thought I knew just what to do.
Thought I was a hero, but I wound up a zero.
Jesus said, "You ain't through."

SWEETER AS THE DAYS GO BY

The Talleys

The more I trust Him, the more I love Him
Nothing good for me He'll deny.
The longer I know Him, the better I can show Him
I couldn't stop now if I tried.

Chorus:

It gets sweeter as the days go by
Sweeter as the moments fly
His love is richer, deeper, fuller, sweeter,
Sweeter as the days go by.

The moment He saved me, His good grace He gave me
Placed His love down deep in my heart
Great joy in knowing, with Him I am going
and never more from Him to depart.

THE BRIDE COMING IN

The McKameys

There's a thought that is within me, giving hope
to sustain me
when my trouble are near out of hand.
There's a force that keeps turning my face toward
the crossing
and vision of Beulah's fair land.
Oh, there's too many splendors ahead to go on to
I don't look back to places I've been.
But lately I'm dreamin of the sound of the trumpet
and of seeing the bride coming in.

Chorus:

Coming in from the north, coming in from the south
coming in from the east and west
And I see the wonders sweep over their faces
and this is the part I love best
They're all looking up in the face of the Father
and some of them burst into song.
And some of them run with the swiftness of eagles
and they're making their way toward the throne.

And I envision rainbows in every direction
reflecting in a clear crystal stream.
And I hear a choir somewhere in the distance
singing, "Worthy is the Lamb that was slain."
Oh, I get a vision of a great celebration
The day Jesus saved me from sin.
And now my adornment is a new blood-washed garment
and I'm part of the bride coming in.

THEN WE'LL BE GLAD

The Spencers

When we've traveled our last mile
 and He says, "Come in, my child,"
then we'll be glad, then we'll be glad
we live for Jesus.
When the book is open wide and our name is found inside
then we'll be glad we lived for Him.

Chorus:

Then we'll be glad we live for Jesus
One endless day of perfect joy
Then we'll be glad we live for Jesus
Singing, shouting, praising His name
Standing in His presence, we'll never be the same
Then we'll be glad we live for Him.

When we walk on streets of gold
where we'll never never grow old.
Then we'll be glad - we live for Jesus
When we kneel down at His feet
friends and loved ones we will meet
Then we'll be glad we live for Him.

TODAY WE CALL IT HEAVEN Cornerstones

The pearly gates will swing wide open
 when we answer the great roll call
Like a crystal sea we'll be perfect, not one blemish,
 not one flaw.
The end will be the beginning
 and with my savior we'll reign on and on.
Today we call it heaven, but tomorrow we'll call it home.

Chorus:

Today we call it heaven, but tomorrow we'll call it home.
That city, it's more real to me than this earth that
 I walk on.
Today we talk about leaving, but tomorrow we'll be gone
Today we call it heaven, but tomorrow we'll call it home.

Well, I want to be in that glorious church
 that will usher my savior down.
I'll take off all of my armor and yield Jesus
 my shining crown.
Old Satan, he's defeated, and soon the trumpet will be blown
Today we call it heaven, but tomorrow we'll call it home.

VICTORY SIDE

Singing Americans

There's a place where flowers grace the dry desert floor
Where there's still a fountain flowing from the
mountain side.

Where the angry waves of life are calmed by peaceful shores
Faith lets you ride - just short of heaven -
on the victory side.

Chorus:

Victory all around us, far removed from the fear
All who have found it there are resounding with cheer.
Though we haven't made it home - over the mystic foam -
We now reside - temporary - on the victory side.

Are you heavy laden down with Satan's defeat?
Do you feel disgrace, but there's just no place to hide?
Didn't anyone tell you he's already been beat
When Jesus died? So stop - just short of heaven -
on the victory side.

WE SHALL OVERCOME

The Nelons

There's a battle cry being sounded near by the
royal army of the Lord.
Soldiers march to the rhythm of the Lord's command
And His promise that is written in His word.

Chorus:

We shall overcome, we shall triumph
We shall stand in the victory as one.
Calvary's hill's been conquered by the Lord and King
So the victory is already won.

There are times so often in the battle's rage
when the fighting will light the darkened sky
That's the time I'll focus on the Word of God
and can clearly read the final battle cry.

WHEN HE WAS ON THE CROSS (I WAS ON HIS MIND)
The Florida Boys

I'm not on an ego trip, I'm nothing on my own
I make mistakes and often slip, just common flesh and bone
But I'll prove someday just what I am,
I'm of a special kind
When He was on the cross, I was on His mind.

A look of love was on His face, the thorns on His head
The blood was on that scarlet robe,
and stained it crimson red.
Though His eyes were on the crowd, He looked ahead in time,
Cause when he was on the cross, I was on His mind.

Bridge:

He knew me, yet He loved me.
He whose loving makes the heaven shine
So unworthy of such mercy, yet
When He was on the cross, I was on His mind.

WHO BUT GOD

Gold City Quartet

He can walk from cloud to cloud, His fingerprints
are on the sun.
Those big stars that hang on nothing,
just more miracles He's done
His breath becomes the wind,
the trees applaud His majesty.
Tell me who but God can do such things as these?

Chorus:

Tell me who but God can do such things as these? (repeat)
He can calm the stormy waters, when He speaks,
the demons flee.
Tell me who but God can do such things as these?

Who can change a life so wicked when the world
says there's no hope.
Cause the drunkard to stop drinking,
set an addict free from dope.
He can make something from nothing, He did just that for me
Tell me who but God can do such things as these?

WHO CAN DO ANYTHING

The Cathedral Quartet

Who owns the cattle on a thousand hills?
Pleads for us and always will?
Who was it died and yet lives still?
Nobody but my Lord.

Chorus:

Who can do, who can do, who can do anything
Nobody but my Lord - and Master
Who can do, who can do, who can do anything
Nobody but my Lord.

Who makes us happy though we've been sad?
Loves us even though we're bad?
Who answers prayer and makes us glad?
Nobody but my Lord.

Who was it hung upon a tree?
Suffered shame for you and me?
Who was it died to make us free?
Nobody but my Lord.

Who owns a mansion in the sky?
Share it with us bye and bye?
Take us to His home on high?
Nobody but my Lord.

YOU DID IT AGAIN

Mid-South Boys

Well, I've stood at the bed of a loved one
waitin' for the doctor, to hear what he had to say
Well, I've seen ol' doc shake his head in disbelief,
say, "I don't understand it, but everything's o.k."

Chorus:

You did it again Lord, you did it again
When it seemed like there was no way out
you fixed it with a touch of your hand.
You did it again Lord, you did it again.
You said that you would never change,
and that means you'd do it again.

Well, I've seen a man possessed by the chains of sin
Didn't think he'd ever change,
the chances looked mighty dim.
Well, I've seen my God touch that sin-cursed man
Take away his warlike spirit and turn him into a lamb.

APPENDIX C

CODEFORM 3.0.2

CONTENT ANALYSIS CODING FORM - Version 3.0.2

TITLE: _____ CATEGORY: CCM / SG CODER# _____

MECHANICAL/STYLISTIC:

Storyline (Is a narrative or storyline present?) (Y/N) _____
 Lyrical Sophistication (Complex sentence structure) (Y/N) _____
 Semantic Devices (metaphors, similes, wordplay) (Y/N) _____
 Redundancy (Is lyric highly repetitious) (Y/N) _____

UNDERSTANDING:

Complexity of ideas (Simple: 1-3 Neutral: 4-7 Complex: 8-10) _____
 Subtlety of meanings (Direct: 1-3 Neutral: 4-7 Subtle: 8-10) _____

SOCIAL/CULTURAL:

Mood (Is mood of lyric upbeat or downbeat?) _____
 (Pessimistic: 1-3 Neutral: 4-7 Optimistic: 8-10) _____
 Contentedness with present life (Discontent: 1-3 Neutral: 4-7 Content: 8-10) _____
 Social Comment (Are social issues mentioned?) _____
 (e.g., divorce, abortion, alcohol, drugs, war) _____

DOCTRINAL THEMES

(Y = Present N = Absent)

A. Sin and Redemption:

Mankind's/believer's sinfulness (e.g., all have sinned, sinner that I was) _____
 Repentance (confession of sin) _____
 Redemption (Christ's substitutionary atonement) _____
 crucifixion - references to the cross _____
 blood references - _____
 (e.g., His blood shed for me, bled and died, washed by his blood, redeemed by His blood) _____
 Salvation _____
 Resurrection - Christ's rebirth _____
 Believer's rebirth - (e.g., born again) _____
 Eternal security - (once saved, always saved) _____

DOCTRINAL THEMES - continued:
(Y = Present N = Absent)

B. The Bible:

References to:

By Name - (e.g., The Bible, Holy Bible) -----
The Word - (e.g., The Word, His Word, God's Word) -----
Euphemism - (e.g., The Book, that book, His book) -----
(or Scripture, it is written, etc.) -----

Truth of - -----
(e.g., every word is true, I believe it, etc.) -----

Prophetic - -----
(e.g., it was foretold, it is promised) -----

Weapon - (e.g., two-edged sword, power of the Word) -----

Life-changing - -----

Not accepted by world, skeptics: -----

C. Jesus:

Deity - (e.g., Son of God) -----

Virgin birth - -----

Authority - (e.g., Lord, ruler, mighty, powerful) -----

Miracles of - -----

Crucifixion and Atonement - -----
Atonement provided for healing -----

Love for all mankind, all sinners - -----

Resurrection - -----
(e.g., rose again, conquered death, empty tomb) -----

Personal Return - (e.g., coming again) -----

Future Reign - (references to millennial rule) -----

Future Judgment - -----
(e.g., will judge the nations; sheep and goats) -----

DOCTRINAL THEMES - continued:
(Y = Present N = Absent)

D. Holy Spirit:

Pentecost references -	-----
(e.g., 120, Upper Room, tongues of fire)	
General references to - (e.g., Comforter)	-----
Personal indwelling - ("lives in me," etc.)	-----
Sanctification	
(e.g., being made holy, being renewed by)	-----
Spiritual Gifts - general references	-----
Baptism of the Holy Spirit -	-----
(e.g., spirit poured out)	

E. Eschatology (Last Days and/or Prophecy)

Christ's return and appearance	-----
Rapture	
(e.g., caught up with Him, caught up in the sky, when the trumpet sounds)	-----
Judgment	
Book of Life	
(e.g., my name is written down, when the book is open, Lamb's book of life, sheep and goats)	-----
Result of Judgment -	
(eternal joy for believer, condemnation of lost)	-----
All will be judged -	
(both saved and unsaved will face judgment)	-----
Reward	
(e.g., crown of glory, mansion, robe of righteousness)	-----
Millennium (Christ's thousand-year rule)	-----
Final defeat of evil	
(e.g., Satan defeated, Lake of Fire)	-----
Other Revelation imagery	
(e.g., New Jerusalem, last days, etc.)	-----

DOCTRINAL THEMES - continued:
(Y = Present N = Absent)

F. The Role and Attitude(s) of the Believer:

1. The World in General:

Place of sorrow

(e.g., vale of tears, under rule of Devil, place the
believer wants to leave)

Place of joy, God's creation

2. Future:

Hope of Rapture

Hope of Christ's return

Hope of material reward

(e.g., mansions, crown, robe, streets of gold)

End to human suffering

3. Believer's current condition

Sinner saved by grace

Was chosen by God for salvation

Cannot lose salvation

Healed - physically (in the present time)

Sanctification:

(e.g., growing in faith, becoming more like Jesus,
being transformed)

4. Believer's Role

Holding on, persevering until the end

Confronting evil

(including spiritual warfare and military references)

Evangelizing

(sharing the Gospel, spreading Good News)

Personal Witness:

(e.g., letting one's "light" shine)

Unity of all believers in Christ

(e.g., "we're all one," brothers and sisters)

VITA

A native of Rochester, New York, Gary Richard Drum was born April 26, 1945. He attended elementary and secondary schools in Rochester and the suburb of Greece, graduating from Greece Olympia High School in June of 1963.

He received the A.B. degree from Hamilton College, Clinton, New York, in June of 1967, having majored in philosophy with a minor in Greek and classical studies.

He was awarded the M.S. in communications from the University of Tennessee in June of 1976.

From 1967 until 1978, he served in various positions radio and television stations in East Tennessee and Atlanta, Georgia, and was the recipient of three copy and production awards from the Greater Knoxville Advertising Club and two Tennessee Associated Press news awards.

Since August 1978, he has served as Director of the Division of Mass Communications at Kentucky Wesleyan College in Owensboro, where he is now a tenured assistant professor and also serves as station manager of WKWC (FM).

Since 1979, he has worked as an instructor in a variety of programs for gifted and talented students under the sponsorship of the Daviess County (KY) School Board.

A college varsity hockey player, he continues pursuit of his favorite sport in a winter adult league in Owensboro.

He is unmarried and resides in a newly purchased house with his loving and tolerant black cat, Scooter.