

**Maintaining Traditions, Managing Transitions:
Towards a re-contextualisation and re-imagination of music as missional
practice within The Salvation Army.
Three Autoethnographic Case Studies in London.**

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Abstract

My research asks how and why music is used as missional practice within The Salvation Army, part of the Christian Church. What music is considered to be effective within a changing missiology, and how does the practice of Army worship differ according to location, leadership, and resources? As an officer (Minister of Religion), worship leader, composer and instrumentalist who has contributed to, and participated in music and mission, I recognise the importance and value of music to the Army and myself.

The use of music is an important and interesting feature of missional practice in the Christian Church. Within the Salvation Army tradition, Salvationists have witnessed how Army ecclesiology has been shaped by the introduction of new musics to existing repertoire. In particular, the Army has embraced new songs, new styles and genres, new sounds and instrumentation, new formulae and methodology in order to promote its mission objectives within the changing and challenging marketplace of consumerism, multiculturalism, cultural practice and diversity. This mixed-method, autoethnographic empirical research is contextualised, using the Army's mission statement, *'Save souls, grow saints, and serve suffering humanity'*.¹ I make use of qualitative and quantitative data, together with my own reflective practice, in order to examine the interplay between music as missional practice of three diverse case studies, based in London: Regent Hall Band, Stepney Corps, and the annual Commissioning and Ordination event, held at Central Hall, Westminster. I use three

¹ A mission statement given by General John Gowans at The Salvation Army International Millennium Congress, Atlanta, Georgia, USA, 2000.

concepts, Sodal and Modal² and Nodal³ to contextualise congregational type, and apply and refine four ‘evaluative frames’⁴ - Expression, Materials, Construction and Values - as well as my own notion of Parochial Protectionism, in order to assess and evaluate current practice within different Army congregations.

My research demonstrates that Army music is used within the context of its location, congregational type, resources and tradition and, in so doing, provides musicians, congregants and bystanders with opportunities for worship, service, moments of reflection, and response. It recognises and acknowledges the diversity of music and mission within the Army, and celebrates the unique contribution both make to the embodied witness of the gospel message, developing community, and a sense of belonging. Although my case studies were all based in London, they are representative of similar expressions of Army worship and music throughout the Army world.

The results of this thesis will contribute to the widening field of Practical Theology and Ethnomusicology. As the Army enters its 157th year, my conclusions highlight the way in which traditional and transitional music as missional practice are being adopted within ‘traditional conservative’ and ‘radical liberal’ Salvationist traditions.⁵

² Ralph D. Winter and Steven C. Hawthorne, *Perspectives on the World Christian Movement: A Reader* (Littleton, CO: William Cary Publishing, 1981).

³ Martyn Percy, *Power and the Church: Ecclesiology in an Age of Transition* (London: Cassell Books, 1998).

⁴ June Boyce-Tillman, ‘Tune Your Music to Your Heart: Reflections for Church Music Leaders’, in *Christian Congregational Music: Performance, Identity and Experience*, Ingalls, Monique; Landau, Carolyn and Wagner, Tom (eds) (Farnborough: Ashgate, 2013), pp.49–65.

⁵ Alan Burns, *Founding Vision for a Future Army: Spiritual Renewal and Mission* (London: Shield Books, 2012), p.8.

Dedication

This thesis is dedicated to Salvationists throughout the world who believe music to be an effective tool of missional evangelism and who teach, practise and perform it accordingly within their local context.

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I acknowledge the help of my primary supervisor, Professor Helen Julia Minors (York St. John University) who has been a constant source of encouragement and understanding. She has challenged my preconceptions of music within my faith community and has demonstrated a willingness to engage with a topic close to my heart. Early in my research, my second supervisor, Professor Mark Knight (previously at Roehampton University; now at Lancaster University) - also a member of The Salvation Army - provided opportunities for theological reflection.

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⁶ William Booth College, Denmark Hill, South London, is the location for the training of Salvation Army officers. It also houses the International Heritage Centre.

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Glossary and Acronyms – Denominational (The Salvation Army)

The selected terms refer specifically to The Salvation Army and not to the methodological discourse. They are presented here in order to facilitate understanding of Army terminology.

Term	Explanation
Adherent	A member of the congregation who has indicated that they recognise The Salvation Army as their place of worship but who has not committed to the full requirements of soldiership.
Appointment	An officer’s special responsibility.
Articles of War	A senior soldier’s signed covenant or promise.
Cabinet, The	Name given to the administrative system adopted by The Salvation Army. The Cabinet members determine policy and strategy for the territory, particularly as it relates to the future.
Cadet	A soldier undertaking training to become an officer.
Chief Secretary (CS)	Second-in-command of a territory.
Commissioning	Ceremony undertaken on being accepted for specific duty.

Convert	One who has received salvation and accepted Christ as Saviour.
Corps	the local church and centre of worship and programme.
Corps officer (CO)	An officer in charge of a corps.
Corps Sergeant-Major	Senior local officer.
Division	An operational and administrative unit, consisting of all the corps and social centres in a particular geographic area. The leader of the division is a Divisional Commander, an officer appointed by the Chief of the Staff (the Second-in-command of the international Army).
Divisional Headquarters (DHQ)	Administrative office in a geographic area.
General	The officer-head of the worldwide Salvation Army.
International Headquarters (IHQ)	Administrative headquarters of the worldwide Army.
Local officer	A senior soldier with a specific responsibility in a corps.
Mercy seat	Place of dedication and commitment, normally a wooden structure/bench at the front of the hall.
Mission	The purpose of The Salvation Army. In the United Kingdom, with the Republic of Ireland Territory, the mission is summarised <i>'to save souls, to grow saints, and</i>

to serve suffering humanity. ' (Attributed to General John Gowans).

Mission Development

Plan (MDP)

A formal document that is used in a local context to determine mission policy. The document is used in the consultation process between a corps and divisional staff.

'Non-Army' music

A colloquial term given to all music not published or composed by Salvationists.

Officer

Full-time ordained minister of The Salvation Army.

Salvationist/Soldier

Member of The Salvation Army, over 14 years of age who has committed to the requirements for full membership.

Strategic Development

Plan (SDP)

A formal, generic document that establishes a strategy specific to a particular unit, time or situation.

Territorial Commander

(TC)

Leader of The Salvation Army in a territory (specific geographical region).

THQ

The Administrative office for a territory.

TSA

An abbreviation for The Salvation Army.

UKIT

United Kingdom, with the Republic of Ireland Territory.

SASB	Salvation Army Song Book
SATB	Salvation Army Tune Book
William Booth College	
(WBC)	School for officer-training, located in Camberwell, South London.

**The Salvation Army
Territorial Mission Statement**

Called to be disciples of Jesus Christ,

The Salvation Army United Kingdom, with the Republic of Ireland Territory

exists to

Save souls,

Grow saints, and

Serve suffering humanity

Territorial Vision Statement

As disciples of Jesus Christ, we will be a

Spirit-filled, radical growing movement with a burning desire to

lead people into a saving knowledge of Jesus Christ,

actively serve the community,

and fight for social justice.

London Central Divisional Mission Statement

We exist to empower and serve all expressions of Salvation Army ministry within

London Central Division (see Appendix A)

We seek to do this by:

- *Stimulating vision*
- *Encouraging relevant strategies*
- *Resourcing*
- *Monitoring and promoting good practice*
- *Providing pastoral care and support*

Preface

As a worship leader, musician, professional, practitioner and researcher working within and inhabiting the same spaces in my different roles, it is necessary to offer some biographical details and contextual background in order for the following thesis to be contextually situated and ethnographically understood. The preface enables me to offer my emotive connection to the activities, events and organisational culture, before I move to construct my critical reassessment, analysis and reflection of music as missional practice within The Salvation Army.⁷ My theory and method develop the concept of bi-musicality suggested by Nettl,⁸ recognising not only my physical recording of data, but also my knowledge of the culture and subject matter, especially the relationships I have with those who participate in the case studies as leaders, practitioners and congregants. I follow this approach, therefore, by highlighting my role at the commencement of each chapter, bearing in mind that I have accumulated a store of anecdotes, tacit knowledge and experience of The Salvation Army since my birth. I recognise the importance of experience and evidence, seeking to ground my theological ideas in cultural practice.

Founded in London by William and Catherine Booth in 1865, at the time of writing The Salvation Army operates in 134 countries. It is a Christian Protestant church and international charitable organisation structured in a quasi-military fashion with a worldwide membership of more than one-and-a-half million, consisting of soldiers, officers and adherents known as Salvationists. It has a specific set of beliefs

⁷ For brevity, I will use the term ‘the Army’ instead of ‘The Salvation Army’.

⁸ Bruno Nettl, *Theory and Method in Ethnomusicology* (New York: Schirmer Books, 1964), p.41.

(Appendix D), Symbols (Appendix E) and Ecclesiology (Appendix F). It operates charity shops, shelters for the homeless and disaster relief and humanitarian aid in developing countries. Additionally, emergency vehicle response teams provide refreshments for Fire, Ambulance and Police Service personnel as and when required at major incidents. The Salvation Army has a Family Tracing Service, operates a bus project for rough sleepers in Cardiff, three detoxification centres for those wanting to recover from addiction to drugs or alcohol, residential centres for homeless men and women and care homes for older people, and a children's home.⁹ It co-ordinates a unit for issues surrounding modern slavery, on behalf of the government.¹⁰ Whilst acts of Christian worship occur at these centres, the majority of music as missional practice is performed at Army centres of worship. Within a Salvationist domain, its churches are described as corps, named by geographical location.

I am a fourth-generation Salvationist, a 'son of the regiment', born in 1953 to Salvationist parents in the small mining town of Hednesford in Staffordshire. My family life, like many Salvationist families before and since, revolved around the activities at the local corps. I was enculturated into language, religious practice, social action and a style of music-making that became the norm through rote, service and uniformity. The corps became the centre of my life outside schooling, providing me with opportunities for socialising, playing sport, attending worship, receiving Bible

⁹ The most well-known home is 'Strawberry Fields', in Liverpool. Gifted to The Salvation Army in 1934, it became a home for girls and boys. John Lennon, the author of the song, used to visit the home to play, reflect and escape the streets of Woolton. Strawberry Fields was later immortalised in the famous song, 'Strawberry Fields Forever,' where he explored those more innocent days of escape that could counter the later complexities of a life lived in the public gaze.

¹⁰ The Salvation Army have been responsible for the delivery of specialist support services to adult victims of modern slavery in England and Wales since July 2011.

knowledge and participating in musical activities. Music was a major part of my life as a young Salvationist, with the free brass and vocal tuition generously provided by the music leaders of the corps. The 1960s were an exciting time for musical development in this country, as the popular music genre that appeared as part of the ‘Swinging Sixties’¹¹ found its way into the fabric of society and, in turn, Christian worship. Spawning the ideology of popular sounds and mutual attraction within an Army context developed my interest in how culture shaped The Salvation Army and motivated in me a desire to understand its place within my own setting. I experienced music that provided a particular identity, structure and the camaraderie that many other social groups were experiencing at the time.

I was particularly interested in why music was used within the context of Christian (Salvationist) worship, especially the dominant use of brass bands and songster brigades (choirs). My father played in the band and led the choir, and I recognised how important this service was to him, together with the specific social interaction taking place within those groups. Significantly, I also observed that no other denomination used a brass band as part of its worship or liturgy. The Salvation Army was a place where I felt comfortable and secure even if, at that time, I did not understand why. I was greatly influenced by the leaders of the music groups I was involved with and by Salvationists who contributed to my musical journey through their brass and choral compositions. The young people’s brass band at Hednesford

¹¹ The Swinging Sixties was a youth-driven cultural revolution that took place in the United Kingdom during the mid-to-late 1960s, emphasising modernity and fun-loving hedonism, with London as its centre. It saw a flourishing in art, music and fashion, and was symbolised by the city's pop and fashion exports. Some Church groups, including the Army embraced the opportunities for promoting the Christian message, especially to young people.

was well known for its musicianship and ability to perform at a high standard, regularly featuring in Army music events locally and nationally. As one of its cornet players, this early exposure to performance opportunities and admiration gave me a sense of involvement, enjoyment and purpose.

In 1976, I moved to Bristol in order to work in an Army hostel for homeless men. I worshipped at Bristol Citadel Corps, joining the band and songster brigade, eventually becoming Songster Leader, before I left in 1986 to train in London as an Army officer. Since being commissioned as an officer in 1988, I have lived in various parts of the United Kingdom, as well as Dublin. I have experienced and witnessed the changing musical practices of The Salvation Army, many being caused by decreasing resources of leaders, lay personnel and musicians. Whilst some examples of music originality remain, especially within the brass band genre, I have experienced an increasing diversity within local congregational settings, with the introduction of other instrumentation and pre-recorded music being particularly noticeable. These new musical expressions continue to permeate the long-established patterns of Salvationist identity, reinforcing the dilemma that many places of worship face regarding the appropriateness of keeping the old, embracing the new, or seeking to combine both.

As I commenced my own compositional journey my reputation within The Salvation Army developed and, over the years, I have become known as a writer of vocal music. My own sense of place in The Salvation Army has also changed as the social context has developed from being a songster leader to an ordained minister of religion. There is a 'parallel universe' Salvationists can inhabit, often cocooned from

other expressions of Christian worship, even within a Salvationist cohort. In some Army corps, there is little to identify the specific denominational aesthetic or music aspect within worship and it continues to fascinate me how diversity in practice still contributes to the on-going lively debate within The Salvation Army about the attributes and meaning of using different music expressions. As such, the musicians, corps and corporate eventing I encountered during this research has given me new understandings of the current position of Army identity, worship, witness and service, as well as refining my own story and influencing my compositional output. It confirmed that there are large numbers of dedicated and committed Salvationists who continue to believe that music is an integral part of the identity and purpose of The Salvation Army's mission.

The continuing questions influencing my life and career in The Salvation Army led me to the core questions of this thesis, that I worked on part-time during my full-time appointments as an officer at three different locations, namely Central South Divisional Headquarters (2008-2014), Staines Corps and Heathrow Airport Chaplaincy (2014-2015), Woking (2015-2019), and part-time at the International College for Officers, Sunbury-on-Thames, Middlesex, England from 2019 until the present. The regional basis of my work in the last two decades led me to base my research in the capital, London, in order to reflect upon both my own working environment and that of the national and international headquarters of The Salvation Army. My experience over six decades within the Army spans key areas of change within musical and denominational culture. As I seek to rationalise the decreasing number of Salvationist musicians alongside the increasing number of new expressions

of Christian music-making and forms, tensions exist within me between what I am familiar and secure with, and what unfamiliar, new music forms may be needed to further the mission of The Salvation Army. The following Figures (Figures. 1:1-4) demonstrate some of the ways I have been involved within the Army.

Figure. 1.1

Officiating at a marriage ceremony – Enfield Citadel Salvation Army – 28th August

2007 – Photographer: Ashley Simmons.



Figure. 1.2

Playing keyboards in 'Soul Revivers' rock band at Sunbury Court Conference Centre,

Sunbury-on-Thames, Middlesex

Officers' Councils 2009 – Photographer: Mark Wolstenholme.



Figure. 1.3

Conducting Regent Hall Songster Brigade - 'Expressions' concert, Regent Hall,

October 2012 - Photographer: Ann Stewart.



Figure 1.4

Conducting at an 'open-air' service - outside Oxford Circus Underground Station,

London - September 17th, 2012 - Photographer: Yoma Martin.



My Salvation Army membership:

1960	Hednesford	Junior soldier (member) and joined the junior brass Band.
1968	Hednesford	Senior soldier (member) and joined the songster brigade (choir) and senior brass band.
1975	Bristol	Transferred to Bristol Citadel Corps,
1981	Bristol	Songster Leader (senior choir director).
1986	London	International Training College (ITC) for officer-training.

My appointments as an officer:

Commissioned May 28th, 1988, Royal Albert Hall, Kensington, London.

Corps officer	Wollaston, Northants	June 1988 – May 1992
Corps officer	Dublin City	June 1992 – May 1994
Corps officer	Hillingdon, Middlesex	June 1994 – June 1999
Corps officer	Maidenhead, Berkshire	June 1999 – June 2004
Divisional Director for		
Personnel	Central South Division	June 2004 – March 2008
Divisional Director for		
Personnel (Officers)	London Central Division	March 2008 – June 2014
Associate officer	Staines, Middlesex & }	
Chaplain (p/t)	London Heathrow Airport}	June 2014 – July 2015
Corps officer	Woking, Surrey	July 2015 – July 2019
Retired	Woking	August, 2019

Finance officer (p/t) International College for Officers, Sunbury Court,
Sunbury-on-Thames July 2019-February 2022

Additional appointments:

Member of the Territorial Music Council: April 1995 – December 2007

Songster Leader: Regent Hall Corps – May 2008-June 2014

PART ONE – Introduction and Contexts

Introduction

The distinctions between old and new Christian musics are based on changing instrumentation rather than the human voice. As musical sounds diversify and develop, Christian congregations of all denominations are being introduced to an amalgamation of musical variances based on secular genres traversing the music world, and by the personal preferences of worship leaders. Some denominations and individual congregations are now identified as much by their musical style or worship leaders as they were, previously and historically, by the names of associated preachers or church leaders, or their denominational affiliation. ‘Hillsong’ is a brand of Christianity that is popular, in part, through its use of contemporary worship and music.¹² The choir of King’s College, Cambridge, is popular due to its musical contributions to the life of the city and its annual appearance at the ‘Christmas from King’s’ series. Billy Graham became a well-known evangelist and Christian personality for his preaching style and methods, rather than any denominational affiliation. The modern availability of, and access to, social media, digital technology, and the wide variety of musical instruments, has transformed the experience of music performances now populating sacred spaces. The proliferation of new, non-denominational, re-branded and informal expressions of church life has entered the spiritual marketplace, many bringing a style of music as missional practice that challenges established patterns of formal music practice. Whilst The Salvation Army continues to protect its image, distinctive style, culture and music, it is also true that it

¹² Brian and Bobbie Houston founded Hillsong Church in 1983 in the western suburbs of Sydney, Australia. Now, Hillsong has churches in city centres in 23 countries around the world. The church has an average global weekly attendance over 130,000. www.hillsong.org {last accessed 21st May, 2022}.

embraces contemporary and popular notions of music, theatre and mission such as community choirs, rap, musicals and musical theatre, keep-fit to music, blogging, social media, live streaming and innovative preaching. Christian music faces competition for attention from the maelstrom of music now available in various guises and locations. Recent investigations by, amongst others, Frith,¹³ DeNora,¹⁴ and North, Hargreaves and Hargreaves,¹⁵ consider how music infiltrates our lives and indicates that music is a common part and sound of our personal and corporate landscape. These musical landscapes are symbolic of, and attributed to, aspects of cultural behaviour. Widdess suggests that these cultural structures ‘can best be discovered not by asking questions, but by participant observation leading to the acquisition of expertise who can then access his/her implicit knowledge through introspection?’¹⁶

Within secular and sacred academia, interest remains active, with a wide range of research regarding music and its place in secular and sacred society. DeNora’s conclusions about the exploration of music in the home, in retail environments and in public spaces, indicates the degree to which music has become embedded in our culture. Likewise, the proliferation of pop, country and rap music and every other musical genre identified as secular (non-religious) music is accessible to many peoples throughout the world who have access to the Internet. From a sacred perspective, Begbie considers the important part music plays in the theological life of

¹³ Simon Frith, ‘Music and Everyday Life’, *Critical Quarterly* (Volume 44, Issue 1, 2002), 35-48.

¹⁴ Tia DeNora, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000).

¹⁵ Adrian C. North., David J. Hargreaves, and Jon J. Hargreaves, ‘Uses of Music in Everyday Life.’, *Music Perception: An Interdisciplinary Journal* (Volume 22, no. 1 (2004), pp.41-77.

¹⁶ Richard Widdess, ‘Music, Meaning and Culture’, *Empirical Musicology Review* (Vol 7, No. 1–2 2012), p.14.

the Church and how music conveys its mission.¹⁷ He suggests there is an ‘inherent affinity between music and theology’.¹⁸

It is against the background of secular and sacred landscapes mentioned above that my main research question has evolved as I ask, in an age of change - within society and the culture of church - how and why The Salvation Army uses music as part of its mission. Do I find a willingness for the Army to adapt to change within society and the Church, or is tradition more important, especially as it relates to music as missional practice? In this regard, I critique three descriptive case studies of public acts of live worship within two Army corps and at a national denominational event all based within reach of London. I chose London because of its historical association as the birthplace of the movement, my knowledge its corps and centres, its diversity of denominational activity, and its wide variety of Salvationist mission and musical expressions. I weave my personal story and anecdotes alongside a more structured and formal approach of focus group conversations, questionnaires and interviews. My questions and methodology are interrelated, with each case study providing evidence of how music is used as part of mission.

There are numerous occasions in the Bible where music is used as part of mission. In 1 Chronicles, King David dances and celebrates as musicians make a joyful sound and the tabernacles are brought into Jerusalem. In Exodus 15, the songs of God’s people after He delivered them from the Egyptians and parted the Red Sea for them are celebratory. Much of the Book of Psalms is a reverential testimony of

¹⁷ Jeremy S. Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker Academic, 2007).

¹⁸ Jeremy S. Begbie, *Music, Modernity and God, Essays in Listening* (Oxford: Oxford University Press, 2013), p.17.

praise and thanksgiving. Within the New Testament, the early believers met together to “sing songs and spiritual songs” (Ephesians 5: 19). Music is universal to every culture and, like language, it is a powerful form of expression and, in its various guises and genres, music remains as an integral part of the mission of The Salvation Army. Denominational and non-denominational congregations are often identified by the music used in their contexts. As part of a broader worship context, places of worship, even within the same denomination, use very different styles of music. Within the Anglican Communion, for example, the diverse nature of songwriters such as Matt Redman and Graham Kendrick contrast with those from the English choral tradition, such as King’s College, Cambridge. The choirs of cathedrals attract those who appreciate the technical competency and soundscapes; contrasting with large Christian festivals where rock and pop are used as part of worship. Throughout the world, Christian groups - denominationally and non-denominationally - meeting for worship demonstrate a variety of cultural and ethnographic styles and instrumentation.

As well as ethnicity, race, and class, diversity is also a feature of music in The Salvation Army, where musical practice shape and are shaped by tradition, resources, location, personal preference and mission intentionality. On any Sunday in the United Kingdom and Ireland¹⁹ (my home territory, in Army terminology), I would envisage a variety of music being used in worship and mission in Army settings, in various locations. Brass, vocal, guitars, keyboard, percussion, strings, saxophone and other wind instruments and, ever-increasingly, the use of multi-media, CD backing tracks,

¹⁹ I will use the abbreviation UKIT from now on.

are likely to be used. Some of these ‘music as missional practice groups’ would be wearing uniform, and be highly-organised and exclusive, with formal modes of operation, rehearsals and structure; others would not be wearing formal uniform, and would be informal and more inclusive, adopting a ‘come if you want to’ approach. As I was beginning to plan my research question, I began to consider how I could categorise and describe the music, mission and congregations in my three case studies. (I introduce the concepts here, but develop them in their case study setting). I was influenced by the work of Protestant missiologist Dr Ralph Winter who, in describing both the continuity and change that the Church experiences as part of mission, introduced the concept of Modality and Sodality.²⁰ I realised my case studies at Regent Hall and Stepney fitted in so well with Winter’s conceptual ideas.

Modality originates with the root word mode. This in turn refers to the customary way things are done; the default position, or prevailing fashion or custom. Mathematically, modal represents the greatest frequency of occurrences in a given set, and there is a corresponding sense, socially speaking, that it is the most common way things are. This concept resonates entirely with my first case study: Regent Hall Band who, I suggest, are amongst similar music groups within The Salvation Army who maintain traditions.

Sodality originates from the Latin root, sodalis. This can be translated ‘comrade’, or ,using other words, all of which suggest closeness and active partnership, companion, associate, mate, crony, accomplice, conspirator, (are all

²⁰ Ralph Winter and Steven Hawthorne, *Perspectives on the World Christian Movement*.(Indiana University: William Carey Library, 1981).

listed). Sodalitas was used for social and political associations, religious fraternities; electioneering gangs (an interesting take on mission); and guilds. Once again, a significant sense of belonging is conveyed, alongside some purpose to that belonging. There is a sense of high commitment and particular purpose and, whilst there are some elements of sodality within the Regent Hall context, it applies more to the smaller, inclusive, focused group at Stepney.

In summary, Winter fashioned two key ideas that balance each other.

1. Both the modal and the sodal are structures of God's redemptive mission. It is therefore, normal and normative that the modal church has a mission.
2. However, both the modal and the sodal are Church, but in legitimate different ways. It is, therefore, normal and normative that the sodal mission is ecclesial.

In searching for a categorisation for Commissioning and Ordination Day, I recall attending a conference on Congregational Music at Cuddesdon College, Oxford, and listening to the then Principal, Dr Martyn Percy. He spoke about how faith *feels* and why the deeply personal response might be through an encounter; singing a hymn, prayer, attending a place of worship - but also through a sense of smell - flowers, the building, or even the hymn books. For others, what is felt is set aside from what can be known. He suggested that music supports the tradition, but also contributes to shape and reception within the heart.²¹ I was interested in how the structures and practices of The Salvation Army provided such a link and noted Percy had written

²¹ Martyn Percy, *Christian Congregational Music: Performance, Identity and Experience* (Ashgate: Farnham, 2013) Eds. Ingalls, Monique; Landau, Carolyn; Wagner, Tom.

about nodality, which he describes as ‘providing agents of fixed points that reify power or allow access to power and provide markers or boundaries.’²²

The concept of what constitutes Christian music, and how the rhetoric of music language translates from page to pulpit, and from theory to theology, forms the basis of my examination. The effect in expressing music as missional practice is analysed by an autoethnographic evaluation of three interrelated case studies that demonstrate a diverse approach according to their context and resources. In reviewing music practice at three centres, these questions formed the basis for peer-led, participant observation and focus group questionnaires, as well as discussions with members of the public. The tensions that exist between empirical musicology - the collection of facts, data, information, form and content - and its relationship to cultural musicology - analysis of structure and meaning as it relates to culture - are at the heart of this thesis, as it seeks to present an understanding of disciplines at work in practice and in performance narratives. Is there, indeed, evidence of an internal ‘worship-wars’ within the Army? I am aware, therefore, that, as I test my ideas and interpretations from an empirical perspective, I also acknowledge that I am analysing my culture through the lens of music with a realisation that the re-contextualising and re-imagining of what is Army music as missional practice is, remains a vital constituent if the future of both is to be secured. From my own perspective, musicians, especially within a Christian context, revel in making music as missional practice with a cultural comfort zone. It is my hope that the reader will understand the significance of music as missional practice and come to understand my insights. In

²² Ibid.

telling my story, I am confident that many will understand aspects of it, especially those who have a background in Army culture, and those currently involved in making music as missional practice. I hope it will resonate with those who, owing to myriad reasons, have left The Salvation Army, not least because music as missional practice has, in their eyes, lost credibility or purpose in today's society.

The thesis is divided into two parts. Part One establishes the research context and methodology. In Chapter 1, I establish my aims, contexts and perspectives. In Chapter 2, I review the mission imperatives that are at the heart of Army music. In Chapter 3, I introduce details regarding my research methodology and research design. In Chapter 4, I introduce my framework of congregational categorisation models and evaluative frames, explaining how they are applied and why their use is essential to a critique of musical practice in the three case studies. In Chapter 5, I consider the unique setting of London for my case study locations. I review specific shifts in Army music-making that occurred in the 1960s, charting the emerging tensions and 'tipping points' reflected in current practice

Part Two establishes the context of the three case studies before I analyse musical practices at Regent Hall (Chapter 6), Stepney (Chapter 7) and the Commissioning and Ordination Day (Chapter 8). In Chapter 9, I summarise the unity and diversity I have discovered and celebrate the effectiveness of current musical practice as mission. There is often an 'intangible chemistry'²³ at play and I further suggest that the common purpose and holy aspirations of the music groups I

²³ R. Keith Sawyer, *Group Creativity: Music, Theater and Collaboration* (Mahwah, NJ: Lawrence Erlbaum Associates Inc. Publications, 2003).

encountered are vitally important. I provide final reflections and recommendations regarding music as missional practice and its influence on Salvationists, the public and supporters of The Salvation Army that have been shaped by both a reflective and reflexive maxim. The Salvation Army is an international organisation and is diverse in its mission and ministry. Even within the UKIT, there exists a wide range of programmes and practices which shape and motivate the Army's work, not least concerning its use of music. Like many denominations, it is faced with slowly but irrevocably losing its capacity to attract new members and congregants. The numerical decline of musicians at corps level has alarmed me (see Table 5.1, page 141) although the use of traditional music (brass band and choral) remains, and congregational singing continues to be at the heart of music expression in worship services. Some corps have embraced new music, texts and genres in order to empower and enliven those who are loyal to The Salvation Army's mission. I wanted to discover what was happening at grass-roots level and to provide a backdrop for further excursions into uncharted waters of opportunity for music as missional practice. Ultimately, as a practical theologian, my interest lies in the role of music as being transformative for both the performing musicians and members of the congregation. The music of The Salvation Army should never be, in my view, purely performance-related. Whilst acknowledging that competence and professionalism is to be encouraged, it shouldn't be self-serving. Music as missional practice should be just that: mission-focused, encouraging both participant and listener with the opportunity to reflect on gospel truths, especially the transformed life. The transformation of all creation lies at the heart of the *Missio Dei*, into which the

Church is called, and consequently, particular attention must be given to the transformative qualities of performing, listening and responding to music. But what is mission, and how does The Salvation Army engage with the academic polemic? What impact does music have on the mission of the Army?

Chapter One: Establishing aims, contexts and perspectives.

Aim of thesis

The aim of my thesis is to review how and why Army music is used in relation to The Salvation Army's mission. I examine and reassess current practice, and critique the practices of The Salvation Army and its use of music, practices which are usually taken for granted. For this purpose, I am using a mission statement that, whilst not without limitations, does provide a clear understanding of the purpose of The Salvation Army.

In 2000, at the Millennium Congress in Atlanta, Georgia, the then General John Gowans stated that, 'The Salvation Army exists to save souls, grow saints, and serve suffering humanity...and not much else.'²⁴ This bite-size slogan has become the mantra for The Salvation Army worldwide and is recognised by Salvationists as being its Mission Statement. The three stanzas, whilst not being totally comprehensive, provide the basis for my research.

As music is designed to assist in the mission of The Salvation Army, my three case studies provide the locations and context for analysis of a broad cross-section of music practice that, whilst based in London, can be replicated at other corps and centres throughout The Salvation Army world. My research contributes to the place of The Salvation Army within denominationalism from a music perspective, and to an internal understanding of how music is linked to mission.

My findings develop knowledge in how music is used as an expression of a culture that is embedded and embodied. As The Salvation Army seeks to arrest

²⁴ Gowans, Millennium Congress.

decline, my conclusions and recommendations will inform the senior leaders²⁵ in the UKIT of current practice within the specific areas of music as missional practice. The emerging task for The Salvation Army is to recognise that, as well as being identified by its uniforms, flags, social work and social action, its subliminal and implicit practices are as important as their liminal and explicit ones. My findings will contribute to on-going debates within The Salvation Army as to its future missional direction. Primarily, the empirical evidence serves as a reminder that diversity within music as missional practice is increasingly widening and challenges self-understanding and preconceptions within the movement regarding musical tropes and their effectiveness. My conclusions will acknowledge the challenges The Salvation Army faces today, and I offer recommendations and suggestions that may arrest current decline, whilst acknowledging and valuing those for whom change is, often, painful and unwelcomed. There has been no academic study on the problem of musical accountability and resourcing within Army structures and, whilst many within and outside the movement hold valued and valid opinions, there is no forum, either official or unofficial where concerns are expressed. I contribute to the wider, existing body of research about the understanding of how music as missional practice in sacred and secular settings is viewed. Finally, it contributes to the understanding of how those within the Church habitus are responding to the challenge of decline, the embracing of music and media technology, and how mission is delivered.

²⁵ As part of the administrative structure, senior leaders meet weekly to discuss all aspects of territorial Salvation Army policy, strategy, and resourcing, especially as it relates to the future.

At the commencement of my research, I quickly realised that I probably knew more about the music of The Salvation Army rather than the mission; to this end, I was disappointed in myself in acknowledging that, although I was an ordained minister, I had not fully realised the implication for both subjects, certainly not the link between them. In developing my research aim and questions, I was determined to gain insights into what The Salvation Army believes, and what it does, about mission and how it relates to music as a practical expression of practical theology. The development of my conceptual framework began when I discovered the inextricable link between mission and music and its relevance to participants and congregants. In clarifying the trajectory of my research, I began to realise that my initial position of wanting to protect what I knew about Army music as missional practice was too narrow and parochial: I needed to, and have, expanded my thinking and understanding about different aspects of mission and music.

My research as Practical Theology

Although brass bands are the main codal signifier and identifying mark of the music of The Salvation Army, in reality their use has been subsumed into a wider range of music instrumentation, practice and style-genre that has developed most significantly in the past 40 years throughout The Salvation Army globally. The challenge of new musics and the juxtaposition of the contemporary Church and contemporaneous popular culture is an area of musicology increasingly subject to academic interest,

especially within Christian circles. For example, the place of media,²⁶ religion and change in modern Britain,²⁷ practices and industry relating to contemporary congregational songs,²⁸ theology, music and social change²⁹ and the relationship between theology and ethics³⁰ are topical areas that have been scrutinised in order to determine how Christian music is affected by external and internal influences. The specific argument posited by Begbie³¹ that ‘in modern theological writing, the interaction between Music and Systematic Theology is conspicuous by its absence’, highlights a further aspect of ecclesiological practice that is, I suggest, of interest within Army mission. It is my experience that music-making performance criteria rather than theological significance is uppermost in the critiques proffered by reviewers of music concerts. The differences existing between those who want to protect a specific Christian canon of sacred music and those who wish to embrace the influence of secular music are both real and imagined, and within The Salvation Army these tensions are becoming increasingly divisive. This is most clearly defined in my anecdotal conversations with Salvationists, and dialogue through comments on social media and the letters published in *Salvationist*.³² I concur with the views of my

²⁶ Clive C Marsh, and Vaughan S. Roberts, *Personal Jesus (Engaging Culture): How popular music shapes our souls* (Grand Rapids: Baker Books, 2013).

²⁷ Linda Woodhead, and Rebecca Catto, Ed. *Religion and Change in Modern Britain* (Abingdon: Routledge. 2013).

²⁸ Daniel Thornton, *Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry* (Macquarie University PhD Thesis 11 November 2015).

²⁹ Robert Beckford, *Jesus Dub: Theology, Music and Social Change* (Abingdon: Routledge, 2006).

³⁰ Mark Porter, 'Moving Between Musical Worlds: Worship music, Significance and Ethics in the Lives of Contemporary Worshippers', in *Christian Congregational Music: Performance, Identity and Experience* Edited by Monique Ingalls, Tom Wagner and Carolyn Landau. (London: Ashgate, 2013), pp.201-214.

³¹ Jeremy S. Begbie, *Studies in Music, Theology and Christian Formation* Eds. Astley, J., Hone, T., and Savage, M. (Leominster: Gracewing Publishing, 2000), p.45.

³² *Salvationist* is a weekly magazine published by The Salvation Army, Territorial Headquarters, London. It contains news articles from Army corps, quotes from other Christian periodicals, prayer

colleague Salvationists who are trying to both keeping faith with the past and its traditions, and by embracing the present and the incorporation of new sounds, instrumentation and hymnology. I suggest that, whilst musical practice inhabits a special place within The Salvation Army and can be a valuable social and pleasurable activity, its effectiveness as a tool for mission requires critical analysis, especially concerning the characteristics of cultural differences within the three London case studies.

This research occurs at a time when The Salvation Army has implemented the 'FitForMission' transformational strategy³³ that has resulted in a change of the function of the Mission and Music Ministries Units.

Overview of the thesis

Despite an improvement in missional resourcing and equipment, musical competence, instrument manufacturing and partnerships with other denominations through ecumenical links, the decline in Army congregational attendance is concerning. As such, like many organisations facing decline, The Salvation Army is continually re-evaluating its mission. I argue that those who seek to protect Army identity as portrayed by a trivialised musical image, or those who view assimilation of contemporary music genre as the only way forward, require a dialogue based on

matters, news about local initiatives, reports from corps regarding visits from music sections, letters to the editor, news about Army people such as: Wedding anniversaries, Bereavements, tributes, and adverts.
³³ 'FitForMission' was introduced in July 2016. It is a strategy based around four priorities: Transformation, Integration, Discipleship and Effectiveness. This administrative reorganizational framework has seen many of the administrative and resource functions transfer from THQ to regional offices throughout the UK. reorganizational framework has seen many of the administrative and resource functions transfer from THQ to regional offices throughout the UK.

mutual understanding and conciliation. Salvationist musicians perform to a variety of musical standards from an established repertoire but do so without constructive analysis. Whilst some corps embrace contemporary musical styles, others remain determined to protect a narrow, traditional musical expression that I consider anachronistic. Whilst I celebrate the breadth of diversity within Army musical practice, others find the inclusion of ‘non-Army’ music difficult to comprehend.

The dichotomy surrounding which music is self-serving and which is mission-driven exercises the minds of Army music leaders within the UKIT Territory. It highlights that, since the social and musical phenomenon of the 1960s, the changing face of Army worship and repertoire has sought to embrace modern developments within music and technology. Army corps are no longer microcosms of each other, and, within London, there are numerous examples of differences in musical style, instrumentation, proficiency and application. The findings illustrate there is much to celebrate, as diversity and similarity converge. As The Salvation Army moves from uniformity towards diversity, the implications for its mission and music are creating uncertainty and apprehension amongst its musicians.

The structure of the thesis is organised to show ways to account for the complexity of denominational identity, music form, performance, and repertoire and worship styles. It seeks a balance; it acknowledges similarities between identifying music as being performance-based rather than mission-focused, whilst problematizing areas where these correlations become fragmented or lost in translation. The plurality of approach represented in this thesis combines historical and contemporary views. At a time when it is becoming evident that those involved in ethnomusicological studies

must focus their investigative lens on musical practice and the relationships between fellow performers, my thesis contributes to the continuing debate on how music and Christian faith is articulated.

Introduction to the Case Studies

In my role as performer, leader, participant-observer and an active contributor to the music of The Salvation Army, I explore music as practice in three locations in order to re-assess and interrogate its effectiveness as part of an overarching mission strategy, contained within Primary Source Documents (Appendix B and C). The case studies differ from each other and have been chosen because of the variety in musical style, hymnology, location, codal identifiers, demographics, governance and theological orientation. The music styles and genres include a brass band, vocal groups, non-brass worship groups using guitars, percussion and vocalists, and a ukulele ensemble. The use of Christian songs³⁴ varies according to location, from the canon of Christian hymnology³⁵ to contemporary³⁶ songs spanning denominational boundaries.

The first case study is Regent Hall Band, part of Regent Hall Corps, the only Christian Church building on Oxford Street, London. Operating from its large multi-purpose premises, the corps and band represents a brand of Army worship identified

³⁴ The term 'song' replaced that of 'hymn' in the early days of The Salvation Army.

³⁵ Songs written by Isaac Watts, John and Charles Wesley and, in the case of The Salvation Army, those by William and Herbert Booth.

³⁶ The use of contemporary songs from the wider Christian music repertoire is at the discretion of the corps or worship leader with an expectation that the lyrics do not compromise Salvationist theology. The latest *Song Book of The Salvation Army* (2015) includes well-known modern songs from contemporary non-Salvationist writers such as Graham Kendrick, Chris Tomlin and Stuart Townend.

by its formality, liturgical structure, highly rehearsed music groups, the wearing of Army uniform, exclusivism, and adherence to traditional aspects of culture and practice. The band has provided music for indoor and outdoor services since its formation in 1883 and enjoys a worldwide reputation within The Salvation Army for its innovative brass band programming, its competence and the maintenance of an active presence within the West End of London. In 2022, the corps enters its 140th year, and epitomises the traditional aspect of Salvationist cultural preaching and music practice, although the corps does not rely only on traditional sounds and methodology. It also embraces many of the elements of modern practices of ecclesiology, and I describe the corps as being innovative and culturally relevant.

The second case study is Stepney Corps, based in a rented Scout hut within the borough of Tower Hamlets, in the East End of London. The corps commenced in 2010 and continues to develop its mission and music to reflect its location within a multicultural, multi-ethnic environment. The corps has a reputation amongst the local community for the positive collaboration with other faith and political groups in tackling social justice issues within the area. Sunday worship there is notable for informality and seating arrangements, the lack of formal liturgy, and an emerging musical semiotic of diversity and experimentation. The officer-leaders of newer expressions of corps like Stepney are given permission to adapt and adopt practices in the light of resources, instrumentation, location and culture. In the majority of cases, the lack of traditional expectations can be seen as galvanising the local corps community. I describe Stepney corps as being representative of similar corps who are managing transitions into new modes of music as missional practice.

The third case study is the Commissioning and Ordination Day, an Army event held at Central Hall, Westminster, London. This annual service is significant for a number of reasons. Firstly, it is the only national event in The Salvation Army where a formal liturgy is included as part of its practice of rites and ceremonies. Secondly, the music, instrumentation and hymnology used is representative of the changing canon of sounds and text within the Army; that is, a brass band and a non-brass worship band, together with lyrics from other Christian traditions. Thirdly, the location is a ‘neutral’ venue, a (Methodist) sacred space that is also used as a venue for secular events. Finally, because of the nature of the event, the congregation forms a wide constituency of members and non-members of The Salvation Army, including family, friends some of whom will rarely attend church.³⁷

The case studies provide evidence of how formal and informal, traditional and contemporary, regulated and non-regulated, formulaic and non-formulaic modes of Army cultural practice are performed every week. The data for these case studies comes from fieldwork, questionnaires and focus groups as well as my own reflections. In re-evaluating Army repertoire, I consider the impact and influence of new, radical expressions of Christian music, especially from growing, culturally relevant, ‘branded’ churches that are not restricted by organisational boundaries, instrumentation and traditions, and how their music has found a place within an established and respected Protestant denomination. The challenge for The Salvation Army’s musicians is to acknowledge the dichotomy between performance-related

³⁷ Although I have no data to support this suggestion, anecdotal conversations lead me to believe in the truth of my assertion.

music and the impact of music as a missional force, and to garner the change of its cultural heritage from one of sentimental nostalgia to contemporary mission.

My status and background as a researcher



My historical and social contexts contribute to the formation of my opinions, prejudices, affiliations and bias. The concept of self-reflexivity is helpful to me in bringing to mind something of the past. This concept of ‘insider’ needs to be recognised against other ways of ethnography especially encountering research as an ‘outsider.’ This section offers insights into elements of my life-journey and how my involvement within the Army have shaped my role as a researcher.

I am an established Salvationist, known especially as an officer, composer³⁸ (see Appendix P) choral leader³⁹ and brass player. As shown in Table 1 below, I have had a variety of roles within The Salvation Army.

³⁸ I have composed (see Appendix P) more than thirty songs that have been published by The Salvation Army. These have included songs for Congregational use, vocal groups – SATB, female voices and singing company. Three of my songs have been published in the Netherlands, one song in the USA, and one song in Australia. Some of my compositions are featured on recordings from music groups around the world and performed in the Royal Albert Hall; Central Hall, Westminster; Fairfield Hall, Croydon and the Hexagon, Reading.

³⁹ I was Songster Leader at Bristol Citadel corps (1981–86) and Regent Hall corps (2009-15).

Table 1: My status, role and other music-related information. As at March 2017.

Date – Role  	Status	Musical activity	Compositional output	Music leadership role	Additional roles
1953-1975 Hednesford, Staffordshire	Junior soldier Junior musician Senior soldier	Member of junior brass band and junior choir. Senior band and songsters	Commenced vocal compositions at age seven. First published piece at age fourteen.	Occasional pianist for congregational singing and songsters	
1975-1986 Bristol	Senior soldier	Member of senior band and songsters	Variety of vocal music for children and senior groups	Became leader of songsters – 1981-1986	
1986-1988 International Training College London	Cadet (trainee for ministry)	Member of band and united singing group	Commissioned to write the ‘Dedication Song’ for Messengers of Joy Session	Conducted music at Celebration Service – Royal Albert Hall, London, May 27th 1988	With others, organisation of Commissioning and Ordination Celebration Meeting.
1988-1992 Wollaston, Northants	Corps officer	Band and songsters. Leader of worship.	Continuation of vocal compositions	Deputy Bandmaster of Divisional Youth Band	
1992-1994 Dublin	Corps officer	Band, pianist, worship leader	Continuation of vocal compositions		
1994-1999 Hillingdon, Middlesex	Corps officer	Band, songsters, pianist, worship leader	Vocal compositions including ‘Throned in Majesty’ for use at Royal Albert Hall – The Salvation Army festival.		Became the corps officer representative on the Territorial Music Council – 1997-2013

			Several published vocal compositions		
1999-2004 Maidenhead, Berkshire	Corps officer	Band Songsters	Continuation of vocal compositions	Worship leader	M.A. in Music and Liturgy – University of Leeds. Tour of South Africa with Maidenhead Band 2003 Keyboard player of Soul Revivers rock band. Guest conductor – Songster Councils, The Netherlands
2004-2008 Central South Divisional Headquarters Uxbridge	Divisional Director for Personnel	Leader of worship at various locations in area			Vocal conductor at Adult Music School, UK. 2007-2014. Article contributions to ‘ <i>Bandsman</i> ’ ⁴⁰ and ‘ <i>The Officer</i> ’ ⁴¹ .
2008-2014 London Central Divisional Headquarters	Divisional Director for Personnel (Officers)	Leader of worship at all locations within London Central Division	Commissioned to write Sessional Song 2009 and 2013. Vocal compositions, Worship songs and choruses.	Songster Leader at Regent Hall Corps 2008-2016	C.D. recording ‘Cantata’ Regent Hall Songsters. Tour of Brazil with Regent Hall Band 2013. Appearance at the Royal Albert Hall 2013.
2014-2015	Associate Corps officer	Band, Songsters	Specific music for Christmas	Occasional conductor of	Visit to Latvia with Staines Songsters

⁴⁰ *S.A. Bandsman* is a subscription-based monthly magazine that features information and articles about Salvation Army brass bands and musicians. Since 2018, it has been published by World of Sound Ltd, Wellingborough, England.

⁴¹ *The Officer* magazine is a bi-monthly magazine with a worldwide private circulation to all Salvation Army officers. It features news, views, and Bible study and book reviews of interest to all officers. Published by International Headquarters, London.

Staines and Heathrow Airport	(Staines) and part-time Airport Chaplain		celebrations at Staines Corps	Staines Songsters	
2015-present Woking, Surrey	Corps officer	Band, (occasional conductor) Songsters, worship leader, Pianist			

Significantly, I was the corps officer representative member of the Territorial Music Council⁴² from 1997–2013 and was, in part, responsible, with others, for reviewing and approving all brass and vocal music published by The Salvation Army in the UK and the Republic of Ireland, during this period. As such, I have to contextualise my position in all case studies, bearing in mind those who are concerned with insider-outsider behaviour models. My relationship with those within the Army and its culture has helped to shape and reshape my experience and forms an essential bond of trust and mutual respect. In exploring my assumptions that the cultural context and my place as part of the establishment need to be objective, I would argue that, although immersed in intracultural understanding - my family heritage, experience and knowledge - I have reflected on my status and have had to be self-critical and sensitive to my expectations of those who have responded to interview, questioning and participation in focus groups.

⁴² The Territorial Music Council is convened nine times a year at Territorial Headquarters. Chaired by the Chief Secretary, the group membership consists of the Territorial Music Secretary, Assistant Territorial Music Secretary, and a representative corps Bandmaster, Songster Leader, and corps officer, and a representative from the Literary Department. The purpose of the Council is to review music offered to the Army and to decide - by vote - if the music presented is suitable for publication based on a criteria published by the Music Ministries Unit.

I bring to this research a wide experience of The Salvation Army and an acknowledgement that my perspective has been shaped by my own place within it. I am perceived as being an officer/Salvationist with a wide knowledge of music, repertoire, performers, leaders and music programming. My knowledge of theology, ecclesiology, structures, songs, and worship styles has been, and remains, an important constituent of my life. The internal and external marks of Army buildings have become landmarks on my own journey of faith; some of them are indelibly printed on my mind. They are reminders of what I have experienced and they remain critical to my own formation of ideas about Christianity and music and have become places of performance where I experienced significant personal moments of Christian worship, reflection and commitment. This was particularly true in my formative years, where my social life in the mining town of Hednesford, Staffordshire was limited to school, the local park, and attending the Army, located at the end of the road I lived in. My family were active members of the local corps. My father was the Songster Leader (choir director), and my mother was the Corps Secretary, assisting in administrative and financial matters. They took their leadership roles seriously and were committed to attending Sunday worship, midweek Bible study, and music rehearsals of the band and songster brigade. In our family, there was a notable sense of discipline, respect and Christian morality. My sister, many of my cousins and other blood relatives also attended the corps. Other congregants included those who worked with my father in the mining industry and, typical of the area, the congregation was almost exclusively working class. The Army citadel was a large wooden structure with two adjoining halls, one for worship, and a smaller one for social activities,

rehearsals, small meeting groups, and a youth club. This demarcation signified, even at a young age, that a place could be ‘sacred’ or ‘special’ because its use was limited to Sunday worship. I loved the main hall, and the aesthetics, smell and layout became part of my Christian experience. I felt it belonged somehow to who I was and represented all I had come to consider as being important.

I believed, and I belonged; that was the sense of purpose in my youth. The Salvation Army became the bedrock of my life, a place of security, and the venue for most of my social activities with friends. The Army and its music became embedded into my psyche. I took as perfectly normal the opportunity to spend weekends visiting Army corps throughout England as a member of the junior band. I became familiar with brass band music and had a mind that could remember names, composers, journal numbers and even notation. Although not formally educated musically, I was able to learn to play from memory, and was self-taught on the piano, experimenting with chord structures and arrangements of popular songs and hymnody. This led to my ability to compose original pieces of vocal music (see Appendices 16-18) that continues to be part of my service and commitment to vocal music with the Army.

These roots of experience have shaped my thinking about music within The Salvation Army, although I acknowledge my views may have been idealised and conceptual in construct. My historical and social contexts contribute to the formation of my opinions, prejudices, affiliations and bias. I bring to this thesis a strong experiential and anecdotal aspect of my autoethnographic approach, whilst acknowledging there was hardly any explanation of what was happening musically or spiritually during these formative years. It was something that happened as part of

growing up in a Christian home within an Army denominational context. Definitional uncertainty contributes to the overall challenges of individual perspectives; even regarding what is part of one's biographical history, especially within the comparative small area of theomusicology especially from an auto-ethnographical study. My interest stems from a desire to understand why music was, and remains, such an important part of the mission of The Salvation Army. As a protagonist of musical excellence and a celebrant of Army music and practice, my exposure to the complex world of cultural behaviour, symbolic actions and music personalities and performers has been accrued over my years in The Salvation Army. As an officer, appointed as a DHQ officer in London, part of my role was to lead Christian worship at corps within the division on an annual rota basis. This exposed me to current practice in a wide variety of settings; some corps have only five congregants, whilst the largest, Regent Hall, attracts more than two hundred to its morning meeting. I have been linked to the members of the congregation at Regent Hall and Stepney by virtue of my responsibilities as songster leader (at Regent Hall) and as a DHQ representative.⁴³ I am aware of the dynamics of congregational settings, the pressure of family life for officer-couples, the organisational traits and cultural norms associated with leading a corps, and the mechanics of organising a busy programme of activities. Having served for sixteen years as a leader of Army congregations, I am familiar with congregational leadership. In these case studies, I am a participant in worship, mindful of the aims and objectives of leading a Christian service. However, in the Stepney case study, I

⁴³ My role as Divisional Director for Personnel brought me into contact with corps and social centres, especially its officer-leaders, in a particular geographical area.

am an observer of the audience, practitioners, participants and leaders of a small, but growing group of people. Even from a distance, the bias towards feeling a sense of camaraderie is palpable. I classify the approach I am taking as being research that collects, analyses, mixes and draws inferences from both quantitative and qualitative data in a single case study. The aspect of the Stepney case study that is particularly notable is that members of the wider community have already been involved in research being undertaken by Theos⁴⁴ on behalf of the ‘Contending Modernities Network’⁴⁵ and the corps is in partnership with the locally based Contextual Theology Centre.⁴⁶ In Case Study three, I was part of the planning/focus group that planned an event combining liturgy, ritual, rite, commissioning and ordination, dance, and drama. These specific components, within an annual event provided findings and answers that introduced key themes of variety, ecumenicalism, ecclesiological norms and worship style.

As a tutor at Army music schools in the UK, Holland, Kenya, Portugal and Spain, and as a member of Maidenhead Band tour of South Africa, in 2003, and the Regent Hall Band tour of Brazil, in 2013, I have developed an understanding of the way music has become an integral part of Salvationist practice and psyche. I

⁴⁴ ‘Theos’ is a think tank working in the area of religion, politics and society. It aims to inform debate around questions of faith and secularism and the related subjects of values and identity. Launched in November 2006, their report, *Doing God; a Future for Faith in the Public Square*, written by Nick Spencer, examined the reasons why faith will play an increasingly significant role in public life.

⁴⁵ ‘Contending Modernities Network’ is a multi-year, interdisciplinary research and education initiative, in partnership with secular and religious institutions and individuals from around the world. The project seeks to generate new knowledge and greater understanding of the ways in which religious and secular forces interact in the modern world and to advance collaboration for the common good. www.Kroc.nd.edu {last accessed 23rd May 2016}.

⁴⁶ Based in the East End of London, the Contextual Theology Centre is an organisation that equips churches to transform their communities – through community organisation, theological reflection and prayer. It also helps them to use their resources more effectively for this mission. www.theology-centre.org {last accessed October 12th, 2015}.

incorporate this ‘insider’ knowledge into anecdotal evidence, qualitative research and my experience as a practitioner. As noted above, I am conscious of the changing landscape of Christian worship within London, and specifically in The Salvation Army. As well as established congregations, who meet in historical and well-known Church buildings, newer expressions of Church are evolving. I am aware that my own thinking has been shaped by leading and participating in the mission and music at all corps in the Central London area. As a London resident, I belong to a diverse population, living and existing side-by-side with neighbours, commuters and tourists. I may be called a ‘biased believer’, but that is the reality of my role. I argue, therefore, that although I take knowledge, experience and personal relationships with some of those who take part in this study, I do so out of experience and upbringing only, not because I have any specific prejudice or bias. I have, where possible, sought to re-examine and critique my own assumptions and musical preferences.

My attendance at the *Christian Congregational Music: Local and Global Perspectives* Conference, held in the autumn of 2011 at Ripon College, Cuddesdon, Oxford, stimulated and encouraged understanding of my roles within the Army. This event, more than any from within the Army, became the catalyst for commencing this research. I was able to appreciate that, within my own sphere of responsibilities, the connection between singing, and performance, identity and experience was transformational, unifying and theological. The conference has shaped my understanding of worshipping communities, hymnology and repertoire, and for the way music is embedded in cultural practice.

Ethical considerations

Prior to the commencement of research in 2010, I adhered to the ethical procedures of the University of Kingston. The primary ethical consideration concerned my position as the researcher and participant-observer. Through a relaxed and informal approach to the process, I sought to minimize my own (perceived) importance and encouraged participants to share without prejudice. Although I was known (often well-known) to some, if not all of the participants, it was incumbent upon me to remain sensitive to the circumstances of the individuals in the process, since no third-party was involved in determining who should or should not participate.

I was conscious that the notion of researching music as missional practice could cause unease among some people, especially for those within the Army that regard its music practice as almost sacrosanct. This becomes evident in the Parochial Protectionism evaluative frame. I was determined, however, that my research has validity and credibility within the cohort of practical theology. There may have been those who questioned the validity of this research task and its attendant demands, I sought throughout to communicate its value both locally and more widely in the Army.

Chapter Two: Mission imperatives and context

Mission

*'Mission is being physically and culturally embedded within given contexts. Leaders, church leaders and especially those who are responsible for producing and performing music have to navigate the complexities of culture and cultural differences.'*⁴⁷

In my Introduction, I defined the three dimensions of mission as: *'Saving souls, growing saints and serving suffering humanity.'* These will be contextualised in the case studies and, where relevant, each area will be highlighted differently, taking into account the variances that I observe. The three dimensions are apparent in all case studies, though they differ in terms of prominence and use. Whilst a comprehensive engagement with missiology is beyond the remit of my research, it is nevertheless important to consider and engage with some aspects of mission, from my own experience, references from the Bible, recent academic literature, a brief synopsis of the concept of *Missio Dei*⁴⁸ and comments from an Army symposium on mission.

For as long as I can remember, I have been involved in mission within the Army. As a young boy, attending the local corps and participating in mission activities, I was aware that mission was an important part of Army life and practice. Without necessarily realising what mission was, I simply joined everybody else in

⁴⁷ Douglas McConnel *Cultural Insights for Christian Leaders: New directions for organisations serving God's Mission* (Grand Rapids, Michigan: Baker Academic, 2018).

⁴⁸ *Missio Dei* is a Latin theological term that can be translated as 'Mission of God', it refers to the work of the church as being part of God's work.

doing what we did, as instructed by my leaders; to sing, play, respect my parents, pray and read my Bible. Mission was what we *did*, rather what we *were*. My autoethnographic methods - data, interviews, questionnaires and focus groups - allowed me to critically analyse why, and if, the concept of doing, rather than being, was still prevalent. Looking back to those early days - and into my formative teenage years - there was a real disconnect between practice and theology. In fact, the theology of mission per se - or why we did what we did - was not high on the list of training priorities at my corps. On reflection, I acknowledge that the corps leaders adapted or adopted whatever practices or trends that appeared to be working in other corps and churches, without considering any perceived or shared theology of mission, certainly not from the pulpit or in conversation. The corps was practice-based; rather than theology-led. The corps programme included a youth club, in order to provide sports facilities for the people in the area. A 'mothers' club was introduced to provide education, friendship and resources for those who had recently given birth. We had two Sunday school meetings and three worship services on a Sunday, ostensibly because there was a perceived need to differentiate the areas of Holiness (Discipleship) at the 10 a.m. meeting; Praise (Celebration) at 3 p.m. and Salvation (Outreach) at 6 p.m. The members of the band led an 'open-air' meeting throughout the town, standing on a street corner, or patch of land to present the gospel message.⁴⁹ It never occurred to me that I could only be saved at 6 p.m. on a Sunday evening! My experience as a young person was within the confines of a family-orientated corps

⁴⁹ My father attended such an event in the town centre in 1937 and fell in love with my mother who, as a member of the Army, gave her testimony of faith. He followed the invitation given to 'hear the message of Jesus' at the corps hall, attended, accepted Jesus as personal Saviour. In essence, my dad found Jesus and a wife!

with people of similar background and faith. I was not aware - and was not told - what mission was and how or why it fitted into the corps programme. I assumed that the concepts had been filtered down from international, national and divisional level to the local context. I admit that I knew more about music than I did about mission and the two were not, in my mind at least, connected apart from music being ‘a means to an end.’ I reflect on the distinct possibility that the Army is known for its authentic deeds and practical support rather than its authoritative or academic theology. However, subconsciously, my upbringing did contribute to what I now realise was practical theology and especially through what Swinton and Mowatt describe as being ‘the development of a transformative and illuminating understanding of what is going on.’⁵⁰ As well as developing my own understanding and, thereby, challenging and changing my own perceptions of music as missional practice, my motivation was to contribute to a wider cohort of Army thinking regarding mission, and music as missional practice. From a background of *doing* mission, my thinking about how music is part of the missional process has, therefore, been shaped by acknowledging that the Army, my preferred sacred space, has also been impacted by views on mission emanating from outside the movement. My conclusions will reiterate the centrality of mission in every piece of music that is published by the Army. As I provide a context of mission, I also review my own understanding and practice of, and witness to, the music programme of the Army. From being a young person with an interest in music, I shifted my knowledge to include missiology and its

⁵⁰ John Swinton, and Harriet Mowat, *Practical Theology and Qualitative Research* (London: SCM, 2006), p.5

significance to the Army, especially as it relates to music practice. I had been aware of, and participated in, mission ‘events’ that the Army held throughout what was then the UK with the Republic of Ireland; these were concerned with bringing together Salvationists from the area, and included worship, prayer, testimony, music (always a band or songster brigade) and a message (always at the end of the meeting). Was ‘mission’ at the heart of these events, or were they an attempt to celebrate the diversity of Army witness and service, and to hear what the band and songsters played and sang? As part of my initial thinking before commencing my research, I wanted to prioritise (re)discovering the meaning of mission, biblically, academically and from an Army perspective. I needed a basis for my new-found interest in mission, and the following questions were, and remain: What is mission? How is mission perceived within the Army currently? How does it relate to mission thinking within the wider Church? It was not until I became a commissioned officer in 1988, that I addressed my lack of knowledge regarding mission. Throughout my time in the training college⁵¹ I was greatly influenced by my tutors, and especially the Training Principal, John Larsson⁵² who, during my time there, authored a book regarding the possibility of growing a congregation by using church growth principles.⁵³ Initially, I was

⁵¹ I was a Cadet in the ‘Messenger of Joy’ Session 1986-1988, International Training College (ITC), Denmark Hill, Camberwell, London.

⁵² Colonel John Larsson was later to become the 17th international leader of the Army. Larsson, John *How your corps can grow: The Salvation Army and Church Growth* (London: The Salvation Army, 1988).

⁵³ The Church Growth Movement emerged in the 1970s and 1980s as a network of church consulting firms, conferences, and publications all focused on helping pastors develop strategies to increase the size of their congregations. McGavran’s *Understanding Church Growth* (1970), Robert Schuller’s *Your Church Has Real Possibilities* (1974), and C. Peter Wagner’s *Your Church Can Grow* (1984) helped American evangelicals couple their love for missions with pragmatic marketing strategies. This led to a new emphasis on consumer-oriented church growth and the future boom of megachurches. These principles were adopted and adapted by many denominations throughout the world, including The Salvation Army.

surprised that the Army had imported principles and concepts from outside the Army, but realised that mission was becoming more theoretical than I had experienced. Since then, a wider body of literature regarding mission has influenced both my thinking and my practice.

As an officer, I consider myself to be not only a practitioner-theologian, having been involved in leading corps in a variety of settings, with responsibility for presenting Army theology, doctrine and practice, but also a practitioner-musician, through playing, performing, composing and conducting music groups. I undertook research not only to derive insights into the views of others - colleagues, musicians, participants and the general public - but to gain a greater understanding of my own practice as a participant, leader and composer. My analysis of music as part of local mission at the three case studies are understood within the broader denominational context, which is located within the wider context of the Army's mission and ultimately the *missio Dei*, a particular feature of many faith groups and to which I refer to later in this chapter.

What is mission? – Biblical directives

The word 'mission' does not appear in the Bible, although the inference to go - or more particularly 'to send' - does indicate a concept that has been ordained by God, represented by the early believers in Scripture. In His creation, the 'good world' (Genesis 1: 7,11) is one that is intended to glorify God. The Bible tells the story of a created world confronted by sin, rebellion and alienation but, instead of abandoning His creation and people, God re-creates the world, and His love promises restoration

and reconciliation. In reconciling humanity to one another (Ephesians 2: 15-16) and all things to Himself through the cross (Colossians 1:20), the story of God's mission in and for the world is central to Christian understanding.

Mission, therefore, does not begin with a human decision, or a corps programme, or any activity, less so via a mission statement, but with the God who both loves His people and who sends them out to proclaim the Good News. The clearest description of the sending of God in the Bible is in the Gospel of John. The narrative which describes the sending of the Son is one of the best-known and loved verses: 'For God did not send his Son into the world to condemn the world, but to save the world through him.' (John 3:16).⁵⁴ The sending of the Spirit is referred to later in the Gospel: 'The Counsellor, the Holy Spirit, whom the Father will send in my name, will teach you all things and will remind you of everything.' (John 14:26) Tomlin describes this activity as being 'the two primary acts of mission in the New Testament.'⁵⁵ This act of love by God towards humankind is closely associated with mission, thereby providing a mandate for the mission of the Church. Indeed, the sending of the Church into the world (John 17:18) is a directive from Jesus Himself, to bear witness to the testimony of faith and supremely to the love of God. Tomlin further suggests three ways that this is manifest. Firstly, through the unity of the Church and for each other; secondly, through the displaying (or signs) of love and compassion to those who are identified as requiring the truth; thirdly, by telling,

⁵⁴ All Bible references are from the *New International Version* (London, Sydney, Auckland, Toronto: Hodder and Stoughton, 1979).

⁵⁵ Graham Tomlin, *Mission, Evangelism and the Being of God* In *Call to Mission*, (London: The Salvation Army, Shield Books, 2013), p.23.

through action, testimony and witness pointing to the love and mission of God.⁵⁶ The Church, and in my context, the Army, bears witness to the ‘sending God’ through its verbal witness in *saving souls* (evangelism, outreach), through its life of unity and fellowship in *growing saints* (discipleship, holy living) and through *servicing suffering humanity* (acts of kindness).⁵⁷ Being united with fellow believers (John 13:34), through displaying the heart of God through action (John 14:12), and through telling the good news of the Gospel by bearing witness to Jesus through testimony (John 1:32-35), the Army fulfils the mission of the Church.

Mission in the wider Church – contemporary views

The context of mission in the wider Church is important, as it provides reference points to other mission perspectives. As mentioned earlier in this chapter, my knowledge of mission during my formative years was almost exclusively from an Army perspective. Though I was aware of other faith traditions, their mission and music, I had mainly reflected on some aspects of faith practices, and my M.A. considered the broad topic of Music and Liturgy.⁵⁸ I wanted to re-examine and familiarise myself with academic thinking on mission and through discussions with colleagues within the Army, and through further research I was encouraged to engage with the writings of David Bosch, Tom Wright, and Christopher J Wright.

In 1991 the work of David Bosch became a source of inspiration and

⁵⁶ Ibid. p. 25.

⁵⁷ I acknowledge that missional language in other denominations may be different but, fundamentally, the meanings are similar.

⁵⁸ I completed an M.A. in Music and Liturgy at Leeds University in 2003.

aspiration through his authorship of *Transforming Mission*.⁵⁹ He provided a theological grounding and language concerning a mission understanding of salvation as ‘something that realises itself in this life.’⁶⁰ His perspectives on the mission of the Church flowing from the mission of God, and the relationship of that mission to Jesus’ life, ministry, death, resurrection and return, rescued me from a narrow ‘Army-perceived’ notion of mission as being restricted to what we *did*, to having a broader definition of *why* we do mission. In my first two appointments - in rural Northamptonshire and inner-city Dublin - I began to understand and appreciate Bosch’s views on the importance of community, noting his comments that we live in a world ‘in which people are dependent on each other and every individual exists within a web of inter-human relationships’⁶¹ My congregants at Wollaston worked almost exclusively in the numerous small shoemaking factories dotted around the village. They relied on each as part of the process of shoe making. Their sense of ‘local’ community was extended to their attendance at the village Salvation Army hall, meeting and worshipping with those they had been working with hours previously. In my context I tried to adapt the global aspect of Bosch’s comments and apply it thus: Mission is seen as a movement from God to Wollaston! My parochial sense of adapting the text to serve the local context helped me to develop a sense of belonging to a wider narrative of faith believers. The community aspect of village life was important. Although the members of the congregation at the Salvation Army hall

⁵⁹ David Bosch, *Transforming Mission: Paradigm shifts in Theology of Mission* (Maryknoll: Orbis, 1991).

⁶⁰ David Bosch, *Transforming Mission: Paradigm Shifts in Theology of Mission – Twentieth Anniversary Edition*. (New York: Orbis Books 2011), p. 403.

⁶¹ *Ibid* p. 406.

in Dublin, gathered from all parts of the city, their sense of community was garnered and appreciated within the building, as a gathered community. Bosch describes mission as community, noting that we live in a world ‘in which people are dependent on each other and every individual exists within a web of inter-human relationships and that, as participants in the mission of the triune God, who is the very quintessence of community, the Church and its members, are called to stand against the prevailing culture of individualism, to bear witness in word and deed, to the essential interconnectedness of humankind.’⁶² In his PhD thesis, Salvation Army officer Matt Spencer refers to Tom Wright who argues for a holistic, integrated missiology and urges the Church to ‘recover from its long-term schizophrenia’, and asserts that the split between ‘saving souls’ and ‘doing good in the world is a product, not of the Bible or the gospel, but of the cultural captivity of both within the western world.’⁶³

Some of the most profound thinking on mission has been penned by Christopher J Wright. In his book, *The Mission of God*, he identifies that the Bible and Mission are inextricably linked to the God of Mission, the People of Mission and the Arena of Mission.⁶⁴ The direction of travel for the missional church is both from and to the source of grand narrative of faith, the Bible. Indeed, the theme of God’s mission runs through the history of the Church. Wright comments, ‘It is the story of how God in his sovereign love has purposed to bring the sinful world of his fallen

⁶² Ibid. p. 408.

⁶³ Matthew Spencer, (2019) *Salvation's Song: insights into Salvationist missiology from practices of communal singing at New Addington Salvation Army Community Church*. Doctoral thesis, Anglia Ruskin University <https://arro.anglia.ac.uk/id/eprint/705887/> {last accessed 25th May, 2020}.

⁶⁴ Christopher J H Wright, *The Mission of God: Unlocking the Bible's great narrative* IVP Academic, (Downers Grove, Illinois: IVP Academic, 2006), p. 33.

creation into the redeemed world of his new creation.’⁶⁵ I had knowledge of the biblical mandate and references to salvation (*saving souls*) and discipleship (*growing saints*) but I increasingly relied on the resources provided by the Army for shaping my understanding of social justice (*servicing suffering humanity*). These four voices of theological insight, proffered by Pallant⁶⁶ are;

- **Authoritative theology** – based on the Bible but expanded in The Salvation Army,⁶⁷ the primary source of authoritative theology.
- **Academic theology** – Teaching programmes, University accreditation for officers influence how the Army serves suffering humanity.
- **Approved theology** – Mission and Vision statements, plans, proposals, collaboration with professional service providers, strategic plans.
- **Action theology** – what we do as a result of our theology.

Michael Frost and Alan Hirsch, in their book *The Shaping of Things to Come – innovation and mission for the 21st-century church*⁶⁸ validate, indirectly, the innovations within the Army that promote mission no longer reliant on pre-conceived and unworkable concepts, but brave enough to try new ways of being church. They argue for bold approaches and changes to mission that seeks ways to engage with the unchurched, from a focus on the ‘insiders’ to the ‘outsiders’ with the Church being

⁶⁵ Christopher J.H. Wright, *The Mission of God’s People: A Biblical Theology of the Church’s Mission (Biblical Theology for Life)* (Grand Rapids, Michigan: Langham Partnership International, 2010), p.46.

⁶⁶ Dean Pallant, ‘*What is The Salvation Army’s theology as we serve suffering humanity?*’ Paper at the 2014 USA Salvation Army Conference for Social Work and Emergency Disaster Services – 25-28 March 2014, Orlando, Florida.

⁶⁷ *The Salvation Army Handbook of Doctrine* (London: Salvation Books London 2010). The Handbook of Doctrine is devoted to explaining the Army’s articles of faith.

⁶⁸ Michael Frost, and Alan Hirsch, *The Shaping of Things to Come – innovation and mission for the 21st-century church* (Carol Stream, Illinois: Hendrikson Publishers 2003).

missional rather than institutional. The Church should define itself in terms of its mission - to take the gospel 'to' and incarnate the gospel within a specific cultural context.

Within denominational circles, there are similarities with the articulation of mission descriptors. For example, the Anglican Church's Five Marks of Mission⁶⁹ are:

- To proclaim the Good News of the Kingdom.
- To teach, baptise and nurture new believers.
- To respond to human need by loving service.
- To transform unjust structures of society, to challenge violence of every kind and pursue peace and reconciliation.
- To strive to safeguard the integrity of creation, and sustain and renew the life of the earth.

Since being adopted by the General Synod of the Church of England in 1996, these 'marks' have formed the basis of holistic approaches to missional thinking and practice within the Church of England. Similarly, the Methodist Church is thinking strategically about its mission. Their current Mission Statement and Strategy 2020-25 says:

'The calling of the Methodist Church is to respond to the gospel of God's love in Christ and to live out its discipleship in worship and mission'⁷⁰

⁶⁹ www.anglicancommunion.org/mission/marks-of-mission.aspx {last accessed 21st November 2019}.

⁷⁰ www.methodistchurch.org. {last accessed 18th April 2022}.

The Baptist Union of Great Britain also, through their vision statement⁷¹, give a clear commitment to mission. They declare:

As Baptists Together,

we commit ourselves to being a movement led by the Spirit of God:

We will seek God's will and purpose;

- **Celebrating diversity,**

We will value trust and respect one another in Christ;

- **Being serious about discipleship,**

We will embrace adventure

And risk-taking faith in our faithful God;

- **Following the Servant King,**

We will be generous of spirit,

Encouraging and inspiring one another,

To be all that God created us to be;

- **Seeking God's Kingdom,**

We will hunger and thirst after his righteousness,

Confronting evil and praying for the grace

⁷¹ www.baptist.org.uk {last accessed 18th April 2022}.

To live the life of God's coming Kingdom now.

Further the Roman Catholic Church has a similar mission focus⁷²

The Catholic Church's mission is to carry out and continue the work of Jesus Christ on Earth. The Church, and those in it, must:

- Share the Word of God
- Help those in need
- Live as examples to all

Through this, missionaries aim to evangelise individuals and convert them to the Catholic faith.

A cursory glance through information and publicity for church groups will inevitably include details of events, history, locations, leadership and Sunday worship but will also include a mission and/or vision statement. My research took place at a time when the culture in which I serve has become more complex and diverse. I am aware also, of the changing sub-culture of Army practice that is shaped not only by its gifts and histories, but by a diversity and ethnicity within the congregation. Whilst I do not advocate forsaking some of our traditions, I have seen the benefits of uniting in mission with other denominations, especially as, for example, an act of witness on Good Friday, and by participating with other groups at ecumenical events. Cray highlights the need for reconciliation and unity with faith groups. He states,

⁷² <https://catholicchurchofenglandandwales.com> {last accessed 18th April 2022}.

‘Churches, whether local churches or denominations, are incomplete without one another. We need one another.’⁷³ Further, as Walls comments, ‘Only in Christ does completeness, fullness, dwell. None of us can reach Christ’s completeness on our own, we need each other’s vision to correct, enlarge and focus our own: only together are we complete in Christ.’⁷⁴

Missio Dei

For the past 70 years, missional thinking and debate has been constructed in the wake of the concept referred to as *missio Dei*. The concept was introduced by Karl Hertenstein⁷⁵ at the Willingen World Mission Conference⁷⁶ in 1952 and focused on the intrinsic place of the character and intention of God as being at the heart of mission in the Church, rooting it firmly in the Trinitarian doctrine. Alan Hirsch believes the word missional ‘goes to the heart of the very nature and purpose of the church itself.’⁷⁷ He continues:

‘So a working definition of missional church is a community of God’s people that defines itself, and organises its life around, its real purpose of being an agent of God’s mission to the world. In other words, the church’s true and authentic organizing principle is mission. When the church is in mission, it is the true church. The church itself is not only a product of that mission but is obligated and destined to extend it by whatever means possible. The mission

⁷³ Graham Cray, in ‘Partnering in the Body of Christ for Unity and Mission’, presented at Mission Symposium, William Booth College, 2013.

⁷⁴ Andrew Walls, *The Cross-Cultural Process in Christian History* (Edinburgh: T and T Clark, 2002).

⁷⁵ Karl Hertenstein (1894-1952) was a German missiologist who contributed to the study of world mission.

⁷⁶ The International Missionary Conference was held in Willingden, Germany in 1952.

⁷⁷ Alan Hirsch, *The Forgotten Ways*, (Grand Rapids, MI: Brazos Press, 2006), p.82.

of God flows directly through every believer and every community of faith that adheres to Jesus. To obstruct this is to block God's purposes in and through God's people.'⁷⁸

Hirsch's is a clear and succinct definition, provided the mission is understood as being God's, rather than the activity of the Church. Such an understanding of mission as God's loving restoration and transformation of the world reflects, as Spencer records, 'a shift in missiological thinking which occurred during the mid-twentieth century. As the Father sends the Son, and the Father and Son send the Spirit, so the Father, Son and Spirit send the Church, which is invited to participate in, and be an instrument for the mission of God. As such, the Church engages in the *missio Dei* as it represents 'God in and over against the world', 'points to God at work in world history and names him there', and participates 'in the movement of God's love toward people'⁷⁹ The *missio Dei* can therefore be summarised as the expression of God's loving nature in and to the world, in which the Church finds its identity and purpose through participation and, as Kandiah's concludes, 'the *missio Dei* sets the tone for the Church's 'way of being' in the world.'⁸⁰

The *missio Dei* is inherently holistic, affecting 'all people in all aspects of their existence' and embracing 'both the church and the world'⁸¹ and therefore the Church's participation in God's mission must be equally expansive and all-

⁷⁸ Ibid.

⁷⁹ Matt Spencer, *Salvation's Song*, pp. 400-401.

⁸⁰ Krish Kandiah., 'Adopting a New Theological Paradigm for Doing Theology for the Church's Mission' in: Sexton, J.S. and Weston, P. eds., 2016. *The End of Theology: Shaping Theology for the Sake of Mission*. (Minneapolis: Fortress Press).

⁸¹ David J. Bosch, *Transforming Mission: Paradigm Shifts in Theology of Mission – Twentieth Anniversary Edition*. (New York: Orbis Books 2011) p. 401.

encompassing. As Bosch succinctly notes, ‘there is mission because God loves people’⁸², and one might add that there is the Church for precisely the same reason.

Newbiggin highlights the comparisons between the Church’s inner life and outward action. He asserts that the Church’s response to God’s grace, which is expressed in gathered worship, must also find expression in acts of loving service. The call to growing saints is part of the Holiness tradition of the Army; the *saving souls* part of going out of the barracks! Through congregational and individual worship, Bible study, prayer meetings and service, Salvationists are able to see and experience a wider view of sacrificial service to others.

Within Army theology, Harris summarises, ‘The Salvation Army’s mission is the mission of a Trinitarian God, whose own love seeks to include others.’⁸³ Investment in the spiritual lives of individuals not only benefits them personally, but it also plays a key role in enabling the effective ministry of the Church. A church’s capacity for participation in the *missio Dei* relies upon the wellbeing and preparedness of its congregation for engagement in ministry. It is therefore incumbent upon the Church, recognising the role of all members in ministry in its many forms, to pursue ways of being which empower individuals for such engagement. Whilst many theologians assert the need for the internal functions of the Church to find external expression, many people’s primary association with the Church is within the context of gathered worship, celebrations or formal occasions e.g., ceremonies, weddings, funerals, and seasonal attendances at Easter and Christmas. It is also essential for the

⁸² Ibid. p. 402.

⁸³ Ray Harris, *The Salvation Army: Its name and Mission* in ‘The Officer Magazine’, (2003) – pp.10-11

internal life of the Church that it is integrated with others resulting in external action beyond the Sunday gathering.

Salvation Army concepts of mission

Mission Statement: *Saving souls; growing saints; serving suffering humanity:*

The Army's mission statement, although pithy and easily remembered, articulates three core mission objectives that are at the heart of my research. The mission statement provides a helpful framework for analysis and theory development and, as such, I apply it to the three case studies.

SAVING SOULS: Salvation, Outreach, Proclamation

The work of the Kingdom of God, as exemplified in this first stanza, reflects the overarching notions of taking the message of salvation to others, through personal testimony and conversation, worship, and outreach. The impetus for 'telling others' about God is not an inclusivity garnered by the Army; rather, it is an imperative for both the individual and corporate Church Universal. Salvation is not something to keep to oneself; but to articulate to others, by every means possible. The focus for evangelism is a crucial part of all Army expressions⁸⁴ of mission. Although it is not part of my focus, I acknowledge that there are internal debates regarding 'mission drifts' and how contemporary Salvationists view, both theologically and practically, the role and identity of the Army in the 21st Century. Burns proposes two broad categories of Salvationist: the 'traditional conservative', who insists on adherence to inherited traditions and defends essential distinctives (traditional music, worship style,

⁸⁴ Corps, Social Centres, service centres, Headquarters offices.

uniforms, regulations) and the ‘radical liberals’ who redefine distinctives and prefer to redesign and reinvent the Army in order to appeal to a postmodern era.⁸⁵

GROW SAINTS: Holiness, Discipleship, Christlikeness

As part of the Christian Church, the Army stands in a long heritage of spirituality. The pursuit of holiness (Christlikeness) is a priority for Salvationists throughout the world, not dependent on culture or location, but on biblical and denominational teaching. A report from the Army’s International Spiritual Life Commission⁸⁶ called on Salvationists to:

- Worship and proclaim the living God.
- Proclaim the word of God.
- Recognise the mercy seat as a means of grace.
- Celebrate Christ’s real presence in all means and meetings.
- Recognise that soldiership demands ongoing radical obedience.
- Be renewed through faithful, disciplined and persistent prayer.
- Rejoice in their unique fellowship.
- Commit themselves to the salvation of the world.
- Recruit and train people in biblically informed, culturally relevant programmes.
- Restate and live out the doctrine of holiness.
- Join the spiritual battle and commit to the redemption of the world in all its dimensions – physical, spiritual, social, economic and political.
- Restore the family to its central position in passing on the faith.

⁸⁵ Burns, *Founding Vision*, p.8.

⁸⁶ The Commission met on five occasions, each lasting five days between July 1996 and October 1997.

With this edict, the place of *growing saints* is not only a reminder of the Army's heritage but an aspiration to use contemporary concepts of spiritual formation to be holy people. Faragher concludes, 'While we (Salvationists) express ourselves primarily in the language of evangelicalism, we know ourselves to be called to deep, personal, and loving relationships with God, expressed in compassionate ministry and in a growing, lived out, personal and social holiness'.⁸⁷

SERVE SUFFERING HUMANITY – Social Justice, Care for others, Advocacy

The third strand of the mission statement reflects the historical and contemporary identity of the Army. The Army played a significant role in its early days by procuring support from individuals to lobby the government with regards to reducing the age of consent, for making the case for the welfare state in the late 19th Century, as William and Catherine Booth lobbied parliament. In a secular society where people no longer feel an inherent sense of warmth towards the broader church community, it helps people to cross barriers of religious identity and non-identity. Whether with people who approach the Army for help, or people who want to work with others to provide help, through social action churches come into relationship with people who do not identify with church or Christianity and may even have sought it out for practical rather than purely spiritual motivations.

Whilst these three strands do not provide a perfect definition of mission, they do nevertheless, demonstrate that denominations and theologians grapple with the concept of mission as being integrated and determine both the inward and outward face of the Church. The Army does desire to *save souls* seeking the lost through

⁸⁷ Christine Faragher, *Other Voices*, (Melbourne, Australia: Salvo Publishing, 2020), pp. 47-48

evangelism, outreach, and sharing, to *grow saints* through discipleship, teaching and Bible study, and *serve suffering humanity* by providing elements of social justice that meet the context and resources available at local level as part of God's mission.

Confronted by the broader picture of decline, the Army are trying to reverse the trend and looking to uncover new possibilities, by opening new expressions of ministry in areas that it has not been operating before.

I realise that, subconsciously, I may have viewed the internal and external components of ministry as part of who I am as an officer, living alongside people who are culturally, ethically or religiously different from me. Over the years, I have felt that within the confines of the Army subculture, my own ministry has been shaped by what the Army has suggested was the right way/practice of *doing* mission, rather than *being* intentionally mission-driven.

The Army has always had mission at its heart and, like many denominations, its understanding of its essential nature has evolved. In the early days of the Army, mission was often perceived to be an event or programme of evangelism that encouraged people to listen to the gospel. These events were led by Salvationists instructed to take the message out (of the building) to those outside, effectively presenting faith in the 'open-air', secular spaces and workplaces. These pragmatic approaches to faith in action led to many people seeking salvation and joining the fledgling Army, but the founders, William and Catherine Booth, discovered that the perils of merely *doing* was not sustainable. The Booths recognised that mission was more cerebral than merely pragmatic.

Although spiritual needs were being met, involvement with the 'submerged

tenth'⁸⁸ prompted the Booths to acknowledge the role that poverty played in jeopardising the welfare and social conditions of the poor. The mission of the early Army leaders was adapted to become more holistic, with the provision of practical help in the form of: social centres for the homeless, work for the unemployed, hospitals for the sick, and homes for children in need. The early days of Army mission were characterised by individuals, and corps, sharing the gospel message with 'others', in the form of outreach, the '*saving souls*' motif that was to appear 100 years later. The historical practices mentioned above, continue throughout the Army world today, replicating ideas with new methodology of spiritual and social care.

William Booth recorded his views in a seminal work of his social manifesto, *In Darkest England*⁸⁹ when his view of mission as social action lay at the heart of what he felt to be a spiritual battlefield, that is, poverty and deprivation. Spencer comments:

'Pragmatically, the meeting of human need served a dual purpose; firstly, it provided opportunities to share the gospel with the individual being helped; secondly, it enabled the needy person to hear the gospel by quelling the noise of their rumbling belly or shivering bones so that they could then go on to experience salvation in Christ, and regeneration by the Holy Spirit.'⁹⁰

⁸⁸ In 1890 William Booth, the founder of The Salvation Army, wrote *In Darkest England and the Way Out* in which he drew on The Salvation Army's experience of social work in the 1880s to present a solution to the societal ills the organisation had encountered. His plan to aid the 'submerged tenth' of the British population hinged on the progressive movement of people through 'The City Colony' and 'The Farm Colony' to 'The Colony Over-The-Sea'.

⁸⁹ William Booth, *In Darkest England and the Way Out* (London: The Salvation Army, London, 1890).

⁹⁰ Matt Spencer, *Salvation's Song*. p. 67.

In essence, the Booth's mission was to transform the physical (the surroundings, conditions, human need) and the spiritual (salvation, purity and hope). William said, 'Let us arise in the name of God and humanity, and wipe away the sad stigma from the British banner that our horses are better treated than our labourers.'⁹¹

Whilst William Booth is credited with this thinking, it was equally true of the Army's co-founder, Catherine Booth, the 'visionary architect of the Army's theology.'⁹² Catherine was convinced of the Church's calling not only to communicate the truth of the gospel, but to persuade and convince unbelievers of its veracity. In using the term, 'aggressive Christianity' Catherine promoted both evangelistic proactivity and ecclesial adaptability. Read describes her methodology as 'addressing an embodied and encultured whole person, in whatever way is necessary to speak to their heart, soul, and mind.'⁹³ In order to engage with such people, Catherine believed that;

'The Church must be a full expression, visible and tangible, of the life and mission of Christ...embodied in men and women...speaking in loving accents...sympathising with their sorrows, bearing their burdens, reproofing their sins, instructing their ignorance, inspiring their hope, and wooing them to the fountain opened for sin and uncleanness.'⁹⁴

⁹¹ Booth, *In Darkest England*, p. 282.

⁹² John Read, *Catherine Booth: Laying the Theological Foundations of a Radical Movement* (London: Pickwick Publications, 2013), p.312

⁹³ *Ibid.* p. 141.

⁹⁴ *Ibid.* p. 139.

Over the past 150 years, mission concepts have been secreted within the *modus operandi* of Army programming, devised by leaders at international or national levels and promulgated to local contexts. This hierarchical approach has limited personal initiative and, in my opinion, thwarted other missional opportunities. Notwithstanding their commonality and purpose, mission statements and vision statements have, until the past 20 years, mainly neglected the views of officers, soldiers and colleagues at a local level.

All the comments above provide a helpful language by which an organisation such as the Army might reflect upon its commitment to social action within the remit of mission, and it is unsurprising that, at least on an informal, conversational basis, they are frequently referenced as a framework for missiological thinking within the Army. Throughout my officership, I have been guided by directives, slogans, initiatives and resources that have been issued from the Mission Department⁹⁵ at national office. They were formulated by officers in charge of the department and were designed to assist officers by providing resource material that included meeting plans, sermon material, children's stories, plans and posters, and songs. I recall some of the slogans: 'Building a new world', 'Belief in Action', 'With Christ into the future', 'For God's sake care', 'Fighting Faith', 'Share your faith', '20/20 Vision', 'Faith in Action' and 'Fit for Mission' These straplines defined what the Army was hoping to achieve in mission through resources that were sent to corps throughout the Territory. They were assimilated at local level and adapted for a period of time,

⁹⁵ The Mission Service is part of Army's Territorial Headquarters, and provides resources, teaching, training and support for mission throughout the Territory across corps and social centres.

namely, until the next initiative appeared. In themselves, they were noble attempts to galvanise the troops to deploy strategies for outreach. In truth, only some were successful, often perceived by myself and other leaders as repeated attempts by headquarters to impose their view of how we (at local level) should operate. However, a significant shift in missional thinking within the Army came with a Mission Symposium, held at William Booth College, London in 2013. The debates held at this gathering of Salvationists helped to galvanise my research topic as I sought to view music as part of the mission debate. This ground-breaking event was ‘convened significantly to consider and reflect theologically upon what it means to be an instrument of God’s movement of love towards people.’⁹⁶ The symposium was a response to the ‘Mission Matters Most’⁹⁷ initiative that was introduced by then Territorial Commander, Commissioner John Matear,⁹⁸ in 2009, as part of the teaching given at Officers Councils,⁹⁹ held every October at The Hayes Conference Centre in Swanwick, Derbyshire, England. The symposium was designed to allow delegates the opportunity to explore mission as theology, and especially in light of the Third Lausanne Conference held in Cape Town in 2010, to reflect missiologically in the light of the ‘Cape Town Commitment’ document, which states that:

We are committed to world mission, because it is central to our understanding of God, the Bible, the Church, human history and the ultimate future...[...]

⁹⁶ *Call to Mission: Your will be done* Editor: John Mitchinson (London: Shield Books, The Salvation Army 2013), p.6

⁹⁷ Mission Matters Most was part of the ‘Fit for Mission’ strategy that was introduced and developed between 2009-2012.

⁹⁸ Commissioner John Matear was the Territorial Commander of the UKIT from 2006-2011.

⁹⁹ Officers Councils was an annual conference organised by Territorial Leadership. It was designed to provide an opportunity for worship, teaching, fellowship and reflection.

God will dwell with us, and the kingdom of the world will become the kingdom of our Lord and of his Christ and he shall reign forever and ever.¹⁰⁰

As the global Army mission statement articulates the vision of a Church that aspires to follow its historical calling, I conclude (and concede) that any definition of mission has its limitations as, at the heart of mission activity - music as missional practice - are composers, leaders and practitioners who are not necessarily theologians or academics, but whose notion of mission is in the *doing* as much as in the *being*.

Conclusion

This chapter has outlined a background to missional thinking in The Salvation Army as an aspect of mission. My lived experience, and latterly my research has developed my understanding of music, mission, and the strategic approach in my critique of practice. I have situated the place of my research within the field of Practical Theology, and contextualised my review of mission: biblically, academically, and from a particular Army perspective, according to historical and current internal debates. I have mentioned the Mission symposium which has since galvanised opinion and provided an opportunity for continuing internal debates on mission, especially with relation to the confines of Army missiology. Indeed, since the 2013 symposium, other mission and vision statements, as well as strategic plans, have been issued. In 2015, a new missional strategy was issued by Territorial Headquarters.

¹⁰⁰ Lausanne Movement The *Cape Town Commitment: A Confession of Faith and a Call to Action* (Hendrickson, Peabody 2011), p. 27.

Known as TIDE¹⁰¹ (Transformation, Integration, Discipleship, Effectiveness), the priorities were articulated as being:

- **Transformation** in lives and communities blighted by spiritual and social poverty; engaging every aspect of our movement in our mission.
- **Integrated** mission of physical, emotional and spiritual health for every person; nurturing and equipping people in their faith.
- **Discipleship**; growing the saints.
- **Effectiveness** in how we support and deliver mission.

However, its highlighting of integrated mission, encompassing physical, emotional and spiritual health for all, and its reference to both spiritual and social (by which I understand economic, relational and aspirational) poverty, reaffirmed the Army's commitment to mission and salvation as holistic concepts.

There is a healthy tension within the Army regarding the veracity of mission statements as they apply to the local context and, thankfully, corps are enabled and encouraged to develop their own mission statement so as to more accurately demonstrate their key priorities, linked to the overall global mission statement. I am aware that the church to which I belong is motivated by love for God, to serve the world, and yet even within my context, I am mindful that there are those within the Army holding different views on theological issues but, whereas in the past, these differences may have led to resignations from the Army, there is now a freedom of debate that accounts for them. The Army is clearly committed to the purposes of God. Mission Statements, though important expressions of the vision and purpose of corps,

¹⁰¹ Transformational Mission, A strategy for mission in The Salvation Army United Kingdom Territory with the Republic of Ireland, 2014 - Document published by The Salvation Army, London.

cannot answer every question. That task falls to leaders who consider their own contexts; and those in the leadership structure at the three case studies I have researched provide the localised mission imperatives that will be particular feature of my findings.

Chapter Three: Research Methodology and Design

Introduction

Within fields of arts and social science research, there are three broad methodological schools of thought, Quantitative (using experiments and surveys), Qualitative (using interviews and participant observations), and Mixed Methods (using both of the above). A purely quantitative approach did not seem appropriate for my research as it limited my scope regarding music as missional practice; neither did an approach based entirely on qualitative data, as it is limited by the views of those who participated through interviews and questionnaires. I devised an autoethnographic technique, therefore, that uses a mixed-method approach based on quantitative and qualitative methodology, supplemented with my own reflections. With regards to specific issues concerning practical theological research designs, there has been much interest regarding the concept of practice as it relates to the study of religion. Bennett¹⁰² has suggested that the concept of a *locus theologicus* - a place for working theologically - is an important location for researching religious practice and performance. Attending to experience and practice, in fact, produces better and more authentic theological reflection and my aim was to use my research to view the embodied and (re)enacted Army music as missional practice within action, praxis, performance and practice.

In placing Scripture, faith and prayer at the centre of my ministry, the understanding of faith, theology and practice through worship, music performance and service, is

¹⁰² Zoe Bennett; Elaine Graham; Stephen Pattison; Heather Walton, *Invitation to Research in Practical Theology* (London: Routledge, 2018), Abstract.

also shaped by the instruction and teaching of the Army with regards to these matters. My lens to the world is facilitated by my view of Scripture, and its appropriation to my specific research topic is undeniably central. In considering music, mission, and music as missional practice, I am aware of the history of people of faith as exemplified by Scripture, which affords many stories of faith, prayer, praise, song, music and mission.¹⁰³

Ethnography: A definition

The word ‘ethnography’ is made up of two Greek words: *graphein*, meaning ‘to write’ and *ethnoi*, meaning ‘the others.’ There are several definitions of ethnography as a research approach. Typically, they refer to the notion that the researcher examines culture through a lens, and that they have typically embedded themselves in settings and observe what is happening in practice. Over a period of time, ethnographers get to know and establish relationships with participants, using interviews to understand behaviour, taking notes and observing trends and social patterns. This is achieved through a series of interviews, data collection, questionnaires and personal reflections, but primarily ethnography is a study of other people in their culture. Within the field of anthropology (Geertz¹⁰⁴), sociology

¹⁰³ The Psalms and the letters of Paul to the Church encourage participatory elements of the faith journey.

¹⁰⁴ Clifford Geertz, *Prospects*, (Cambridge: Cambridge University Press, 1983), Vol.8, pp. 31-47.

(Goffman¹⁰⁵) and multi-disciplines (Pollock, and Berge¹⁰⁶) researchers have used this method as an approach to examine a variety of cultural contexts.

Hammersley and Atkinson argue that there are five defining features of ethnography as practice:

- People are studied in everyday settings.
- Data is collected via informal conversation and participant observation.
- Data collection is relatively unstructured.
- Small-scale and focused.
- Data analysis involves interpretation of meaning, functions and consequences of human actions.¹⁰⁷

However, Forsey suggests that ‘ethnography is also a product, based on methods aimed at understanding the cultural context of lived experience.’¹⁰⁸ Rather than relying totally on participative observation, I claim that other elements of observation, especially the social interviews and my own opinions and views produce a more effective ethnography. Later in the chapter, I demonstrate that my ethnography, the way in which I formulate my ethnographic practice, makes use of both the elements

¹⁰⁵ Erving Goffman, *The Presentation of Self in Everyday Life* (London: Penguin Books Ltd, 1971).

¹⁰⁶ Alex Pollock, and Eivind Berge, *How to do a systematic review*. *International Journal of Stroke*. 2018;13(2):138-156.

¹⁰⁷ Martyn. Hammersley, and Paul. Atkinson, *Ethnography: Principles in Practice*. (London: Routledge, 2007).

¹⁰⁸ Martin Gerard. Forsey (2010) *Ethnography and the myth of participant observation*. In *Studies in Qualitative Methodology* 11: 65–79.

of process and product to ensure clarity, objectivity, and consistency.

Within the Church, recent studies within Christian Congregational Music¹⁰⁹ have used ethnographic methods, where the researcher has been interested in the manner by which the congregation understood themselves and interacted with their setting, particularly in the area of performed theology. Ingalls, Landau and Wagner have recently investigated congregational singing and performance, examining how belief is performed through ‘musicking’ and its intersections with ‘lived religion.’¹¹⁰ Moschella suggests that ethnography is a useful way to ‘listen to congregants’ stories’¹¹¹ and, it is a methodology that has given me the opportunity to study individuals and groups within their social settings. Using this method has allowed me to:

- Show concern for the culture being studied.
- Emphasise the importance of participant-observer as the preferred method of data collection.
- Reflect and review observations.

I have used and refined the above method throughout my research, always aware that the stories from congregants give an authentic view ‘from the pew’ as to the efficacy of music as missional practice.

¹⁰⁹ Especially prevalent are a series of articles in *Christian Congregational Music: Performance, Identity and Experience* Ed. Ingalls, M; Landau, C; and Wagner, T (Farnham: Ashgate, Publishing Ltd, 2013).

¹¹⁰ Ibid. p. 4.

¹¹¹ Mary Clark Moschella, *Ethnography as Pastoral Practice: An Introduction* (Canterbury: The Pilgrim Press, 2008).

Autoethnography

Whilst ethnography rests on studying specific human cultures and societies, autoethnography allows the researcher to ask questions of themselves as well, and I have had the opportunity to learn and reflect by examining my identity, status, influence and practice within my context. Different approaches in autoethnography can be characterized in terms of different relationships between the personal and the wider social and cultural world the writing seeks to enquire into. Ellis and Bochner¹¹² have classified these differences in terms of ‘evocative’ and ‘analytical’ approaches, where evocative autoethnography foregrounds the writer’s personal stories. Anderson further concludes that ‘analytical autoethnography is a way of connecting to a ‘broader set of social phenomena than those provided by the data alone.’¹¹³

This binary classification is useful as an initial way of making visible, the variation in how autoethnographic writers integrate the strands of self and culture in their writing. Ellis and Bochner’s preliminary definition,¹¹⁴ grounded in emphasizing the centrality of the personal view, highlights the social and cultural world in which the writing occurs, or, rather, reads the social and cultural through the personal. A consequence of this is that a fine dissection of a particular personal experience the writer has lived through, will frequently mean sacrificing opportunities to craft a broader ethnographic account that may also be autobiographically reflexive.

¹¹² Carolyn S. Ellis, and Arthur P. Bochner. *Analysing Analytic Autoethnography: An Autopsy*. In *Journal of Contemporary Ethnography* 35, no. 4 (August 2006): 429–49.

¹¹³ Leon Anderson, *Analytical autoethnography* in *Journal of Contemporary Ethnography* (2006) v. 35; 4.

¹¹⁴ Carolyn S. Ellis, and Arthur P. Bochner, *Autoethnography, Personal Narrative, Reflexivity: Researcher as Subject* in *Handbook of Qualitative Research*. Eds. Norman K. Denzin and Yvonna S. Lincoln, (Thousand Oaks, CA, Sage Publications Inc; 2000).

Attributed to Raymond Firth who, in 1966 spoke in a seminar about philosophical structuralism,¹¹⁵ autoethnography is a mode of self-reflective writing that connects personal autobiography with contributions from people within a particular local context. Walton helpfully points to the work of Caroline Ellis and Art Bochner regarding the emergence of autoethnography onto the public stage.¹¹⁶ She mentions their desire to clarify the positioning of autoethnography within the context of social life and to provoke feeling in order to generate an empathetic response to:

a self or some aspect of a life lived in a cultural context. In personal narrative texts authors become I', readers become 'you' [and] take a more active role as they are invited into the author's world and evoked to a feeling level about the events described... The goal is to write meaningfully and evocatively about things that matter and may make a difference... and to write from an ethic of care and concern. [.....] This cultural analysis is made possible through recounting experiences of personal transformation, 'epiphanies'—remembered moments perceived to have significantly impacted the trajectory of a person's life... times of existential crises that forced a person to attend to and analyze lived experience... and events after which life does not seem quite the same.¹¹⁷

¹¹⁵ Leon. Anderson, *Analytical autoethnography* in *Journal of Contemporary Ethnography* (2006) v. 35; 4.

¹¹⁶ Heather Walton, *What is autoethnography and why does it matter for theological reflection?* ANVIL vol 36 issue ,1 and *Writing Methods in Theological Reflection* (London: SCM Press, 2014).

¹¹⁷ *Ibid.*

Chang asserts that autoethnography ‘transcends mere narration of self to engage in cultural analysis and interpretation.’¹¹⁸ Further, she comments that ‘mere self-exposure without cultural analysis leaves the writing at the level of descriptive autobiography or memoir.’¹¹⁹ As such, autoethnography is an approach to research and writing that seeks to describe personal experience (auto) in order to understand cultural experience (ethno) and systematically analyse data (graphy). Further, according to Moisander and Valtonen, ‘The autoethnographer is simultaneously the subject and the object of the research, observing and interpreting culture through reflecting on his or her personal life experiences.’¹²⁰

Autoethnography is a research method which connects my personal story, including broader cultural meanings and political and social understandings, to my first-hand experiences through a process of self-reflection and writing. To put this another way: the cultural significance of a person’s experiences is described and systematically analysed within an autoethnography through the process of writing a focused and specified individual account. The process of keeping a diary is often seen as a way for the person who is writing the diary to discover what they know about something, in our case a product, service or concept.

¹¹⁸ Heewon Chang, *Autoethnography as method*. (Walnut Creek, CA: Left Coast Press, 2008).

¹¹⁹ Ibid. p. 8.

¹²⁰ Johanna Moisander, and Anu Valtonen, *A Qualitative Marketing Research: A Cultural Approach* (Thousand Oaks, CA: Sage Publications Inc, 2006), p. 39.

Who am I? Insider/Outsider/In the middle status....am I John, Major, Major John, Major Martin or just another visitor to church?

A particular feature of autoethnography in general, and my research in particular, is my status, and my place within the Army and especially within the case studies. I inhabit an Army world in which I am known by different names and terms according to my appointment, responsibilities, participation, and personal relationships.

Officially, my designation is Major John Martin but, in reality, that title is rarely used unless in a formal capacity. The deregulation of Orders and Regulations and the softening of militaristic metaphors have contributed to a renewed sense of partnership in mission, rather than autocratic edicts from headquarters. As such, I am known variously, as John (my preferred option), Major John or Major. In part, my name or title may signal different responses to my place as a researcher, and so my status as an 'insider' needs to be challenged, or at least considered. I have often pondered the question, 'Do you have to be one (a Salvationist) to know one?'

I consider the 'Insider/Outsider/In the middle' concept to be a sensitive issue as the method relates to a researcher and their place in the context of their research. Certain definitions are often clear and authoritative but others place a burden of expectation and, in my case, of 'towing the party line.' I came to the conclusion early on in my research, that I was technically an 'insider' at Regent Hall (as a participant-observer), that I felt an 'outsider' of sorts at Stepney Corps (as I had never been, and knew only a few people) but I felt I was 'in the middle' at Commissioning and

Ordination Day, having been involved in my own, in 1988, and having provided music for similar events. At Regent Hall, I had a comprehensive understanding of the band's culture and enjoyed the ability to interact naturally with the group and its members. At Stepney, I was aware of the 'gate-keeping' role of the corps officers and as my visits were spread over a period of six weeks, those factors afforded me only limited access and a feeling that I was 'parachuting' into the worshipping community. Whilst at Commissioning and Ordination Day, though, I was a silent member of the Planning Committee, aware of the nuances and negotiations that were taking place in order to make the day as meaningful but as unique as possible.¹²¹ Having been part of the Planning Committee twenty-six years earlier, I re-discovered the importance of the event in the Army calendar, an event that celebrates the sense of perpetuation of the mission within the Army.

Pugh, Mitchell, and Brooks¹²² suggested that the research partnership between an insider and an outsider would balance the advantages of both positions while minimising the disadvantages of each. I further suggest that I can apply this concept to include the 'in-the-middle' status. As a matter of course, I do not mind what others call me; the informal approach of calling me John is much more prevalent at the moment. In an Army context my status is somewhat assured, so to remind myself of my anonymity within an unknown congregation, I returned to my diary entry for June 24th, 2016. One significant reflection takes me back to a visit for Evening Prayer to a Anglican church in Ealing, West London, where we were living at the time. I was

¹²¹ Although there are similarities in every Commissioning and Ordination Day, most sessions like to include some particularly appropriate feature, representing the uniqueness of the Cadets.

¹²² Jean Pugh, Martin Mitchell and Fiona Brooks, *Insider/outsider partnerships in an ethnographic study of shared governance*. (London: Nursing Standard, 14(27), 2000), pp.43-44.

aware that a High Mass and Outdoor Mass were held every week but, even though I had been a Christian for many years, I was not totally sure what to expect from a service entitled 'Evening Prayer' What did that mean, apart from relating to the time the service commenced? What would the prayers sound like? My diary entry says:

'I arrived at St. Barnabas just before 6 p.m. – Large building, and a well-known landmark of Pitshanger Village. The exposed brickwork inside felt stark; even harsh though it did provide a cool atmosphere in the midst of the summer heatwave.

Greeted warmly by two people and given two Hymn books, a Book of Common prayer, and two different Order of Service sheets – directed to sit in the middle of the aisle.

There were two rows of eight chairs facing each other of the aisle. Five people on my side: seven on the other. On the right, at the altar (about 20 metres away), the priest welcomes the congregation. On my left, (about 30 metres away in the organ loft, six singers (robed) stood either side of the organ. I reflected on the distance between the participants; the priest at the altar, the choir in the loft and the twelve in the middle of the aisle; together, but separate. We were directed by the Priest but, with no explanation of the order or liturgy, I relied on my fellow congregants and followed their directions to sit, kneel, stand, and facing the altar. I was unsure which book or order of service sheet to use and fumbled my way through the 40-minute service of

singing and prayers. I reflected on the fact that, as a Christian of 35 years, I was unfamiliar with much of the language, sentiment and liturgy I experienced, given in good grace and purpose. This was a service for the initiated; for those who understood the Anglican way; for those well-versed in the traditional aspect of parish church life.'

Autoethnography – in my context

Whilst ethnography would allow me to study music as missional practice from an observational status, I wanted my own assumptions and bias to be heard. Hayano refers to a concept called 'evocative autoethnography'¹²³ and I wanted the opportunity to research my own people, those that connect me with them, and to our shared culture of music as missional practice. My research method, therefore, cannot be neutral. I too am the subject of my enquiry, bringing my assumptions of the efficacy of music as missional practice. I understood that I would experience times of emotion and vulnerability, frustration and tension.

I have defined what ethnography and autoethnography are within the field in order to reflect on how I constructed my methodology, but now I refine it to clarify what it means to me and my practice within the Army. Given that the framework outlined in Chapter 1, is at the heart of my methodology, I will refer to it throughout the case studies which I have selected as being concerned with the mission of the Army, through the primary mission statement: *Saving souls, growing saints and serving suffering humanity*, but also through the application of this motto by those

¹²³ Hayano, Paradigms, problems, and prospects, pp. 99-104.

who are responsible for mission in the local context. My ethnography, therefore, allows me to compare and contrast the variances in my case studies, reflecting on my own experiences.

Within my research, I am aware that the narratives expressed raise questions about my topic. Moreover, I needed to refine the definition of the practice of music as missional practice within my context. My decision to choose Boyce-Tillman's evaluative frames¹²⁴ was based on my practical application of them in my case studies, as they provided a framework to question, both myself and others, why and how the Army uses music within mission. This framework was particularly helpful when I conducted my data collection from focus groups, interviews and questionnaires. I have had to balance the desire that may bring conflict; the desire to give an honest account; the desire to preserve relationships with fellow Salvationists, and the desire to treat people who participated in my research with integrity and respect. The personal motivations with which I began my research arose from a desire to better understand how, and more importantly why, I had invested so much of my life to the Army, as a musician, leader, participant and, for the past thirty-five years, as an officer. As an 'insider' - participant-observer - I become an authentic 'co-participant' within the culture of the Army, alongside others who make a contribution to my research. More typically, I am, as Lysaght suggests 'an emotional participant',¹²⁵ which can add another dimension and enrich the data analysis,

¹²⁴ June Boyce-Tillman, *Unconventional Wisdom: Gender, Theology and Spirituality*, (London: Equinox 2007).

¹²⁵ Pauline Lysaght, 'Externalising stories: When research becomes therapy', in *Current Narratives*, (2009) 1(1), pp. 35-40.

contributing to a new way of knowing that may not have occurred without inside understanding. Indeed, I am aware that I am able to access and participate in the immediacy of music as missional practice. As Reily and Dueck suggest, ‘music and the making of music are central pillars in the production of religiosity within religious practice for many Christian communities across the globe.’¹²⁶

My predicament as a researcher is that autoethnography is, as I have already stated, a process, and so my views have had to develop and be challenged as I have confronted my own bias and positionality. I was intrigued by the work of Walton who suggests that ‘the intention of autoethnography is not simply to generate self-knowledge (although this remains important), but rather to understand the self within the context of the political and social world through which it is being continually shaped and formed.’¹²⁷ This research has enabled me to think theologically about what I do, and what the Army does through its practice. I reflect on how my understanding about God and the Army emerges as it is shaped by human experience and denominational practice. Swinton and Mowat helpfully describes the function of practice that I adapt and adopt within my context:

Practices contain values, beliefs, theologies and other assumptions which, for the most part go unnoticed until they are complexified and brought to our notice. Practices are the bearers of traditions and histories. They are not,

¹²⁶ Suzel Reily, and Jonathan Dueck. *Introduction*. In *The Oxford Handbook of Music and World Christianities* Edited by Suzel Reily and Jonathan Dueck, (Oxford and New York: Oxford University Press, 2016).

¹²⁷ Heather Walton, *Approaching Autoethnography in Writing Methods in Theological Reflection* (London: SCM, 2014), pp.3–9.

therefore, simply individual actions. Rather they are communal activities that have developed within communities over an extended period of time.¹²⁸

I considered how my personal opinion influenced my approach to this topic; how does my authority and reputation as an officer-composer alter the way I am viewed? Is my preference for (and allegiance to) brass bands and vocal music likely to shape my approach? If autoethnography is both a process and a product, how can I be objective in my approach?

Autoethnography as a process

Autoethnography combines personal stories and memories from the past, for example, family recollections, events, photographs, images and audio-visual presentations. In my context, this would include Salvation Army events and meetings that I have participated in; Army events that have featured some of my compositions; leadership of a worship event or observation as a member of the congregation. As previously highlighted, I have remembered moments perceived to have significantly impacted the trajectory my life, through times of joy, challenge and crises, and events after which life does not seem quite the same. As my research includes studying cultural behaviour within a practical theology setting, I acknowledge the common values, beliefs, and shared experience for the purpose of helping *insiders* (cultural members) and *outsiders* (cultural strangers). However, through my participant-observer status –

¹²⁸ John Swinton, and Harriet Mowat, *Practical Theology and Qualitative Research* - second edition, (London: Routledge, 2016).

through the taking of field notes, findings from focus groups and, significantly, being part of the music process, I acknowledge and accommodate the concepts of subjectivity, emotionality and my influence on the research.

Autoethnography as a product

Ellis, Adams and Bouchner refer to the writing of an autobiography as being, ‘aesthetic and evocative and engaging readers especially with the technique of bringing readers into the scene.’¹²⁹ My research includes descriptions of the music practice within my case studies, as well as the use of photographs and video clips. I have written, what Geertz¹³⁰ and Goodall¹³¹ call ‘thick descriptions’ of my culture thereby helping to facilitate understanding for both insiders and outsiders. I do this by referring to patterns of behaviour, ethos, thinking and music practice within my case study settings. In making my personal experience meaningful, I provide details that will allow Salvationists, musicians and those interested in music as missional practice to reflect on their situation and preferences.

The experiences and ideas of my life in the Army have shaped my thinking, but perhaps not my theology. I can identify with the ‘who’ of the researcher, but I needed clarification of the ‘why’, ‘how’ and ‘what’ of the research question. I needed a methodology that would allow my voice and experiences to be heard. I needed to be acknowledged and visible, but also to be in a position to observe and hear other

¹²⁹ Carolyn Ellis, Tony E. Adams, and Arthur P. Bochner. *Autoethnography: An Overview*. Historical Social Research / Historische Sozialforschung 36, no. 4 (138) (2011): 273–90. <http://www.jstor.org/stable/23032294> {last accessed 21st April 2022}.

¹³⁰ Clifford Geertz, *The Interpretation of Culture* (New York: Basic Books, 1973), p. 10.

¹³¹ Bud H.L. Goodhall, *Writing the new ethnography* (Walnut Creek, CA: AltaMira, 2010).

voices. I needed a process whereby I could establish my credentials as an officer-musician-composer that would reveal the purposes of my research. My lens of experience and status pictured an Army of exclusivity rather than inclusivity, a private world of nuanced quirks and idiosyncrasies, a protected environment of internal musical preferences and performance aspirations. I noted a diary entry at the beginning of my research (February, 2015):

‘I am surrounded by lots of music, choral and brass band music published by The Salvation Army. These remnants of repertoire sit alongside my current compositions of choral music. The music, lyrics and inspiration capture the ideas, notions, discoveries and stories of the Christian faith expressed through Army missional practice. The lived experience of music performed as mission has given me a legacy about the culture, traditions and understanding of why I do what I do. I know by heart, many of the words, tunes and brass band pieces. As such, I am in touch with the past and future through the present reality. My music catalogue represents a repertoire of mission-based songs but, to be honest, I have generally viewed my compositions in pragmatic and programmatic terms rather than in missional terms; how will my experience help my research? How will I be accepted?’

I am ‘inside’ the performative practice of music as missional practice; I can’t escape my heritage, or erase my experience of working within the Army music orbit.

Through my participant-observer status and my contribution to repertoire, I inhabit

the sacred space through which music is sounded which, in turn, allows moments for self-reflection.

Research design

Whilst considering my research topic and aims, it became clear that a framework was required that would allow for dialogue that was both personal (internal) and with others (external). My internal dialogues were, in the main, with people I knew and who were familiar with Army titles, language and music repertoire. These dialogues were through individual conversations, with other congregants, and corporately (through focus groups), with colleagues in Regent Hall Band. My external dialogues were with a wider cohort of participants selected at random, through informal conversations and via questionnaires. Ellis and Bochner state that the goal of using personal narrative is to ‘fuse the ‘form’ with the ‘content’, in order to reveal the hand of the researcher.’¹³² As my journey through research continued, I was aware of the fluidity of my experiences through the collaboration of stories, interviews, and diary entries and, I therefore, became increasingly convinced that my research had to reflect the views of others as much as those of my own.

My mixed-method research design considers the variances of the case studies, historical parameters and the availability of qualitative and quantitative data. I have recognised the distinctive elements of these methodologies, acknowledging that both numerical and aural examples are worthy of inclusion. My participant-observer research allows analysis to be balanced with scientific theory, given by independent

¹³² Ellis and Bochner, *Analyzing Analytic Autoethnography*, pp. 429–49.

sources, especially those from questionnaires and focus groups. My theology is expressed to some extent through my biography. As a result, my autoethnography demonstrates something of myself (heritage, experience, ministry, composer, performer, leader, identity) and acknowledges the thoughts of others.

My quantitative research, albeit containing largely numerical data, nevertheless provides an overview of the subject matter. As this data provides independent information, I view it as supportive to my overall argument, especially with regards to a decline of established and traditional modes of music-making within the Army. In contrast, my qualitative research-seeks to describe the meaning of a personal, or shared, experience. Huberman and Miles refer to these paradigms events as ‘always shifting beneath our feet.’¹³³ Although there are merits in both quantitative and qualitative approaches, the strength of the latter design is that it is descriptive and assists the ‘insider-view’ that is a hallmark of my research, whilst acknowledging that statistical data is hard to deny. Qualitative research not only shows what is happening, but *why* it is happening. I claim that it is possible-to employ both traditional elements of research. The qualitative sources were, in the main, through personal conversations, questionnaires, and the use of focus groups. Additionally, my diary notes contain personal reflections and tacit information regarding music compilations and compositional techniques.

As well as my preconceptions and possible bias, the notion of status and identity with those who have participated in my research is important to acknowledge.

¹³³ Michael A Huberman and Matthew Miles, *Qualitative Data Analysis* (Thousand Oaks: Sage Publications, 1994). p.7.

Prior to my research, I had contact with many of the participants on a professional basis, as part of my appointments as an officer and so my established relationships provided a challenge with regards to boundaries, confidentiality and subjectivity, although Alvesson suggests that ‘it is difficult to study something you are already involved in.’¹³⁴

Participant-Observer status

I examine the case studies as a participant-observer; as a Salvationist, as a musician; as a researcher (as noted in Chapter 1, I wear many hats (sic) in the Army, and so my role is an unusually complex one). Prior to starting this thesis, I had the innate ability to identify the subtle code that runs through Salvation Army language, behaviour and practice. As a Salvationist, I am aware of the nuances of social interaction in a corps setting. Indeed, Reinharz¹³⁵ identifies four factors that shape our research choices:

- Formal training
- Personal values
- Community values
- Institutional constraints

¹³⁴ Leon Anderson, *Analytic Autoethnography*. In *Journal of Contemporary Ethnography* 35, no. 4 (August 2006), pp.373–95.

¹³⁵ Shulamit Reinharz, *On Becoming a Social Scientist*. In *Jossey-Bass Social and Behavioural Science Series*. (San Francisco: Jossey-Bass, 1979).

I share knowledge, faith and experience in common with many of those I observed as part of the case studies. I have a lens into the world I already inhabit, so I have had to refine the parameters of autoethnography within my context.

The data for this thesis comes from the fieldwork that I conducted between March 2013 and September 2014, within the three case studies. In analysing data gathered from fieldwork, interviews and my own participation and critical reflection, I contextualise my research methods where appropriate as part of the commentary on each chapter. More broadly, my research position is most closely linked with the ‘insider/outsider’ behavioural traits, within the mixed-method methodology already mentioned. As I explore the musics of a culture and denomination with which I am completely familiar and within which I work, there is an acknowledgement that I need to contextualise my own position, and that I need to ascertain that a broader based approach is required. As a member of the Army, I have a bias towards, and preferences for, certain cultural practices within the denomination. These preferences have developed as I have been exposed to certain aspects of Army worship, music and methods; in other words, its culture. Tunstall describes organisational culture as a ‘general constellation of beliefs, customs, value systems and behaviours that are unique to each organisation, that sets a pattern for corporate activities and actions that describe implicit and emergent behaviours that characterise life in the organisation.’¹³⁶ Or, as Cameron and Quinn say: ‘This is how we do things around

¹³⁶ Brooke T. Tunstall, *Cultural Transition at AT&T* In Sloan Management Review, Fall (1983), p.15.

here.’¹³⁷ As such, I have had to reflect on my experience of organisational behaviour, practice and institutional culture. The assumptions, values, norms and beliefs within the case study scenarios determine why and how an organisation functions, and how it has shaped who I am today. I acknowledge that the Army has a ‘subculture’, operating at different levels within the organisation, such as local, divisional and national locations, ‘front-line’, geographical differences, use of volunteers, officer and lay employees, stakeholder-relationships and partnerships with external agencies and denominations. It also includes experience of, and contribution to¹³⁸, a particular style of music within the denomination. My experiences of leading worship services, being an instrumentalist and composing of vocal music combine to strengthen my knowledge of, and expertise in this specific aspect of areas of Army culture. I have experienced leadership within music at different levels, as an insider, as an outsider, and as someone who stands in front of a congregation or as an ‘inbetweener’, visiting a corps to lead worship or to conduct a music group. Crucially, however, my research has given me the opportunity to assess and evaluate current practices, and to be critical of practices that I have always taken for granted.

I now consider my autoethnography with regards to the following framework for analysis and theory: *Saving souls* (outreach, evangelism, sharing the gospel, seeking out those without faith), *growing saints* (discipleship, holy living, Christlikeness) and *serving suffering humanity* (social justice, emergency services,

¹³⁷ Kim S Cameron and Robert E Quinn, *Diagnosing and Changing Organizational Culture*: (San Francisco: Jossey-Bass, 2006).

¹³⁸ My published vocal music, in UK, USA, Australia and the Netherlands, is peer-reviewed and have been authorised for publication by the Territorial Music Council, a diverse group of up to 10 people, including officers and lay Salvationists who meet to discuss and approve or reject compositions sent to Headquarters.

family tracing, and homelessness). Although all three frames are apparent in my case studies, some have a particular bias within them. For example, in my first case study, Regent Hall Band, I place particular attention on their practice as it relates to the 'street parade'. This visible form of outreach has evangelism at its heart; the concept of *saving souls* as it provides music as a background to public oral presentations of biblical truth through testimony and conversation. These identifiers are comparable with the structures and nuances of most brass bands and, as Jones¹³⁹ highlights in his thesis on Brighouse and Rastrick Brass Band, form part of the normative behaviour and practice of instrumentalists. However, my dual role as theomusicologist and player changed my attitude from that of being merely a performer and protector of the repertoire, to seeing how others view the value and meaning of music as a missional tool. Inevitably, questions arose as to the suitability and relevance of certain music to the missional objectives, both within the band and the corps. My *in-situ* status helped me conceptualise the *loci* of the case studies as something other than my own location within the Army. I am aware of the distinctive link between music and denominational identity. Music has the capacity to mean something; not least to those who perform. McClary suggests that 'conventions play a part in the social and cultural influences of music-making.'¹⁴⁰ My case studies will highlight how important conventions are.

¹³⁹ Richard Andrew Jones, *'Banding Together': Power, Identity and Interaction with the Concert and Contest performance contexts of the Brighouse and Rastrick Band*, (University of Sheffield: PhD Thesis, 2007).

¹⁴⁰ Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Los Angeles: University of California Press Ltd., 2000).

In the course of my interviews, the correlation between music as a component of mission and purely as performance revealed a broad application of priorities. For some, the music chosen and used within the context of worship provided strong indicators of their own preferences, especially in relation to the origins of the compositions. Within the Regent Hall congregation, for example, there is a tendency to prefer songs and music from *The Salvation Army Song Book* and *Tune Book*. Music from the ‘in-house’ composers¹⁴¹ was often featured and introduced as being ‘one of our own’. This ‘kith and kin’ demographic does not imply favouritism as such, but serves as an example of the composer’s status and link to the corps and its mission, and a sense of congregational and individual pride in their achievements and association. My research has taken into account the traditions, values, prejudices and practices and seen them as normative behaviour. As Bennett notes,

These normative worlds of prior beliefs and commitments, formed by theological traditions, provide a critical lens through which to understand experience and practice; likewise, the interrogation of experience and practice provides a critical perspective on the ‘taken-for-granted’ of established theological frameworks of belief and commitment.¹⁴²

¹⁴¹Paul Sharman, Gill Pomeroy, Greg Waters, Lisa Hooper, Dudley Bright, Ann Stewart, Alan Williams, Major Julian Watchorn and I are all composers who attend Regent Hall and have had music published by The Salvation Army.

¹⁴²Zoe Bennett, *Using the Bible in Practical Theology* (Farnham: Ashgate Publishing Limited, 2013).

The primary quantitative data uses official national Army statistical information regarding attendance, membership, music repertoire and trends, and two generic documents, the Strategic Framework Document (SFD – Appendix A) and Mission Development Plans (MDP - Appendix B and 3). These will provide a background of pre-determined information contextualising the other research methods undertaken, forming a basis for comparison with current trends and practice. The use of qualitative data (see Appendices 8 to 14) included the collection and analysis of ethnographic case studies, interview notes and focus group observations. Participants took part in a mix of on-the-spot interviews whereas others answered questions in advance. Whilst acknowledging that there are three distinct levels of responses to music, mood, taste and preferences, the methods I am using allow me to analyse preferences, judgments and views.

Fieldwork Methods

In each case study, I met with those responsible for leadership namely, Majors Graham and Dawn Mizon (Corps Officers, Regent Hall, Case Study 1), Captains Nick and Kerry Coke (Corps Officers, Stepney, Case Study 2) and Lieutenant-Colonel Anthony Cotterill (Principal, William Booth College) to present my questionnaire (see Appendix N), ideas and fieldwork methods and my aims and objectives. I knew the officers personally and they welcomed my involvement. As a member of the Regent Hall Corps and as songster leader, I was already aware of the style, genre and mission of the corps. However, I had visited Stepney Corps only once before, on a Sunday for worship, although I had met the corps officers in a pastoral setting in my

role as Director for Personnel (Officers). I began to attend Sunday worship regularly in order to experience their mission style, worship and music practice. As was the case in all my case studies, I was there to question and to learn how music informed and applied to mission.

As part of my appointment within the Army, and as a researcher (part-funded by the Army), I was invited to the Planning Group meetings, attended by those involved in discussing the Commissioning and Ordination Day 2014. These meetings were held monthly in the six months prior to Commissioning and Ordination Day. I was also given time to introduce my research topic during Sunday worship meetings at Regent Hall and Stepney, and during an academic class for cadets at William Booth College, reading my research Abstract, to inform those concerned as to my research. In all cases, I began to make notes, referencing and identifying those with music as missional practice responsibilities.

In the second stage, the use of focus groups enabled a cross-section of people to meet and discuss several questions I presented. The group represented a wider constituency of musicians and congregants, leaders and non-leaders, equally divided in terms of gender and age. With ethical considerations planned and approved by the university (see Appendix G), I recorded demographic details. Focus group participants were briefed and debriefed on the nature and process of my research in a formal manner, and I made notes as they evaluated the musical practices of the corps as far as they applied to mission. In the third stage, I held interviews using formulaic questions with individual members of the congregation at all three locations, specifically listening to their views of music used in their local context. Additionally,

I held random interviews with members of the public who were listening to the Regent Hall Band on their street parade (see Appendix K) in order to ascertain public perception. Finally, I distributed questionnaires (see Appendices 10, 12 and 14) to various members of the congregation at the three locations. There was a mixture of targeted respondents; people I knew were going to attend the worship services and Commissioning and Ordination Day event, and random sampling on the day.

Analysis methods of Fieldwork Data

My fieldwork methods consisted of providing data addressing the three main foci. In analysing data gathered from fieldwork, interviews and my own participation and reflection, I contextualised my research methods where appropriate as part of the commentary. More broadly, my research position is most closely linked with the insider/outsider behavioural traits, and within a mixed-method methodology. Like many auto-ethnographers, it is worth acknowledging that as I participated in areas of fieldwork study in locations with which I was familiar, some research activity boundaries blurred.

Primary Source Documents

In October 2002, the Army published its Strategic Framework (SFD). This initiative called on all divisional headquarters within the territory to produce a document, outlining specific strategies that dovetailed with the Army's national strategy. The subsequent document - the Mission Development Plan (MDP) - was produced to enable all corps and centres to review their mission objectives. Further analysis of the

2004 document was undertaken in 2012, resulting in the aforementioned 'Fit for Mission' strategy (see Page 47). The SFD, published by territorial headquarters, forms the basis for overall strategy within the territory. At a local level, corps are required to populate information onto the MDP document annually, and this is used to review activities and mission strategies through a series of annual consultation meetings. The documents provide an overarching framework for my thesis, combining national, divisional and local initiatives and directives through qualitative documentation.

Strategic Framework Document (SFD)

Many organisations produce strategies in order to focus on meaningful and consistent growth. The SFD called on all internal departments within the territory to produce a coherent document by May 2004, outlining specific strategies that dovetailed with the Army's national strategy for the UKIT. The document outlined the following beliefs:

- God's mission for The Salvation Army remains as ever to create a community for those who have none, to fight for social justice where people are oppressed and to move forward in faith as we participate in the building of his Kingdom on earth.
- Strong, clear and focused written strategies will make our national mission and vision statements a reality.

It is noted that strategies should reflect God's will for the Army; involve all parts of our church and social outreach work; maintain a consistent approach whilst allowing a diversity of response; and build on the strengths, talents and experience held by the Army as a corporate body and by each individual corps, centre, programme or department. The SFD is at the heart of the mission of the Army in the UK and Ireland, seeking to combine practical solutions with authentic programmes, including those that resonate within a musical culture.

Mission Development Plan (MDP)

Within the Army, there is one key document used annually by each corps leadership team, and utilised as a basis for consultation with divisional headquarters regarding mission strategy. The Mission Development Plan¹⁴³ provides the divisional leader of mission (Divisional Director for Evangelism) with a resource to be used in conjunction with the corps officer and representatives from the local congregation. As well as informal discussions between the corps officer/leader and divisional leaders on an *ad hoc* basis, a formal meeting is held annually, with the MDP document providing statistical and other key performance indicators and information as a basis for discussion and decision making. The MDP enables local strategy to be clearly defined within financial and personnel constraints, allowing local leaders to identify

¹⁴³ The Mission Development Plan (MDP) is a generic operational template designed by the Army in order to give its corps and centres a tool for reflecting on, and strategizing for, current and future missional programmes and activities. The MDP is issued by Divisional Headquarters Programme Department, and is a document used as a basis for discussion between Division and corps officers. The MDP provides Divisional and Territorial Headquarters with a report that informs decision making about how to appropriately enable and support mission at the local level. I will refer to the abbreviated version - MDP - from now on.

how the mission of the Army can best be expressed and nurtured within their context.

The role of emotion and meaning

Whilst the role of emotion and meaning is not the main focus of my research, they are contributing factors in my analysis, especially with regards to those who produce and listen to the music. The data collected from all case studies - via focus groups, questionnaires and interviews - supports the concept that emotion and meaning are important indicators of how music is received and understood. In more recent years, debates within academic circles regarding the theorising of music meaning has seen a disconnect with those, such as Nicholas Cook, who see music as ‘emergent’,¹⁴⁴ in comparison to Kramer’s view of meaning as ‘emerging’,¹⁴⁵ or as Small denotes it, as a ‘vehicle for performance.’¹⁴⁶ or those such as DeNora see the activity of the spectator with meaning still ‘waiting to be read.’¹⁴⁷ McClary notes meaning being incumbent on the listener to ‘crack the codes.’¹⁴⁸ Cook suggests that ‘the relationship between music and meaning is mysterious.’ and that ‘music making is neither immanent nor arbitrary, but rather negotiated and emergent.’¹⁴⁹ Further, Stockfelt provocatively suggests that ‘the situation conditions the music more than the literal-

¹⁴⁴ Nicholas Cook, *Theorizing Musical Meaning* in *Music Theory Spectrum*, Vol. 21, 2 (2001).

¹⁴⁵ Laurence Kramer, *Music as Cultural Practice* (Berkeley: University of California Press, 1990). p. 5.

¹⁴⁶ Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, Connecticut: Wesleyan University Press, 1998).

¹⁴⁷ Tia DeNora, *Music in Everyday Life*.

¹⁴⁸ Susan McClary, *Conventional Wisdom: The content of Musical Form* (Berkeley: University of California Press, 2000), p.6

¹⁴⁹ Cook, *Theorizing Musical Meaning*.

mind music itself'.¹⁵⁰ Although I do not suggest that, in any way, Army worship is ritualistic, I agree with Finnegan when she comments that there is 'a link between ritual and sentiment' as that experience is 'embodied and lived.'¹⁵¹ Sparshott further introduces the concept that there is no unifying theory of musical meaning, but rather a 'lot of diverse phenomena, only vaguely connected'.¹⁵² Kramer suggests that 'neither music nor anything else can be other than worldly through and through'.¹⁵³ Middleton and Dick suggest that homology links music with styles of fashion - The Who and Mod lifestyle or self-image¹⁵⁴ - and I can see similarities within the Army where such a concept is apparent, especially the connection to military-style marching music performed by Army brass bands and the wearing of uniform. Dibben's suggestion that 'listening to music involves hearing meanings specified by sounds, and that listeners hear sounds in term of their meanings and contexts'¹⁵⁵ resonates with my experience both as a leader, participant and composer with the Army.

I am left with a view that, in practice at least, those who play and listen to Army music do so from a non-academic pretext or professional understanding. My experience, together with those who have contributed to the data, suggests that responses to the particular aspects of emotion and meaning do so without prior

¹⁵⁰ Ola Stockfelt, *Adequate Modes of Listening* https://soundenvironments.files.wordpress.com/2011/10/olastockfelt_listeninl.pdf {last accessed January 12th 2020}.

¹⁵¹ Ruth Finnegan, *Music, Experience, and the Anthropology of Emotion* In *The Cultural Study of Music*, Editors. M. Clayton, T. Herbert, and R. Middleton, (New York, NY and London: Routledge, 2003).

¹⁵² Francis Sparshott, *Music and Feeling*. In *The Journal of Aesthetics and Art Criticism* 52, no. 1 (1994): 23–35.

¹⁵³ Laurence Kramer, *The Musicology of the Future* In 'repercussions' 1; 5-18 Spring 1992, Vol. 1, No.1.

¹⁵⁴ Richard Middleton, *Studying Popular Music*. (Philadelphia: Open University Press. 2002), p.9

¹⁵⁵ Nicola Dibben, *Musical Materials, Perception, and Listening* in *The Cultural Study of Music: A Critical Introduction*, Edited by Martin Clayton, Trevor Herbert and Richard Middleton, UK 1st edition, (London: Routledge, 2003), 198.

thought until the music is played or sung. Apart from those few music leaders who have meeting plan, other members of the congregation are not aware of what music will be used within a worship setting, so there is no time to prepare for a full understanding of the meaning of the music. In some way this is compensated for by having access to the lyrics and an acknowledgement that the mood of the meeting will have an impact. However, as DeNora suggests, ‘music can be used intentionally or unintentionally as an agent to heighten particular modes of feeling.’¹⁵⁶ and, in an example from the street parade of Regent Hall band later in Chapter 6, I reflect on how random an encounter with music is, and how powerful the impact.

In my context specifically, the role of emotion and meaning is apparent and an important part of Army ecclesiology. Indeed, an individual response is at the heart of gospel imperatives with the concept of *doing* mission. Within the Army context, an appeal is often given by the meeting leader for a physical and public response to take place, normally whilst reflective, meditative music is sung or played. The music - either band, vocal selection or a ‘prayer chorus’ - is prefaced by the meeting leader inviting people to ‘come and kneel at the mercy seat¹⁵⁷ (Figure 3.1 and 3.2) as the music is played/sung’. This primarily occurs at the conclusion of a sermon, when the preacher, anxious for a response to what they have said, shares an open invitation. The invitation is designed for two purposes: to allow an individual member of the

¹⁵⁶ DeNora, *Music in Everyday Life*.

¹⁵⁷ The Mercy Seat or ‘Penitent Form’ is a bench made of wood provided as a place where people can kneel to pray, seek salvation or sanctification, or to make a special consecration to God’s will and service. It is usually situated between the platform and the main congregational seating area as a focal point to remind all of God’s reconciling and redeeming presence.

congregation to respond to the music, especially but not exclusively because of its appeal, and to allow other members of the congregation to pray for the person, under the guidance of the meeting leader. Since the genesis of The Salvation Army, the mercy seat has been central - architecturally and theologically - to its soul-saving mission. History testifies that at the mercy seat God changes lives and, over the years, this place of prayer has become the focal point of Salvationist worship and witness.

The mercy seat has two main uses. Firstly, when a person decides to become a Christian, they often make a public commitment by kneeling at the mercy seat during worship. However, it is important to realise that this act is a public statement that God has changed something in the believer's soul; it does not in and of itself make any change in the believer. Secondly, people who are already Christians also kneel at the mercy seat, either as a public demonstration that they are re-dedicating themselves to God, or in order to pray in a special way about a particular decision or problem affecting their lives.

Figure 3.1 – Couple kneeling at mercy seat

Unknown location and photographer



Figure 3.2 - The mercy seat at William Booth College.

All officers sign their covenant form on Covenant Day, held during the week before

Commissioning and Ordination Day

Photographer unknown.



In acknowledging that emotion and meaning do play a part in the life of the Army, I will, at the end of each case study, be commenting on the more nuanced and specific role of emotion and meaning on the part of those who listen and/or produce the music.

Possible limitations

My method is not without limitations. Steckel highlights the dichotomy of being a researcher within one's own culture, especially one that relates to faith. He suggests:

A theological interpreter of music is never free just to observe and analyse the way in which a culture's music expresses its religious meaning. A theological interpreter is always interpreting and analysing for the sake of that more blessed state of God's restored justice and peace which music can so powerfully express.¹⁵⁸

I have been careful, therefore, to ensure there has been no room for ambivalence towards my views on music meaning and practice, as even 'performance-based' contributions have been part of a wider constituency of my 'music as missional practice' focus.

There are potential issues, concerns and limitations to being a member of the group one is researching. The following have been part of my reflections:

- Was my focus compromised through knowing some of the situations, and people?

¹⁵⁸ Clyde Steckel, *How can music have theological significance?* In *A Journal of Theomusicology*, (Vol. 8, No.1, 1994), p.22.

- Will my findings affect my relationships within the Army in future?
- Was my bias real or imagined – by me, and those I researched?
- Does my pre-knowledge of Army jargon/semantics/processes affect responses?

I answer these questions through my case studies, and I will make comment at the end of each chapter in order to demonstrate how, and why, music is used as missional practice. I recognise that, through this process, I have reflected on my assumptions, findings, and prejudices especially with regards to my understanding, and practice of, *‘Saving souls, growing saints and serving suffering humanity.’*

Conclusion

I am aware that the opinions expressed, data collected and reflection from within my notes and diary entries all allow me to interpret meaning from experiences and to raise questions about my research and any conflicts therein. I have had to balance the desires that may bring conflict; the desire to give an honest account; the desire to preserve relationships with fellow Salvationists (especially musicians) and the desire to treat people in the story with integrity and respect. As Gannon has commented, ‘The process of writing an autoethnography is the ‘process of writing the self into being.’¹⁵⁹ Autoethnography is part of the past, present, and future, the story is never finished and as, week by week, the Army (and other churches) meet for worship, sometimes music as missional practice is obvious, but often hidden by performance objectives and altruistic reasons.

¹⁵⁹ Susanne Gannon, *Autoethnography*. (Oxford Research Encyclopaedia of Education. 29 Mar. 2017), {last accessed 4 Apr. 2022}.

My aim has always been to accurately describe the processes, rituals and presentations I researched, and then to interpret their meanings. In Chapter 1, I express the reasons for my interest in and involvement with Army mission and music. My pre-conceived ideas, role, experience and knowledge provided the catalyst for this research. I value the place of Army mission and music and was proud to have played a part in shaping its practical expression. In turn, these values shaped the nature of my relationship with colleagues and fellow musicians. The challenge was to be taken seriously, as my role and reputation, as officer and musician-composer, had preceded me into my research. My fieldwork has been with people that I had known as colleagues, by association, or by a shared theological doctrine. I have been reminded of – and encouraged by - the transitional nature of Army music and mission. I found differences between my own status and knowledge of Army mission and music, and how it was evidenced in practice. I have discovered that, whilst ethnographic approaches do not dominate Christian music studies *per se*, it is useful in my research because it allows information and interpretations of local beliefs, practices and meanings that cannot reliably be obtained in other ways. My autoethnography has been invaluable in determining how and why music is used within Army mission activities, and it has allowed me to assimilate a systematic description of Army music culture. Although the three case studies are different - in location, resources, leadership and emphasis - they all belong to a way of life, embodied in Army culture and practice. I have been able to develop my ways of knowing, through participating as an officer, instrumentalist, preacher and pastor, re-configuring my emotional investment in the Army, and reminding myself that the spark for my original question

was because I was not aware of the effectiveness of music as missional practice and that, significantly, neither was anyone else. Significantly, the case studies demonstrate that mission is at the heart of the music that is used. They represent generational culture (Regent Hall), contemporary culture (Stepney) and denominational culture (Commissioning and Ordination Day). The case studies are derivatives of the nurturing of Army practice and mission objectives. Amongst Salvationists and those who identify as belonging to the Army, the cultural norms that unite remain strong throughout the world. My methodology allowed me to compare and contrast my case study findings, and provide evidence to those within the Army who are responsible for shaping future development, make processes more effective and to introduce changes in order to make music as missional practice more successful.

Chapter Four: Categorisation and Evaluative Frames

Categorisation: Modal, Sodal and Nodal

Many organisations are defined by type, size or reputation and, whilst definitions serve in part to be descriptive, codal descriptors are useful but can sometimes provide only a caricature of denominational life rather than anything more definitive. As mentioned in Chapter 1, I use three terms, modal, sodal and nodal, to describe the categorisation of congregational type in my case studies. Modal refers to the concept of tradition, formality and maintenance; sodal refers to the concept of transition, informality and pioneering; and nodal refers to the concept of hierarchy, authority and regulation. Although these concepts are extended and further explained at the beginning of each case study, I introduce them here and provide examples below of the key nuances of type found in the case studies. The chart provides evidence that the Army retains both its formal structure of churchmanship and governance, whilst encouraging an informal and relaxed approach to its orders and regulatory powers. Winter uses a categorisation tool to suggest that the congregational parameters of continuity and change be applied through a modality and sodality framework. It helps to explain and examine how and why church congregations operate, both within the established framework of governance, and through new expressions of church life. I use an additional categorisation model, nodality, suggested by Percy, as noted earlier in my thesis.¹⁶⁰

¹⁶⁰ Martyn Percy, *Christian Congregational Music*.

Additionally, the chart below (see Figure 4.1) highlights some introductory variances at the Case Study locations.

Figure 4.1: Modal, Sodal and Nodal Characteristics

MODAL REGENT HALL	SODAL STEPNEY	NODAL COMMISSIONING AND ORDINATION DAY
Sustainable	Pioneering	Information-sharing
Stable	Risky	Hierarchical
Bound to location/building	Not location-bound	Headquarters – administration offices
Governed by Orders and Regulations issued by The Salvation Army.	Less regulated, especially those that relate to music.	Authoritative government and the issuing of Orders and Regulations. Formulation of policy and structure.
Uniform, flags, Song Books, Seating arrangements for music groups Congregational seating in rows.	Non-uniform, no flag or Song Books. No music groups.	Formal and informal. Formal: Uniform, flag, mercy seat, hierarchical structure to worship and leadership. The public declaration of the <i>Articles of Faith</i> . Informal: Many in the congregation wearing civvies; flag waving; shouts; klaxons; cheering, banners with personal messages.
Growth through family membership and transfers from other corps.	Growth through conversion and new entrants into corps.	Appeal made for leaders, especially candidates for officership.
Viewed as ‘traditional’ or ‘mainstream’.	Viewed as ‘contemporary’.	Often viewed as both ‘traditional’ and ‘contemporary’ ‘In the middle of a network’.
Maintaining cultural practices.	No cultural practice.	Monitor and alter behaviour.
Maintain customs.	No customs to maintain.	Give advice and provide adjudication.

The dynamic of diversity and mixed ethnicity within the Army makes the research within the case studies complex. As is apparent from Figure. 2 the groups represent multifaceted and varied identities that, whilst sharing a theological doctrine, offer different styles and genres to the Salvationist worship palette. The characteristics are consistent with ever-changing face of Salvationist practice, reflecting both historical and contemporary traditions. I chose the three case studies because they represent the diversity of mission and music, whilst sharing a common denominational identity. They provide evidence of a multi-layered and multi-faceted approach to mission and musical expression. Both the strongly rooted, centralised modality of Regent Hall and the more radical, de-centralised sodality of Stepney present different faces of theological practice, whilst the unique nodal nature of Commissioning and Ordination Day represents an amalgam of current formal and informal practice.

Evaluative frames

The second feature of my research model is a set of evaluative frames that work with and refine the categorisations identified above. As mentioned, I use a concept devised by Boyce-Tillman in order to identify musical experiences through the following domains¹⁶¹:

Expression – the perceived emotional/feelingful content of the musical event.

Materials – what is used to make the sound.

Construction – the way form is structured.

Values – the ethics embraced by a particular church community.

¹⁶¹ Boyce-Tillman, Unconventional Wisdom.

Although Boyce-Tillman's frames provide a substantial focus to my research methodology, my role as participant-observer and contributor to Army music needs a further domain. In order to utilise and embrace my particular knowledge of and access to music, performers, composers and leaders within the Army, I have devised a frame called **Parochial Protectionism**. This frame helps me to assess and reassess the inter-relations and interaction of Christian theological and spiritual experiences through Army music-making within structured and formal, and unstructured and informal denominational settings. I have approached my research with an appreciation of the differences that exist within the music and mission structures of the Army. Whilst this mapping does not objectify every nuance of the texture, response and participatory senses, it does allow for an analytical approach at a local and national event by providing a lens through which performers and members of the congregation can be assessed and, as such I develop my definitions of the domains.

Expression

My observations, both as a participant, participant-observer and through the employment of ethnographic responses are that, like almost all music, expressive and emotional responses are neither ambivalent nor unintelligible. Expressions of how and why emotions are triggered or stirred through music-making or music listening provide a rich source of data. Although there will be undoubtedly be disagreements as to what (and how) music communicates, I contend that music, in all forms, evokes and promotes positive, negative and/or neutral reactions. The mood, musical meaning, emotion, setting, context, previous experiences and relationship can cause these

reactions from those who perform and listen. For those within an Army context, the majority of the music performed will have, by definition and criteria, a theological context, meaning, connotation or referential motif, often a hymn tune or Christian song. To strengthen my definition, my observation is that mood is not something manipulated or engineered by a worship-leader, music-leader or compere. My experience is that very few music contributions within the context of Salvationist worship in which I have participated, or which I have listened to, have been given an introduction or preamble that explains the content of the music to be performed. However, when a music concert has a notable compere, the differences regarding how music is introduced has an immediate effect. For example, at a concert I attended given by the Enfield Citadel Band in October 2013 at the Royal College of Music, London, the music performed was introduced by Paul Hindmarsh, a BBC music producer. Hindmarsh, who spent his formative years as a Salvationist in Cambridge and Croydon, had researched the repertoire, gaining information about the composers and solo artists. He also referenced the building in which the concert was taking place. As a result, his comments gave context to the music, the musicians and the venue. His explanations of the musical nuances and thematic notions made me appreciate both the composer's wishes, the stated aims of the music, and consider particular moments of the piece of music when performed. Specifically, his explanations of the more extended works - of which several were first performances - elaborated the musical text by virtue of an oral sub-text. These, in turn, provided the listener (and members of the band) with a context relative to the meaning and emotion of the composition. This orality signified an important step on the brass band concert

and mission platform. Whereas most contributions from an Army band are performed without verbal introduction - certainly in the context of a worship service - the addition of a spoken narrative embellishes the spiritual notion, especially when the music is of a meditative nature. Some corps officers and music group leaders use an oral introduction to explain an area of interest, significance or theological or musical truth before an item is performed. However, my experiences suggest that most leaders do not provide any such background link. In omitting to do so, there is an inherent danger that music then provides merely an interlude within the overall worship experience rather than being integral. In turn, this raises questions regarding whether Army publications should issue introductory notes that could be used. Many larger, extended works - both brass and choral - would be significantly enhanced by a verbal introduction that explained the composer's inspiration and intentions.

All Army brass band pieces have a spiritual connection, whether represented by the occasional reference to a hymn tune contained within the music, or, in the case of specific arrangements of hymn tunes, a derivative musical exposition of the words of sentiment associated with the music. The musical symbols or signs contained in such music are often lost or ignored if not explained or highlighted in programme notes. Musical meaning can, therefore, be left to the imagination (or otherwise) of the performer, pundit or pew-filler. The music often has to be processed without the benefit of verbal introduction or context, thus reducing it to being merely non-referential music as part of a Christian service, rather than any stimulus for creative thinking or as a part of a thematic approach to Christian worship. Brass band music repertoire can also - if not introduced or explained - exclude those whose knowledge,

preference and appreciation of this genre is limited. Green suggests that ‘music is able to give rise to a complex and infinite web of interpretants.’¹⁶² There is a danger that mood, so often seen as a precursor to effective and positive spiritual response can become disingenuous and that when music is left to its own devices, it has to work harder to achieve its purposes.

Musical meaning remains an area of musicology where the combination of aesthetic musical insight and its cultural, social, historical and political dimensions are considered. Within an Army context, the tension between ‘performance’ and ‘theological ideology’ is never far away. In the field of Cultural Musicology, the ‘high art’ of performance techniques and ability, programming, deportment, visual attributes, and the judicious use of multimedia projections, is sharply contrasted with the ambitions of those for whom the primary function of music is to provide a vehicle for spiritual truth. Most of the articles in the music press, for example, refer to performance criteria of Army bands, rather than offering any critique pertinent to spiritual derivative.

The distinction of all published, and unpublished Army music is that it has a premise, not of musicality alone, but of spiritual intentionality. It is, by definition, music with a message. Although the Army does indeed publish arrangements of ‘classical’ music, ostensibly for programmatic inclusion rather than religious affiliation, the vast majority of music, both vocal and brass, has intrinsic spiritual apparel. The process by which the message provides musical meaning is worth

¹⁶² Lucy Green, *Music on Deaf Ears: Musical Meaning, Ideology and Education* (Manchester: Manchester University Press, 1988).

expanding here. Although the principles of reception to music apply in this context - articulation, style, structure and form - the added weight of music appealing to the emotions, mood, senses and, as Kramer suggests, ‘the whole array of interior states of mind and body, with unmatched immediacy and power’¹⁶³ is indicative of the informal and formal requirements of an individual when faced with listening to music in the context of spiritual elaboration. The immediacy, power and scope of Christian music should not be veiled within denominational culture or parochial paradigms. Cultural musicology, embracing music reflective of historical and denominational identity, is evident in Salvation Army contexts, as it seeks to provide a setting for authenticity, musical bias and significant reference pointers to the past, present and future. Indeed, its music is one characteristic setting the Army apart from others. The measurement of public reaction to The Salvation Army is often portrayed both visibly and audibly by the sight and sound of its brass bands. But, can the music ‘speak for itself’?¹⁶⁴ Is the association with music played by the Army at Christmastime, on the streets, reliant on the public’s identification of a denominational group, or of the Christian message of the season? The music may well foster feelings of alliance and identification but may also be greeted with scepticism and unease at the overtly thematic content. In all my years of playing Christmas carols, I have never been privy to a critical examination or interpretation either by the music leader or by a member of the public who listens. The messages contained in the carols have, in my view, been grasped intuitively; the musical metaphors used via the text being the most

¹⁶³ Laurence Kramer, ‘Musicology and Meaning’, *The Musical Times* (Vol. 144, No. 1883, 2003), 6.

¹⁶⁴ Daniel Albright, ‘Music’s Pentecost, Music’s Stupidity.’, in *Music Speaks: On the Language of Opera, Dance, and Song*, 3-14. (London: Boydell Brewer, 2009).

significant. Although the music is organised - by which I mean rehearsed and familiar - and, in the main, recognisable, the musical performance does have an inter-relationship between those playing it and the public who are listening, albeit from a (physical) distance. This relationship is based on a perceived theological belief - in the main about a Christian event (the Incarnation of Jesus) - and the aesthetic contained in performance. Music, therefore, represents both public perception and private reality. Music in this context becomes a medium through which some of the beliefs and practices of the Army are transferred into public spaces, negotiating and interacting with those of faith or none, gesturing a melody of hope into a world that remains devoid of peace. Kramer calls the interface of musical meaning ‘hermeneutic windows.’¹⁶⁵ The Army has, over one hundred and fifty years of its existence, provided a place for performers and participants to become a shop window of faith through which they have observed and have been observed. I contend that these forms of expression come in a variety of shapes and sizes, and providing a lens for ‘customers’ (listeners, consumers) to regard Christian music as a product of faith.

Materials

The fundamental hard-core materials of Army music-making have developed very little since the formulative days of the Army. Apart from the human voice, the instrumentation used in a worship setting continues to be broadly defined as brass, tambourine, keyboard, various stringed instruments and, increasingly, electronic devices such as iPads, tablets or sound systems. The most important and most

¹⁶⁵ Lawrence Kramer, *Music as Cultural Practice, 1800-1900* (Berkeley, CA: University of California Press, 1990).

frequently used material is the voice. Even where no instrumentation is available, this remains as the one audible sound heard within an Army setting. In the early days of the movement, converts and members came from a social setting grounded predominantly in the alehouse and music hall. There were few refined, trained and proficient singers, instead a somewhat unlikely group of amateur musicians with little or no formal training who had sung the bawdy songs of the time. A more pragmatic approach to musical proficiency was developed later in the mid-20th century when vocal groups - known as songster brigades (senior choirs) - reached levels of (amateur) performance recognised as being of a consistently high standard. When an Army congregation was formed, there was an expectation that a vocal group be formed too, providing a choir to assist the worship and offer a sung contribution as part of a meeting. Repertoire was provided through publication journals provided by the music department at territorial headquarters, with an eclectic mix of styles, range, difficulty, genres and themes all initiated and aided by the growing expertise of authors and composers. The use of bodily expression is worthy of note, especially that of clapping and the raising of hands in worship. For many years, the Army has maintained a distinctive of clapping to lively tunes, and whilst not everyone is comfortable with this visible expression, it remains a spontaneous, expected and rhythmic distinctive of worship. The raising of hands in worship, especially during the singing of specific worship songs has its origins in the Pentecostal/charismatic movement.

Construction

Since the tipping point of 1960s musical radicalisation within Army practice, the delivery of musical and verbal realisation has been through the governance of repertoire and resourcing programmes delivered by employees and officers of the Music Ministries Unit based at territorial headquarters. The department has represented the corporate view of senior leaders with regards to music policy and, through training and facilitation, helped music leaders at corps to use and develop repertoire, techniques, music and musicians. Aspects of traditional behaviour and semantics dominate this area, especially regarding the written and oral tradition, ritual and non-ritual, a hymnology that is broad in its application - including sacred texts from other traditions as well as 'guarded' Salvationist songs - and how often music is used and repeated. The maintenance of these traditions is in the control of corps leaders, music leaders and senior leaders responsible for issuing official guidelines for musicians (see Appendix O), and regulatory notices. There is a predominant use of music written by Salvationist lyricists and composers in choral and brass publications, although some music has been 'imported' from other traditions and sources, having been vetted by the regulatory councils at Territorial Headquarters prior to publication. Worship construction at a local level is still organised by the corps officer and, depending on their particular skills and musical knowledge, music as missional practice depends on them. Despite deregulation with regards to repertoire, some corps within the UKIT still uses the existing 'in-house' publications of brass, choral and congregational music as a preference, based on the personal whim of the officers or

music leaders. Musical and verbal ideas are debated and explored, mainly informally within Facebook and social media groups,¹⁶⁶ but more particularly at the annual Music Leaders' Conference, where music leaders from around the territory meet for worship, discussion and networking. However, within the overall music structure of the Army, all musical repertoires published remain within the auspices and governance of the Music Ministries Unit at THQ. Since the commencement of the Music Department in 1881, groups of Salvationist lyricists and musicians have continued to compose music that has been accepted as being 'fit for purpose'. In the past thirty years, there has been a notable acceptance of, and appreciation for, newer forms of repertoire. Many songs popularised at events such as Spring Harvest have become part of a Salvationist hymnology and are used frequently throughout the Army world. However, incorporating material from other traditions can cause ridicule or misunderstanding. Rommen sees these conflicting views as being an on-going issue for a church community.¹⁶⁷ He sees the negotiations of these differences of judgement in musical construction and processes of hybridity as symptomatic of underlying changes in a community, arguing that musical change can be seen as 'secondary symptoms of the deeper, ethical projects that these artists and the communities they live in are pursuing.'¹⁶⁸

¹⁶⁶ www.Armybarmy.com {last accessed May 21st, 2019}, Facebook: Sights and Sounds of The Salvation Army. Facebook: Salvation Army Corps Worldwide. Facebook: International Salvation Army Songster local officers. Facebook: SA people. www.bandsmanofthesalvationArmy.co.uk {last accessed July 12th, 2019}.

¹⁶⁷ Timothy Rommen, *Mek Some Noise: Gospel Music in the Ethics of Style in Trinidad*, (Berkeley: University of California Press, 2007).

¹⁶⁸ *Ibid.* p. 45.

Values

The domain of values is related to the ethics embraced by a particular church community and its contribution to the wider community in which it is set.¹⁶⁹ In almost every location where an Army building exists, it is surrounded by housing and businesses. Part of the rationale for creating and building an Army corps is its proximity and location to people and a community. The internal values of Salvationist music-making are explicitly expressed in the strategic notion of mission, the written text of songs, the elaboration of thematic material in brass band repertoire, and in the inclusive invitation for all people, regardless of creed, ethnicity, orientation or race, to attend worship.¹⁷⁰ However, of concern is the way that the Army sings about itself. No other Christian denomination places such a high priority in mentioning, in song, the benefits of belonging to the movement. Although General Andre' Cox, in his introduction to a new *Army Song Book*, comments:

Music has always played an enormous role in the worship of God's people. It touches the soul in a unique way and can lift and inspire. God has gifted The Salvation Army with great poets who have a unique ability to express in words some of our deepest emotions, desires, devotion and love for God, which many of us would struggle to do without their special talents. As well, *The Song Book of The Salvation Army* is a repository containing much of our

¹⁶⁹ Boyce-Tillman, *Tune Your Music*. pp. 60-62.

¹⁷⁰ Every Salvation Army Hall has a 'Notice Board' outside giving information regarding worship times and programme activities, with a welcome notice to all.

doctrinal teaching, making it an essential tool for the development of our faith.¹⁷¹

There are no qualifying remarks about the somewhat unnatural necessity of singing about the movement itself. Songs with a predilection to internalise the perceived benefits of Salvationism exclude those for whom the reality is far different. There is a danger that, in these songs, the expressed values of ‘the Army’ supersede those with broader aspects of the Christian life. In the current *Song Book*, texts such as *The Salvation Army is marching along*¹⁷², *Joy! Joy! Joy! There is joy in The Salvation Army*¹⁷³, *We’ll never let the old flag fall, for we love it the best of all*¹⁷⁴ and *There’s only one flag for me*¹⁷⁵ suggest the importance of allegiance to the movement rather than any priority exposition of theological truths. Although the *Army Song Book* contains elements of historic valid Salvationist glories and classic texts, included too are contemporary songs, written by Salvationists and other Christian writers, that are able to speak to a new context. As Boyce-Tillman suggests, ‘ideally hymnody in a church reflects a tolerance of diversity, retaining some of the old but looking to creating the new and critically asking which values from the past need jettisoning.’¹⁷⁶ For all denominations, introducing modern lyrics with a contemporary outlook, is a challenge. Although not within the remit of my research, congregational songs are increasingly using inclusive language, especially with regards to experience and

¹⁷¹ *The Salvation Army Song Book*, (London: The Salvation Army International Headquarters, 2015).

¹⁷² *Ibid.* No. 949.

¹⁷³ *Ibid.* No. 963.

¹⁷⁴ *Ibid.* No. 998.

¹⁷⁵ *Ibid.* No. 1023.

¹⁷⁶ Boyce-Tillman, *Tune Your Music*, p. 62.

embodiment. As such, I concede that, as the Army comes to terms with its own mortality, all future *Song Book* entries will need to be closely monitored by those who decide content, and as they seek to retain well-loved favourites as well as introduce newer repertoire, even if this causes disagreement or upset.¹⁷⁷

Parochial Protectionism

I have already alluded to the notion that I inhabit a self-contained musical world within the Army and have done so throughout my life in the movement. In my younger years, the local corps provided opportunities for learning and performing music on a weekly basis. The addition of playing in concerts, both at my home corps and those further afield, fuelled an appreciation of Army music, composers and compositions. Although I divested interest in other types of music-making, even at a young age I wanted to protect the identity and form of Salvationist music. Throughout my experience as a Salvationist musician, a continuum sense of protectionism has permeated my service and, in turn, my compositional output. The formal and informal inculturation to a social music group, with its notions of comradeship, teamwork and a common aim, finds expression in many amateur music groups that exist today, and, amongst the musicians and music leaders of the Army, a continuing network of fellowship and social groups exists. Territorial events and concerts organised by the Army, such as the Gospel Arts Concert,¹⁷⁸ Commissioning and Ordination Day,¹⁷⁹

¹⁷⁷ A new international Song Book – to be used worldwide - is commissioned by The General, normally every 20-25 years. The content is chosen by a specially-selected Song Book Council, members of which are a mix of theologians, academics and musicians from the Army.

¹⁷⁸ An annual event held at Symphony Hall, Birmingham in June. Groups taking part include the ISB, the International Staff Songsters and an instrumental soloist or vocal group.

¹⁷⁹ Commissioning and Ordination Day held every July at Central Hall, Westminster, London.

continue to attract those within this decreasing cohort of interested congregants, Army supporters and lovers of band or choral music. The Army is actively engaged in developing strategic mission opportunities to arrest decline and to introduce people to faith. In particular, the establishment of corps 'plants' and 'Fresh Expressions of Church' has shifted the emphasis from decline, by offering opportunities that arrest current trends, and by engaging more creatively and without formal structures with the unchurched and de-churched. Corps officers are now encouraged to be innovative and relevant to their local context, rather than continuing to use what might be considered as being inappropriate or hackneyed. As a participant-observer and contributor to music and mission programmes, I review and adapt my understanding about the challenges facing the Army today regarding both these issues.

Chapter Five: The Salvation Army Context

Introduction

There is a diversity of Christian, religious and spiritual practice within the UK in the 21st Century, especially in its capital city, the location for my case studies. The rising interest in Fundamentalism, the emergence of Islam, Hinduism and Sikhism, media coverage of terrorist atrocities, the notion of ‘radicalisation’ and the language and media attributed to Islamic State has increased tensions and suspicions within a broader religious paradigm. Secularism is providing fertile ground for a shift in philosophical thought and practice. Once the domain of Christian thinkers and the practice of the faithful, others have entered the spiritual marketplace with their religious and philosophical thoughts. The ‘God-delusion debate’ popularised in 2005, and led by atheists such as Dawkins,¹⁸⁰ Mills,¹⁸¹ and Hitchens,¹⁸² has highlighted an interest in faith, religion and spirituality, as well as questioning and challenging the existence of God. Paradoxically, by questioning the delusionary and fundamental aspects of the Christian life, the debate has sparked counter arguments from leading apologetics and theologians. The examination of the indoctrination, relevance and dangers of faith and religion has, in my view, allowed honest reflection and measured arguments in multi-faith, post-Christian UK culture. Knott and Franks¹⁸³ research into

¹⁸⁰ Richard Dawkins, *The God Delusion* (London: Bantam Press 2006).

¹⁸¹ David Mills, *Atheist Universe: The Thinking Person’s Answer to Christian Fundamentalism* (Berkeley, CA: Ulysses Press, 2006).

¹⁸² Christopher Hitchens, *God is Not Great: How Religion Poisons Everything* (London: Atlantic Books, 2007).

¹⁸³ Kim Knott and Myfanwy Franks, ‘Secular values and the location of religion: a spatial analysis of an English medical centre’, *Health and Place* (Volume 13 (1)) 1971), pp.224–237.

the location of religion within secular organisations suggests that the overlapping lines of demarcation between the sacred and the secular are less acute in 21st century UK life than they were previously. Although the Christian faith may be regarded as being predisposed to longevity, the robust nature of the confidence it espouses is coming under closer scrutiny and, if trends continue, the very existence of some Christian denominations is under real threat. Brown asserts that the secularisation of Christian Britain occurred primarily as a result of the pattern of cultural and social revolution witnessed in the 1960s and is mirrored by the pattern of cultural change within the Army during the same period.¹⁸⁴ If this is the case, is the definition and status of the Army lost forever or can it redefine and re-evaluate its own purpose and place within contemporary culture and its own subculture? The Army needs to respond to questions about its theology and practice, (re)affirming its identity.

Although the majority of British people do not attend Christian worship services, the syntax of language, ceremony, political association and assertion continues to dominate assumptions of Christian behaviour, identity, theology and belief (see Table 5:1).

Table 5:1 – Total Church Attendance in Great Britain¹⁸⁵

Total Church Attendance in Great Britain 1980-2015

Great Britain	1980	1985	1990	1995	2000	2005	2010	2015
TOTAL	6484300	6059300	5595600	5017300	4370400	3926300	3505600	3081500
% of population	11.8	11.0	10.0	8.9	7.6	6.7	5.8	5.0

¹⁸⁴ Callum G. Brown, *The Death of Christian Britain, Understanding Secularisation 1800–2000* (London: Routledge, 2006).

¹⁸⁵ Sources: 1980, 1985 data first published as Table 2.23.4 in *Religious Trends 3*. 1990-2015 data first published as Table 2.24.4 in *Religious Trends 7*.

Within the Christian Church domain, there are a variety of challenges to its existence. No longer seen as an essential of British society, it faces internal and external pressures and enquiries that will shape its future. There are internal debates about decline in membership, the appropriateness of financial investments, and, although the victory for the ordination of Anglican women bishops has been won, it has come at a cost as some Church of England clergy have transferred their ministry to other denominations. Currently there are major concerns about the place of the church within rural communities, with Cooper suggesting that some ‘might be re-designated as ‘festival churches’ as an alternative approach to closure.’¹⁸⁶ Clergy in rural parishes are described as being ‘close to drowning’¹⁸⁷ because of the demands of maintaining a Christian existence in areas that are changing. In the external domain, the Church is no longer protected by a sanctified ambivalence to scrutiny, especially when the two main denominations, the Roman Catholic Church and the Church of England are to be investigated as part of a wider child abuse enquiry.¹⁸⁸ The UK is a multicultural, multi-ethnic, multi-religious and multi-faith country with a diversity of specific faith practices and cultural norms, especially within established denominations. Many faith groups are facing the possibility of extinction within the near future. For those who are unable to re-think, re-imagine, re-organise, re-frame or re-examine their practices,

¹⁸⁶ Trevor Cooper, ‘The Church of England and ‘Festival Churches’’, *Law & Religion UK*, (14 February 2016, <http://www.lawandreligionuk.com/2016/02/14/the-church-of-england-and-festival-churches>), {last accessed 29th April, 2020}.

¹⁸⁷ Ibid. p 2.

¹⁸⁸ The then Home Secretary, Theresa May, announced an Independent Inquiry into Child Sexual Abuse (IICSA) in England and Wales on 7 July 2014. It will examine whether private and public institutions, including churches, failed to protect children from sex abuse. The investigation will focus on high-profile allegations of child abuse involving current or former members of Parliament, senior civil servants and government advisers.

the future looks bleak. ‘*The Daily Telegraph*’ newspaper reported that, according to statistical evidence, the demise of the Church of England would occur in 2067. As Lord Carey of Clifton commented, ‘The Church of England is one generation away from extinction.’¹⁸⁹

The Army is not immune from similar pressures or challenges. Within this context, it has diversified its mission and music practices, using different methods to perpetuate its own theology and mission. Until recently, the ecclesiological stance of the Army was rarely considered worthy of debate amongst academics, although Taylor has written recently about the challenges the Army faces in its relationship with the Church and other denominations.¹⁹⁰ In 1954, General Albert Orsborn viewed the Army as being ‘part of the body of Christ called ‘the Church Militant’’ but concluded that it was not ‘a church but a permanent mission to the unconverted.’¹⁹¹ Since then, the Army has steered a course of conservative transition towards more meaningful dialogue within other denominations and especially the World Council of Churches (WCC).¹⁹² The Army’s status within the WCC is now signified as being one of advisor status, meaning it can participate in dialogue but not vote. In examining the historical development of the Army’s ecclesiological understanding and a resulting

¹⁸⁹ www.telegraph.co.uk/news/religion/10457520/Church-of-England, {last accessed 1st September, 2019}.

¹⁹⁰ David W Taylor, *Like a mighty Army? The Salvation Army, the Church, and the Churches* (Eugene: Pickwick Publications, 2014).

¹⁹¹ Albert Orsborn, *The Army and the World Council of Churches*, In *The Salvation Army and the Churches: An Anthology of Selected Articles by Salvationist Authors, Past and Present, on the Relationship of the Salvation Army to the Established Christian*. Edited by John D. Waldron, (London: The Salvation Army, 1986), p.88.

¹⁹² Formed in 1948, The World Council of Churches is a Christian organization dedicated to the search for Christian unity. It is a voluntary fellowship (association) of churches that confess the Lord Jesus Christ as God and Saviour. In the 1970s, the Salvation Army withdrew their membership following grants for humanitarian purposes made from the WCC Special Fund to Combat Racism, to liberation movements in Southern Africa.

dialogue with the ecclesiology of Karl Barth, the findings of Taylor conclude that the Army is facing a challenge as it deepens its theological reflection upon its identity and engagement with other churches and bring about the visible unity of the one, holy, catholic and apostolic Church.¹⁹³

I claim that the Army is better known for its music and service rather than for its role within the wider body of the Church and, for those who call themselves Salvationists, the lack of emphasis or teaching on the place of the Army within a wider Christian context is cause for concern. For example, the annual ‘Big Collection’ fundraising effort and advertisements for help at Christmastime always feature the work of the Army with regards to homelessness, accompanied by music played by an Army brass band.¹⁹⁴ From my random conversations with the general public over the years, I conclude that there is a generalised acceptance and public perception that the Army is a Christian movement, but my experience at local ecumenical settings is that its doctrine, theology and ecclesiology remain unknown and that the Army regarded as a relative ‘outsider’.¹⁹⁵

However, the Army does not operate in a vacuum and ecumenism is encouraged, especially in a local context. Within this maelstrom of Christian and religious diversity, the Army continues to persevere with its programmes of practical support and Christian service. As Table 5:2 demonstrates, it does so in the midst of an ever-decreasing music membership in the UKIT Territory.

¹⁹³ Taylor, *Like a mighty Army*, p. 221.

¹⁹⁴ ‘The Big Collection’ is an annual fundraising effort that takes place during September. Based on door-to-door collections, all monies received are used for the work of the Army in its Social Centres.

¹⁹⁵ As part of the universal Christian Church, The Salvation Army values its relationships with other churches and welcomes the opportunity to worship, work and witness together.

Table 5:2 Salvation Army music membership in the UK.

UNITED KINGDOM AND IRELAND TERRITORY BAND AND SONGSTER
MEMBERSHIP

Reproduced with kind permission of The Salvation Army Research and Development Unit.

Year	Senior Bands	Commissioned Members	'Average Size'	Songster Brigades	Commissioned Members	'Average Size'
1941	959	17,802	18	961	19,179	19
1946	920	18,356	19	927	20,090	21
1951	867	17,509	20	906	21,420	23
1956	839	17,428	20	892	22,940	25
1961	839	17,531	20	883	23,869	27
1966	769	16,667	21	831	23,535	28
1971	719	13,506	18	729	19,961	27
1976	646	12,469	19	717	18,307	25
1981	618	11,909	19	677	17,536	25
1986	609	10,875	17	640	15,756	25
1991	583	9,547	16	658	16,907	24
1996	512	8,133	15	544	11,542	25
2001	468	7,797	16	536	11,342	21
2006	422	7,443	14	497	11,119	18
2011	401	7,100	13	438	11,010	17

Setting and Scope

Within the specific boundaries of Army behaviour and formula, there has been little written on the subject of its music-making. Holz authored two volumes of *Brass Bands of The Salvation Army* and his research into the history, musical study and purpose of banding remains the definite work within the brass cohort. Holz reflects on the historical practice of brass bands throughout the world but also warns of complacency as the Army moves forward. He writes, 'Salvation Army bands may not be able to be all things to all peoples, but they can remain loyal to their mission, to

strive for ‘Salvation worked out in Sound.’¹⁹⁶ Cox relates the importance to the Army of its musical founder and first head of the music department, Richard Slater.¹⁹⁷ As a convert to the Army, Slater’s professional music background enabled him to be the pivotal character and manager of the Army’s burgeoning publishing department. As its chief musician, the Army is indebted to his fortitude and shaping of the musical landscape, much of which remains today. Cox describes Slater as ‘fashioning the musical life of The Salvation Army into a musical world characterised by self-sufficiency and a sense of boundedness.’¹⁹⁸ The wide plethora of literature regarding music in general terms can be largely ignored in favour of a more circumspect and narrow view of how music affects the life of the Church in general, and the Army in particular. However, many recent research topics have considered the place of music within a cultural setting and, whilst not necessarily considering its place within a denominational perspective, it is worth noting the implications to congregational and denominational practice. Widdess concludes that musical meaning within a constituency of performance and experience offers ‘deep insight into the way that culture is likely to be organised in the minds, bodies and production of members of a particular society.’¹⁹⁹ Lewis adds that this concept provides cognitive anthropologists to be ‘at the core of cultural knowledge and skill and foundational cultural schema.’²⁰⁰

¹⁹⁶ Ronald W Holz, *Brass Bands of The Salvation Army: Their Mission and Music* (Baldock: Streets Publishers, 2007), p.462.

¹⁹⁷ Gordon Cox, *The Musical Salvationist: The World of Richard Slater (1854-1939): ‘Father of Salvation Army Music’* (Woodbridge: The Boydell Press, 2011), p.1.

¹⁹⁸ Ibid. p. 50.

¹⁹⁹ Richard Widdess, ‘*Pulling chariots, singing songs: Musical structure, performance and cultural meaning in a dāphā song from Nepal*’, In *Cultural Musicology*, www. culturalmusicology.org {last accessed June 2013}.

²⁰⁰ Jerome Lewis, *Response to Richard Widdess: Music, Meaning and Culture* In *Empirical Musicology Review* (Vol. 7, No 1–2, 2012), pp.98–102.

Traditions and Transitions

Since their introduction to Army ecclesiology, music-making as mission consisted mainly of brass bands and vocal groups. However, of note is the fact that, since the birth of the movement, thousands of Salvationists throughout the world had used the concertina as part of the evangelistic mission. As an adjunct to the emerging brass bands, concertina bands provided opportunities for women to join a music group and participate in the worship at corps level. These concertina bands became popular throughout the Army world, and many officers were taught the rudiments of the instrument as part of their training to be leaders. Some groups united for special weekend meetings (Figure 5.1). With reference to the concertina, Armistead comments:

It seems to me that The Salvation Army ethos—musically speaking—is best represented by the humble concertina'. Concertina bands were formed in the following Corps: Bristol Citadel, Plymouth Congress Hall, Doncaster, Harlesden and Norwich Citadel. The concertina became invaluable as a solo instrument, adding worthy variation to any musical programme, and was considered by many to be indispensable as an accompaniment to voices, particularly when used in the Army's open-air evangelical meetings.²⁰¹

²⁰¹ Norman Armistead, *Symbol of an Authentic Army Spirit In Salvationist* (21 January 1989), p.3.

The last remaining concertina group in the UKIT Territory, at Bristol Citadel, was disbanded in 1971 and there is no record of the instrument currently being used in Army practice, either as a solo instrument or a part of a group.

Figure 5.1: United Concertina music festival at Bristol Citadel – April 23rd, 1967 –

Photographer unknown



Concertina bands were still meeting until the early 1970s for united musical programmes and the sharing of ideas. Three of the best-known groups, from

Plymouth Congress Hall, Doncaster Citadel and Bristol Citadel, met at the host corps. The photo shows that, significantly, the leaders are men, and the participants are women, indicative even in those days of the demarcation of gender within music leadership. String bands were also a feature of Army music expression within the UKIT Territory, although their popularity was limited. William Booth suggested that every corps used stringed instruments. Based on the Scandinavian imprint, these guitar bands provided another outlet for non-brass players – especially women who were discriminated against joining male-only brass bands – and, with their own repertoire and style, became a significant addition to the music scene. Although string bands continue to operate in Sweden and Latvia, and Norway and the Faroe Islands Territories, the only existing group in the UKIT is at Street Corps, in Somerset.

Emerging tensions and tipping points

By the 1960s, an era of settled inertia, non-questioning of mission tactics and formulaic musical publications signified an Army at ease with itself. Graham identified responses to music-making as having ‘a kind of macho culture prevalent – the band wasn’t rated unless it tackled the latest ‘pseudo test-piece Festival number.’²⁰² This was an astute comment on both the times and on Army culture, when bands and songster brigades developed extensive repertoires and increased their reputations accordingly. Within a wider Christian setting, the emergence of a new brand of Christianity was beginning to impact existing congregations and denominations, and an era of transition and musical diversification ensued. The

²⁰² Peter Graham, ‘Fulfilling the Needs of the People’, *The British Bandsman* (June 25th, 1988), pp.7-10.

previously mentioned House Church Movement was partly, a by-product of a return to charismatic roots suggested by the founding leaders within the United Kingdom. By focusing on individual change rather than institutional change, the movement attracted many people, including Salvationists, who were disaffected by organised and sanctioned structures, and at a time when the Roman Catholic hierarchy introduced Vatican II and the Parish Communion was transforming Anglican Liturgy, the leadership of the Army in the 1960s evoked three significant initiatives that dominated musical expression and attitudes of Salvationists towards the end of the century. Although brass and vocal groups remained the major musical expressions, new expressions of worship emerged within the movement. Deriving examples from other evangelical traditions, the Army leaders gave freedom to officers and vocal groups to use to use alternative Christian music in worship, provided the texts were theologically and doctrinally suitable. Although this edict was not given to Army brass groups, many within the movement saw this freedom as liberating established Salvationist forms of worship. Others felt that traditions were being replaced or threatened, speculating that the primary spiritual focus, driven by an innocent altruism, had been lost.

Salvation Army Rhythm Groups

The first initiative was the formation of an Army 'rhythm group' in 1964. Seeing the influence of music on young people on that generation, a bold and somewhat brave decision was taken to introduce a new sound of Christian music. Major Joy Webb, the

leader of the group explains how ‘The Joy Strings’ were formed²⁰³:



‘The ‘Joystings’ were named after their leader, Captain Joy Webb, and existed as an evangelical group for several years. The group appeared on radio and television and became synonymous with the modernisation of Army music and the use of guitars in worship. The first song the group released was written by the captain and was remarkable for the fact that a religious song had entered the ‘hit parade’. Entitled, *Open Secret*, the words reflected the evangelical fervour of the early years of the movement:

It's an open secret that Jesus is mine,
It's an open secret this gladness divine.
It's an open secret I want you to know,

²⁰³ <https://youtu.be/jlt33ekuf7w> {last accessed 31st August, 2016}.

It's an open secret, I love my Saviour so!²⁰⁴

Major Joy Webb²⁰⁵

The public perception of the Army changed instantly with the onset of this brand of music. The '*News of the World*' Sunday newspaper, not generally noted for sympathetic reporting of religious matters, articulated what many people were observing. Its article headline, 'The biggest revolution in Britain's record business is timed to explode on Friday 14th. The group is 'The Joystings'; the song is 'Open Secret'. Its beat is wild enough to sweep half of the nation's winkle pickers on to the dance floor.'²⁰⁶

²⁰⁴ The song 'It's an Open Secret' was recorded as a 45 rpm by The Joy Strings and music published by The Salvation Army in 1964.

²⁰⁵ Major Joy Webb is a retired officer living in South London. She is the composer of many songs (words and music) that are used in Christian worship.

²⁰⁶ Article in *The News of the World*, Sunday newspaper, February 9th, 1964.

Figure 5.2: The Joystings – in Soho, filming for German TV – April 1965

Photographer unknown



The group became role models for a new generation of Salvationist musicians and hundreds of corps formed their own pop group based on the Joystings model. With evangelical zeal, they sought to engage with the youth culture of their generation through music concerts. At my home corps, Hednesford, a group of younger Salvationists formed 'The Heralds', who provided a different music trope within a traditional setting. This new genre of Christian rock music-making within the Army provided a method of engagement and missional opportunities that had been absent for a generation. Over the ensuing years, Salvationists experienced several expressions of progressive rock music groups namely, 'Bill Booth Revival

Machine,²⁰⁷ (see Figure 5.3), ‘Blood and Fire,’²⁰⁸ (see Figure 5.4) ‘Solid Rock,’²⁰⁹ (see Figure 5.5) and ‘Good News’²¹⁰ (see Figure 5.6), all of whom featured at local and national Army events. Although aimed at younger people, these groups used humour and drama and appealed to many age-groups, whilst becoming part of the folklore and popular culture of 1970s and 1980s Salvationist practice. The groups were definite in their aim to use music as part of the mission. Blood and Fire keyboard player Alvin Allison commented:

The aim of Blood and Fire is to use rock music as a means of attracting, contacting and communicating with young people about the Gospel, to win people for God’s Kingdom and to encourage, develop and challenge Salvationists and other Christians in their spiritual lives and in their outreach.²¹¹

²⁰⁷ The ‘Bill Booth Revival Machine’ were based at Bromley Temple Salvation Army. They released an LP in 1975. Entitled *Face to Face* it inspired many other groups to perform and record.

²⁰⁸ ‘Blood and Fire’ were based at Guildford Salvation Army.

²⁰⁹ ‘Solid Rock’ were based at Gloucester Salvation Army.

²¹⁰ ‘Good News’ were a rock group formed at the instigation of Territorial Headquarters as a mission music resource. In July 1971, ex-Joystings member Bill Davidson began rehearsing with a group whose members had come from, literally, far and wide. Lio Fivaz from Rome, Ellen Schram from Holland where she was a schoolteacher in Amsterdam, Roger Woodrow was working in his hometown in Norfolk and Kevin Burton was a student in Weybridge, Surrey. All belonged to The Salvation Army and had a musical background in common with many Salvationists.

²¹¹¹³ Karl Allison, *Pioneers of non-brass Salvation Army Music* In Cross Rhythms (February 16th, 2014), p.3.

Figure 5.3: 'Bill Booth Revival Machine' (Bromley Salvation Army) 1975 – 'LP:

Face to Face – Sleeve Cover



Figure 5.4: 'Blood and Fire' band – (Guildford) 1978. Photographer unknown

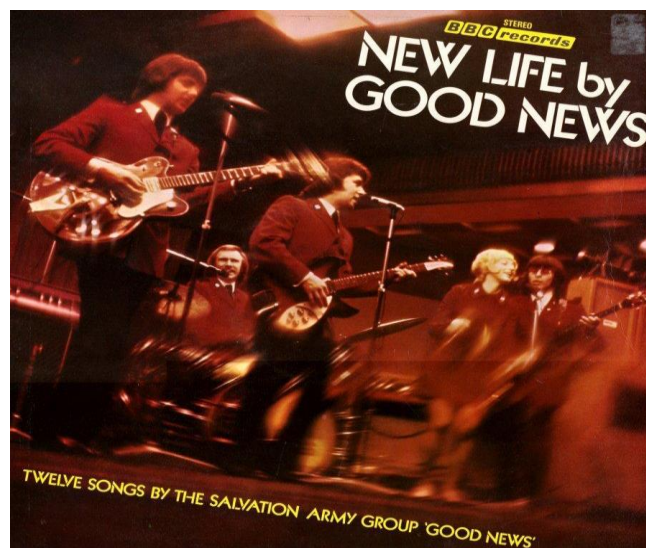


Figure 5.5: 'Solid Rock' band (Gloucester) at the Royal Albert Hall, 28th March 1981.

Photographer: Robin Bryant



Figure 5.6: 'Good News' LP Cover, 1975, The Salvation Army International Headquarters.



For many Salvationists, the use of non-brass worship groups created a tension within some sections of the establishment, especially those responsible for the production of music resources. For others, the disestablishment of a traditional mode of music-making provided an opportunity to use latent skills or develop new expressions that were more indicative of current cultural trends.

Salvation Army musicals and musical theatre

As well as the emergence of the ‘rhythm group’ in the 1960s, another ‘tipping point’ was an initiative for musical theatre that commenced in 1967. Coinciding with the International Youth Year in 1968, a group of Salvationists was assembled, in Ealing, West London, to discuss the writing of an Army musical. Captains John Gowans and John Larsson were tasked with writing and producing the concept, loosely based on a *Guys and Dolls* format. As a result, the musical, *Take-over Bid*, was introduced on 1st October and the first performance was given to 1,600 officers of the then British Territory gathered for councils at Butlin’s Holiday Camp, Clacton-On-Sea. From 1967 until 1990, Gowans and Larsson wrote ten musicals, performed by Salvationists throughout the world. Many of the songs taken from the musicals have found their way into the canon of Army hymnology and simple or extended brass arrangements of some of the popular songs continue to be used. As a member of the corps at Bristol Citadel, in 1982, I participated in a performance of a musical based on its historical formations. Entitled *Captain George’s Hallelujah Circus*, it was written and produced by Chick Yuill.²¹² Musical theatre remains a small but important part of contemporary

²¹² Chick and his wife, Margaret were the corps officers at Bristol Citadel.

practice and, at the 2015 Boundless Congress held at the O2 Arena in London, a new musical, *Covenant*, written by Commissioner Keith Banks and Kevin Larsson was performed for 10 nights.²¹³

The experimentation of different, contemporary musical tropes and genres was indicative of the changing fashions of life in the 1960s and 1970s. The increasingly wider choices of entertainment, social activities and travel came about through greater amounts of disposable income. These freedoms and opportunities allowed Salvationists to experience different levels of music as missional practice within their own corps. For those who saw the abandonment or reduction of existing traditional methods as being opportune to reverse decline in numbers, the wider choice of music and mission methods available in the Army encouraged many to stay.

‘Roots’ conferences

The third significant aspect of social history as it applies to music as missional practice, was the ‘Roots’²¹⁴ conferences, held at Cefn Lee, Mid Wales in 1997 but then at the Floral Hall complex in Southport, Lancashire, UK from 1997 until 2013. This annual gathering, organised by the Mission Department at territorial headquarters, spawned similar events in five other countries and was designed to bring Salvationists together in one place in order to experience teaching, worship, prayer, Bible study and seminars. The event was similar to other large Christian

²¹³ The ‘Boundless Congress’ was held in London between July 1–5, 2015. It celebrated 150 years since The Salvation Army began and was attended by thousands of Salvationists from around the world.

²¹⁴ ‘Roots’ became synonymous with a vibrant Salvationism, impacting those within the Army who longed for a radical rediscovery of the tenets of faith, doctrine and practice that were evident in the early days of the Army.

conferences such as Spring Harvest. Up to 5,000 attended and there was a programme of events specifically for children, and youth. Of particular interest in my research is that the event included worship accompaniment from both a brass band and a non-brass worship group. It was an event when new worship choruses were introduced (from Salvationist and other Christian writers) and a 'Roots' Songbook was produced especially for the event, which was used by corps after the event. I was one of several people who appreciated the more relaxed and informal style of worship, with a mix of Salvationist and other leading Christian speakers. As a vehicle designed to equip and encourage, it successfully broadened the scope of thinking about worship, discipleship and social action.

Since the days of the musicals and 1970s rock revolution described above, current music practice within the Army has, in the majority of corps, reverted to a narrow constituency of brass bands, vocal groups, piano accompaniment or the use of recorded music. In order to cater for a growing number of people who are interested in participating in contemporary music groups, the Music and Creative Arts Department, based at territorial headquarters, has actively promoted resources, training and repertoire. These include community choirs, drama, and songs for worship groups. The department also recognises the value of music to older people and has introduced training and resources that encourage singing as a therapeutic tool.

Since the 'Good News' rock band of the 1970s, there has not been an officially sanctioned music group that contributes to the contemporary genre within the Army's musical cohort in the UKIT. However, at times since the 1980s, several non-brass groups have been convened to provide accompaniment for worship,

especially at national events. These non-brass worship bands have been formed on an ad-hoc basis for certain special events, although in 2004 a rock band called ‘Electralyte’ (Figure. 3.7) entered into a partnership with *Alove*, the Youth Department of the Army to provide music, and enable worship, training and concerts.

Other music as missional practice derivatives

The Army has embraced different music styles and groups since the 1960s. Listed below are a snapshot of those who have been predominant in using their musical gifts as part of mission. In varying ways, they embrace the three mission priorities, depending on their music and performance context.

Electralyte

Electralyte, formed by Salvationist Matt Leeder in 2004, made a lasting impression through their work with young people throughout the territory during the short time they were together. They appeared at the Army’s Gospel Arts Festival held at the Royal Albert Hall, both as solo performers but, more significantly, in an item with the ISB, as the following demonstrates²¹⁵

²¹⁵ <https://youtu.be/JXRxz9JQLDY> {last accessed 7th November 2017}.



The synergy between a fledgling contemporary music group and an established iconic brass band was a significant ‘tipping point’, that demonstrated a willingness to be innovative and cooperative.

Figure. 5.7: Electralyte: Paul Leverett, Matt Leeder and Jon Mitson (Essex) 2007.

Photographer unknown



As well as a number of Army fellowship bands²¹⁶ currently operating within the territory, at the time of writing, the following solo musicians and non-brass music groups are being featured at events throughout the UKIT and are, therefore, worthy of mention for their contribution to the music practice within the Army.

Salvation Army Symphonic Wind Ensemble (SASWE)²¹⁷

Formed in 1994, after an experimental rehearsal and debut concert in Ilford proved successful, the ‘Salvation Army Symphonic Wind Ensemble’ (SASWE) was initiated. (see Figure 5.8). It was founded because Salvationist woodwind instrumentalists wanted to perform in an Army environment. ‘SASWE’ meets for rehearsals and concert performances three times a year. This is a unique group, demonstrating the collaboration between brass and wind instrument musicians. Participants include Army members and friends from other Christian denominations.

²¹⁶ Since 2002, the ‘Fellowship Band’ has become an increasingly popular form of Salvation Army ensemble. These groups take a variety of forms, including bands made up mostly of players who have retired from other bands, playing in smaller ensembles or who are connected to, but not necessarily members of The Salvation Army. Within the UKIT, there are 12 regionally based Fellowship Bands. Many have their own website, and all regularly perform music concerts.

²¹⁷ www.saswe.com {last accessed January 11th, 2017}. SASWE personnel is made up of Salvationists, adherents and friends from other Christian denominations and meets three times a year, has approximately a three-hour rehearsal before presenting a festival the same evening.

Figure 5.8: ‘SASWE’ – Bandmaster Andrew Mackereth. Taken at Bedford Congress Hall– June 2015. Photographer unknown.



Four Hymn

A male close-harmony quartet vocal group based at Regent Hall Corps in Central London (see Figure 5.9). They have released a CD entitled, ‘This Amazing Grace’ and have performed at the Harrogate International Conference Centre, and the Royal Albert Hall, London.

Figure 5.9: Four Hymn singing at ‘Expressions’, Regent Hall, October 2016.

Photographer: Penny Babb



Salvacosta

Although not an official Army music group, this adult vocal harmony choir was formed in 2000 under the leadership of Bournemouth's Darren Bartlett (then a Salvationist) and includes several vocalists who are currently members of the Army, (see Figure 5.10) They have raised thousands of pounds for charitable causes and appeared on the BBC's National Choir of the Year in 2014.

Figure 5.10 Salvacosta. Musical Director: Darren Bartlett. Date and photographer unknown.



Charlie Green

A number of solo artists from the Army have contributed to the wider general and ecumenical music scene. Of these, Charlie Green²¹⁸ is the most well-known. A member of Droitwich Corps, England, he has been performing at local and national Army events since 2003 and was a support act in the UK tour of ‘The Osmonds’ in 2016.

Figure 5.11: Charlie Green (Droitwich Salvation Army). Publicity Photograph – Date and photographer unknown.



²¹⁸ Charlie Green is an English-Filipino singer from Droitwich, Worcestershire, England. Green is best known for appearing on the second series of Britain's Got Talent in 2008. When he was five years old, he performed at the Royal Opera House.

I have highlighted above, only a few of the music groups that are currently operating as practice within the UKIT, in addition to the local corps music groups. They are indicative of a widening of the music as missional practice cohort, and use their own unique music ministry within mission frameworks. Crucially, they are not subject to formal Orders and Regulations for Musicians (see Appendix) and are able to perform independently. Their inclusion in my research is important as they demonstrate the tacit approval of, and admiration for, music as missional practice initiatives by the Army leaders, at local, divisional and territorial level, and their link to the music as missional practice narrative.

Case Study contexts

Although the Army operates in a variety of geographical settings - rural, urban, industrial, city - I chose to concentrate my review of music as missional practice in the city of its birth and location of its international and territorial headquarters, primarily because of the diversity of music and mission programmes at corps and centres, and my personal knowledge of music as missional practice. London is a leading global city, with the arts, commerce, education, entertainment, fashion, finance, healthcare, media, professional services, research and development, tourism, and transportation all contributing to its prominence. London has a diverse range of peoples and cultures, and more than 300 languages are spoken within Greater London. The Office for National Statistics estimated its mid-2014 population to be 8.5 million, the largest of any municipality in the European Union and accounting for 12.5 per cent of the UK population. The landscape of Christian and other religious

activity is similarly diverse.²¹⁹ Every major Christian faith denomination is represented in London and it is notable for being the location of noteworthy church buildings, monuments and headquarters. There is a plethora of Christian expression throughout the capital, with congregations numbering from a handful to several thousand. Growth within the black Pentecostal and non-denominational streams is significant, although attendances at cathedrals have also seen a rise in recent years. Attendance at services during Easter and Christmas continue to indicate that there is an appetite to attend church, albeit less regularly than before. London is the home of ‘mega-churches’ or ‘branded Christianity’. Holy Trinity Brompton (HTB), All Souls, Langham Place, the Ichthus Fellowship, and Hillsong have, within a Christian perspective, a reputation as being successful, influential and growing. There are a number of theological colleges in London, including the Army’s William Booth College, the home of officer-training. London is also a centre for Abrahamic, Indian and neopagan religious expression.

The Salvation Army in London

The table below lists the corps that currently operate within the Greater London boundary, with information regarding attendance, song books used, as well as specific information relating to instrumentation and music groups available. (See Figure 5.12).

²¹⁹ London has centres of worship for a multitude of faiths. According to the 2011 Census, the largest religious groupings are Christians (48.4 per cent), followed by those of no religion (20.7 per cent), no response (8.5 per cent), Muslims (12.4 per cent), Hindus (5.0 per cent), Jews (1.8 per cent), Sikhs (1.5 per cent), Buddhists (1.0 per cent) and other (0.6 per cent). Religion in London, Wikipedia (last accessed March 21st, 2015).

Figure 5.12: London Central Corps listings, categorisation, congregational books, musicians, music groups and leadership. As at 1st July 2016.

CORPS Category Average worship Attendance	Congregational Books	Instrumentation/ Pianists	Music groups	Music leaders
Balham MODAL 20	SATB ²²⁰ SofF ²²¹	Piano /Brass Pianist (1)	None	None
Barnet MODAL 18	SATB SofF Magnify ²²²	Piano Pianist (1)	None	None
Camberwell SODAL 25	SATB SofF Magnify	Electric piano/Guitar No pianist	None	None
Cambridge Heath SODAL & MODAL 30	SATB SofF	Piano Pianist (1)	None	None
Catford MODAL 25	SATB SofF	Piano/Brass Pianists (2)	Small brass group (5)	None
Chalk Farm MODAL 50	SATB SofF	Piano/Brass Pianists (3)	Brass band (12) Songster brigade (15)	Bandmaster Songster Leader
Chelsea SODAL 15	SATB	Piano/CD player No pianist	None	None
Clapton SODAL 100	SATB SofF	Keyboard/Guitars	Worship group Singing group	None
Deptford SODAL 40	SATB SofF	Piano/keyboard Guitar Pianist (1)	Worship group	Worship leader
East Ham SODAL 35	SATB	Electric keyboard Pianist (1)	None	None

²²⁰ *The Salvation Army Song Book (1980)* (London: The Salvation Army International Headquarters, 1980).

²²¹ *Songs of Fellowship*. Volumes 1–5 (London: Kingsway Music, 1991–2013).

²²² *Magnify*. (London: The Salvation Army, 2005).

Edmonton MODAL 30	SATB SofF	Piano Pianist (1)	Singing Group	Singing Group leader
Harlesden SODAL & MODAL 25	SATB SofF	Piano/Brass Pianist (1)	Brass group (8)	Deputy Bandmaster
Hendon MODAL 140	SATB SofF Magnify	Piano/Brass Pianist (5)	Senior brass band (40) Junior brass band (14) Songster brigade (35) Junior choir (18)	Bandmaster Songster Leader Junior band and choir leaders. All with Deputy leaders.
Hoxton SODAL 12	SATB	Piano/CD player No pianist	None	None
Kilburn SODAL 25	SofF Magnify	Piano/CD player Pianist (1)	None	None
Lewisham SODAL & MODAL 30	SATB SofF	Piano/CD player No pianist	None	None
Leytonstone MODAL 35	SATB SofF Magnify	Piano/Brass Pianist (1)	Brass band (5) Songster brigade (9) Vocal group (15)	Songster Leader
Notting Hill SODAL 20	SATB SofF	Electric keyboard/CD player No pianist	None	None
Nunhead SODAL & MODAL 40	SATB SofF	Piano/Guitars No pianist	Worship group	None
Poplar SODAL 25	SofF	Piano/CD player No pianist	None	None
Regent Hall MODAL 160	SATB SofF Magnify	Piano/worship group/brass Pianists (8)	Senior brass band (35) songster brigade (40) Junior brass band (12) Junior choir (15)	Bandmaster songster leader, Junior brass band leader, Junior choir leader. worship group leader.

Southwark SODAL 20	SofF	Piano/Guitar	Worship team	None
Stepney SODAL 30	SofF	Keyboard/Guitar Ukulele	Ukulele group	None
Stoke Newington SODAL 12	SofF	CD player	None	None
Stratford SODAL 20	SofF	CD player	None	None
Tottenham SODAL 10	SofF	CD player	None	None
Wandsworth SODAL 25	SATB SofF	Electric keyboard	None	None
West Norwood SODAL & MODAL 30	SATB Mission Praise SofF	Piano/brass band	Brass band (5)	Bandmaster
Wood Green SODAL 70	SofF	Piano/worship group/brass	Worship group	Worship leader

The table highlights that, in the majority of corps, the only live music accompaniment is given by either piano or keyboard. Many use condensed music, in the form of CD recordings²²³ played through sound systems and sing-along, karaoke style. Seven corps have brass bands, although at Christmastime, instrumentalists from other corps form into *ad-hoc* brass groups in order to play carols at locations throughout the capital. One of the characteristics of this data is that fewer than half the corps use the *Army Song Book* as their primary source for congregational singing; some not at all.

²²³ The Music Ministries Unit have provided brass band recordings of all tunes in the Salvation Army Tune Book. Members of the congregations are instructed to ‘sing-along’ to the recorded music.

Instead, the corps leaders use a wider constituency of songs from other Christian sources.

On average, just over 1100 congregants meet for worship in Army centres in the London Central area on a Sunday. Of the twenty-nine corps, eight have a brass band, thirteen have a Songster brigade or singing group, but all have congregational singing as part of their worship activity. There are only eight of corps in London that have music leadership, the rest are reliant on the corps officer to lead singing. Significantly, the vast majority of the corps still use live music - piano accompaniment - rather than relying on electronic devices.

There are no ‘parish boundaries’ *per se*, but each corps has a designated district, geographically created in order to distinguish boundary, as its area of missional and social responsibility. I describe five corps²²⁴ as being ‘traditional’ and the rest as ‘non-traditional’ although these terms are not mutually exclusive and there are elements of traditional and non-traditional within each. These terms are fraught with difficulty but within an Army context are used as descriptors of a certain ‘type’ of corps, especially those with a strong emphasis on a particular music style; namely, a brass band, the wearing of a formal uniform and the use of the Army *Song Book*. I describe the remaining corps as being ‘non-traditional’. Non-traditional corps do not have a brass band, are less concerned with wearing the formal uniform, and would use the aforementioned *Song Book* sparingly, favouring, instead a wider song repertoire. The danger with categorisation by aesthetic or musical style is, however, fraught with

²²⁴ Those within this cohort include Hendon, Chalk Farm, Regent Hall, Leytonstone and West Norwood corps.

difficulty. As well as the use of a brass band, the five ‘traditional’ corps I have mentioned also use a wider music narrative, including piano and/or a non-brass worship group.

Summary and Observations

In its relatively short history, the Army has experienced changing patterns in its relationships with individuals, society, and the Church at large. Within Army heritage, London remains an important location for Army mission. The music used as mission is significant for the wider cohort of Salvationists who visit the capital, either on holiday or for conferences and meetings. For those within the Army who see music as an integral part of its mission, not least because of the legacies of heritage, I ask if it appropriates to an ever-changing landscape of church life in London

**PART TWO – Ethnographic Case Studies: Regent Hall Band, Stepney Corps,
and Commissioning and Ordination Day**

Chapter Six: Regent Hall Band – Case Study One

Preface

On Good Friday, 2008, together with my wife and two children, I visited Regent Hall Corps on Oxford Street, central London, in order to participate in worship, to witness the march²²⁵ to Piccadilly Circus (see Figure. 6.1 and 6.2) and to reflect on whether this corps would be suitable as a permanent church for my family. I had visited the building on numerous occasions during the past thirty years, not least for large formal Army meetings, music concerts, conferences and training courses. I knew the layout of the building, and something of its significance, namely, as a building in which many important events had taken place and as one of the first Army buildings purchased by William Booth. In my role as a divisional officer, I knew the Corps officers, the conductors of the band and the choir, and recognised other people, including musicians in the congregation of around one hundred and fifty adults and children. I had seen and heard the band over many years, and knew of their reputation for being musically competent, innovative and for marching to open-air services twice on a Sunday. It seemed that my wearing of officer-uniform provided a natural entry point for us to converse with people. After the worship meeting, the subsequent street parade march was impressive and well organised, serving as a powerful witness to the Christian message on what is a sacred day for the devout, but which is, for others, a normal day for shopping, a ‘secular’ day. We felt at home so on the following Sunday we joined the corps, and, for the next seven years became part of its city centre

²²⁵ The Metropolitan Police provide supervisory traffic police to control pedestrians and traffic when the corps marches to Piccadilly Circus on Good Friday and Easter Day.

mission to those within and outside the church. I secretly wondered if I might get the chance to play in the band.

Figure. 6.1 and 6.2 Regent Hall Corps march to Piccadilly Circus – Good Friday 2014
Regent Hall Band website: Photo – Jan Ambrose



Figure 6.2



Introduction, aims and questions

This case study is the first of three ethnographic studies into diverse Army music practices in London. It records and explores how sacred music performed by Regent Hall Band is used as part of a corps that has operated from its location in the West End of London since 1882. As the only church on Oxford Street, the corps is strategically placed for Christian witness to the thousands of people passing by its doors every day, especially via its mission through music. My aim is to identify why the use of a brass band is integral to this mission, in this church, especially as it has held a significant and consistent role over many decades, and represents a ‘traditional’ example of a corps music group. How and why do they continue to operate their music as missional practice mantra in a particular way? The main function of all Army bands is to accompany congregational singing. However, if its wider programme repertoire, procedures and methods are prescriptive, I question whether this prevents the music used within the context of Army meetings inside the hall and outside the hall from having value. These issues are discussed as my research considers how the notion of brass band sub-culture and existing brass band repertoire supports a stereotypical view of what Army music is being performed as practice. In contrast to new musical tropes evidenced in a fresh expression of corps - Case Study 2 (Stepney, Chapter 7) - I ask if, by perpetuating its traditional sound-base and music genre, the band can be categorised as being, what Burns classifies as ‘traditional conservatives.’²²⁶

²²⁶ Burns, *Founding Vision*. p.14.

I question, and so challenge, the focus on music as missional practice within a traditional corps and how it operates within a secular, multi-ethnic, multi-cultural, post-modern setting. I clarify what music is used, then I consider its worth, value and meaning before questioning if the brass band genre has appeal to both believer and unbeliever. If, as Kivy suggests, music is, ‘notoriously difficult to describe, particularly for the laymen’,²²⁷ why bother with music that might be out-dated, unusual or even an acronym for a bygone age when brass bands were popular, especially so in an environment of parochial denominationalism where the location for a brass band is not, in my view, pre-eminently suitable?

For the sake of consistency, I follow the same approach in all case studies in order to critique the parameters of music as missional practice. I look at context, historicity, and location and, in this case study, contextualise the corps setting, noting the wider church and community context. I reintroduce my methodology and participant-observer status in each case study as my role is variable. I acknowledge the congregation categorisation model, the prime source document - Mission Development Plan (MDP) - and the mission and music roles within the corps. I use Small’s term, ‘Musicking’²²⁸ to frame my examination and investigate the concept of musicking as performed theology, doing so by applying the five evaluative frames to analyse the data I collected (from field notes, focus groups, feedback and questionnaires) before presenting my conclusions, observations and reflections. As the case studies are not identical, I use additional and specific material at various

²²⁷ Peter Kivy, *It’s only Music: So, what’s to understand* In *Journal of Aesthetic Education*, (Volume 20, 41986), pp.71–74.

²²⁸ Christopher G. Small, *Musicking: The meanings of performing and listening* (Middletown, CT: Wesleyan University Press, 1988).

points in the chapter, including photographs, video clips and news items that feature the corps band.

I have chosen this corps as a contrasting case study to Stepney (Chapter 7) in order to enable me to critically present the variety and diversity present within the Army represented in London. Unlike the meeting place for worship at Stepney, the corps building at Regent Hall is one of the most distinctive and iconic in the Army worldwide. Since its formation, the band has gained a reputation for its open-air street parade, held every Sunday at 10 a.m. and 2 p.m. Commenting on this parade, Andrew Blyth, Head of the Army Music Editorial Department has said:

It sends a bold statement of intent on our part that we are willing to engage in marching down Oxford Street. Many within our ranks may say that our music is irrelevant, it may well be, but that is not the real point. Our music is never going to be universally recognised or appreciated for we are a brass band and brass bands are now a minority musical medium. It is the impact that counts, and we are committed within our band to make an impact so that the relevant message of Christ is conveyed to those who stop and listen.²²⁹

For six years (2008-2014), I was part of the group of musicians making this weekly impact statement, never really realising what effect it was having on my colleagues or me. I wanted to find out whether the message was conveyed. I acknowledge that, for

²²⁹ Andrew J Blyth, *Music practice within The Salvation Army: its History, Significance and Relevance in the 21st Century* (University of Salford: MPhil dissertation, 2015), p.177.

many Salvationist brass players, this type of open-air street parade has become part of the DNA of the profile and performance of Army banding.

Context: Location

Regent Hall Corps is situated at 275 Oxford Street (see Figures 6.3, 6.4 and 6.5) in a major thoroughfare in the West End of London. There are five hundred and forty-eight shops in Oxford Street and it is Europe’s busiest shopping street.²³⁰

Figure 6.3 - Regent Hall, 275 Oxford Street, main entrance – date and photographer

unknown



²³⁰ Oxford Street remains Europe’s busiest street, this two-mile hotchpotch of shops is home to (often several) flagship branches of Britain’s major retailers. www.roughguides.com {last accessed March 13th, 2013}.

Figure. 6.4: Location of Oxford Street and Regent Hall



Figure. 6.5: Princes' Street entrance – rear of Regent Hall – date and photographer unknown



Operating from its extensive six-storey buildings, either side of a jeweller's and souvenir shop the corps engages with the local community of shoppers, employees and visitors from throughout the world by providing a wide range of activities, a

coffee and book shop, Sunday worship meetings and facilities. The hall serves an active congregation of the local corps as well as doubling up as a prime location for musical, corporate and private events. It has been refurbished several times, most recently in 2016, in order to better support the activities of the church congregation and develop the venue's offering to commercial clients. Beneath an Army flag flying on the side of the building, the entrance is through an electronically operated double door via a long corridor to the main public and church areas. There is a separate entrance at the rear of the building in Princes Street (see Fig. 6.5), accessed by a key fob and which is the favoured entry point for musicians. Originally built as a roller-skating venue, the 'Rink', as it is affectionately known, was purchased by William Booth in 1875. It has become a significant building linked to Army history and has attracted Salvationist visitors from around the world. (See Figure. 6.6 below).

Figure. 6.6: Main Hall - March 4th, 2018. Photographer, John Martin



The hall has been used for large and significant Army events and is also available for hire. It hosts the Brass Art Festival in October, a two-day precursor to the National Brass Band Championships that take place at the Royal Albert Hall, London.

Community engagement

A team of employed staff and volunteers are engaged with the local community through the Revive Coffee Shop, a Christian bookshop, and a drop-in centre for the homeless. At the rear of the building in Argyle Street, two rooms at 'Number 10' are used to provide shelter, food, clothing and counselling for homeless and vulnerable people. Two of the nearest churches have a reputation and high profile for worship and music. All Souls, Langham Place, is a large evangelical Anglican church, St. George's, Hanover Square was built in 1714 and has 'a reputation for dignified and traditional formal worship based on the Book of Common Prayer, magnificent music provided by our fine professional choir, and thoughtful preaching.'²³¹

Salvation Army context

I categorise Regent Hall as being a traditional corps. That is, its *modus operandi*, worship style, ecclesiology, wearing of uniform, use of specific music groups i.e., brass and choir, has remained a consistent feature for many years, and is identifiable by the term. In this sense, tradition is also based on the type of music and genre used. I also claim that the band is part of the corps metaculture, existing with its own set of

²³¹ www.stgeorghanoversquare.org {last accessed November 21, 2014}.

community, tradition, practice, language and repertoire as participants engage with each other. The band has its own experience, uniform, artistic reputation, and is part of a wider narrative of music used as mission. The management and churchmanship of the corps follows a familiar, traditional pattern of governance; the corps officers are appointed to lead, with support from lay members of the congregation commissioned for specific roles.

The corps completed a Mission Development Plan (see Appendix B) in April 2014 and the following introductory comment in the document contextualises the corps and its mission:

Opened in March 1882, the Regent Hall has been in existence for over 130 years. It continues to serve as a ‘traditional’ corps with good musical sections and uniform wearing. It attracts visitors from all over the Army world as well as students and others that move to London for work. Although retaining the traditional features of the ‘Rink’, the corps has also seen much change. Its members increasingly live in the London suburbs and beyond and it has become - over several decades - a commuter corps with a ‘gathered’ congregation. The corps relies heavily upon transfers in from other corps to maintain its rolls. Even so, the trends of attendance and membership rolls continue to decline. The Rink has a distinguished past, but there is a desire within the corps to work and believe for an even greater future.²³²

The corps has a high-profile image within the Army, not just in this country. Its

²³² Regent Hall Mission Development Plan 2014, 3. (Updated 2016)

location, reputation and music-making have long been an attraction for Salvationists visiting the capital. In the last fifty years, the corps has also become notable for its progressive outlook on mission. In 1970, the publication of a radical book²³³ written by the Major Fred Brown, then corps officer at Regent Hall, responded to cultural shifts in attitudes to secularisation. He represented those within the Army sought to focus on how the Army should change in order to make its message more palatable and engaging.

In terms of its mission through music, in 1993, corps member and professional bassoonist Stephen Maw²³⁴ commenced a four-week experimental series of concerts on Friday lunchtimes. The officer at the time, Major David Drake, had started the coffee shop and wanted an additional music concert to encourage clientele. The purpose of the concerts was to use the space, acoustics and resources available and, significantly, make the venue known. These concerts continue to this day and over 1,300 performances have taken place since the experiment commenced. To improve its facilities and assist its mission, the corps was one of the first in the country to install multi-media, to open a café and to engage with the homeless in the area through the provision of a drop-in centre. The corps continues to use the main hall as a music venue as it regards the facilities as a means of publicity and engagement with the wider community.

Setting

The main hall is the venue for the focus of my indoor study. Entrance to the hall is

²³³ Fred Brown, *Secular Evangelism* (Canterbury: SCM-Canterbury Press, 1970).

²³⁴ Stephen Maw is Principal Contrabassoon with the City of London Sinfonia. He was Professor of Bassoon at Guildhall School of Music until 2016.

through a long corridor into the foyer, from which two doors either side give access. The congregation sits in three groups of rows either side of two aisles facing a raised platform. The mercy seat²³⁵ is located at the foot of the hall beneath a platform (stage) on which is placed a wooden rostrum. To the left of the platform is a Steinway grand piano and just behind it, a drum kit area. The platform has two small riser steps leading to the rear wall. Either side of the platform, attached to the walls are several Army flags.²³⁶ On the rear wall, above a multimedia projection screen, is a wooden Army crest. The mercy seat, platform (stage) arrangements, flags, and crest make the hall instantly recognisable as an Army building.

Worship

The worship services follow a formal rather than informal style. The senior band sits in the middle of the body of the hall facing the platform, with the choir (junior and senior) seated either side of the band. The rest of the congregation is seated throughout the hall, both downstairs and upstairs (balcony). There is no formal liturgy in the Army, although throughout the Army worldwide there is a universal convocation or patterns of worship that includes announcements and notices, singing, prayers, personal testimonies, contributions from music groups, Bible reading and a sermon. All the distinctives, patterns and codal identifiers mentioned above are indicative of a corps from a traditional jurisdiction and are instantly recognisable by Salvationists and those used to attend Army meetings. Sunday worship takes place in the main hall at 11 a.m. and 3 p.m. and is formulaic in nature. Following welcome and

²³⁵ A wooden construction below the platform used as a place of prayer and commitment.

²³⁶ As well as a corps flag, used for ceremonies and the street parades, each sectional group have their own flag used for special occasions.

introductions by a lay leader, the morning meeting usually follows a theme, and will include congregational singing, accompanied by the brass band or, for quieter songs, a piano/guitar, a short (maximum 5 minutes) time of reflective prayer would follow, the reading of Scripture, an offering (collection), announcements, a sermon based on the Scripture reading, and a musical piece ('item') from any or all of the four specific music groups available. These musical contributions are chosen by the leader of the group and may or may not have any form of spoken introduction or context given. The adoption of audio-visual technology allows the words of songs and Scripture to be followed on one large screen at the back of the platform area; two screens conveniently positioned either side of the platform and several smaller screens throughout the auditorium. The meeting generally finishes at 12.30 p.m. and refreshments are served in the foyer, giving opportunity for conversation. Unlike the Stepney case study, the Meeting Plan (Table 6:1) is given to those who have responsibility for assisting the music as part of worship, or who are taking part. Members of the congregation do not have access to these plans and simply follow what takes place.

Table 6:1: Generic Meeting Plan – morning worship

REGENT HALL		
Meeting Plan		
Sunday morning worship		
Announcements		C.S.M Richard Stock
	Call to worship: United Scripture reading	
Opening Song		Band accompaniment
Prayer chorus		Piano or worship group
	Prayer	
	Music ministry by Singing Company (Junior Choir)	

	Story/feature for young people/children/youth	
Bible reading and introduction to theme		Corps Officers
	Music ministry from Songster brigade	
	Offering (children to leave for Sunday School classes)	
Song		Band
	Music ministry from Band	
	SERMON/MESSAGE	
Prayer chorus		Piano
Closing Song		Band

The 3 p.m. meeting is less well attended and features performance contributions from all four formal music groups, namely the senior band and choir, junior band and choir. Sometimes there will be a special guest speaker, soloist or larger music group who are invited to take part from other corps. A typical, generic Meeting Plan (Table 6:2) below demonstrates that music is a key feature. The meeting usually finishes by 4.15 p.m.

Table 6:2: Generic Meeting Plan – afternoon worship

	REGENT HALL	
	Meeting Plan	
	Sunday afternoon meeting	
Opening Song		Band accompaniment
Prayer		Lay member
	Music from Young People’s Band (Junior Band)	
	Scripture reading	
	Testimony	
	Music from Songster brigade	
	Feature/Video	
	Offering	
Song		Band accompaniment
	Music from Singing Company (Junior Choir)	

Short talk/message		Corps Officer
	Music from Band	
Closing Song		Band

Statistical figures (see MDP - Appendix B) indicate that the morning worship meeting is the most popular, with an average attendance throughout the year (2014) of 220; the afternoon numbering an average of 120. The figure represents the largest attendance at any corps in London and, apart from the corps at Boscombe, Norwich and Croydon, is the largest in the UKIT. Most of the congregation wear Army uniform and, although, it possesses no special authority or power, the uniform serves to illustrate a visible commitment to the faith to which its wearers attest. Some members of Regent Hall Corps have received formal music training, and there are several professional musicians, including the principal trombone²³⁷ of the London Symphony Orchestra, music teachers, military band personnel, accompanists and members of the Music Editorial Department at Territorial Headquarters. The corps also attracts a number Salvationists studying at university or colleges in the area. In the context of the wider Christian Church, attendances within the Army are relatively small.

Corps music groups

As well as the senior band, there is a junior band, a senior and junior choir and a non-brass worship group. The corps membership consists of 177 senior soldiers, 17 junior soldiers, and 34 adherent members.²³⁸ It is an intergenerational corps and has strong affiliation with other corps within the territory who feature brass and choral music.

²³⁷ Dudley Bright is Principal Trombone of the London Symphony Orchestra. He is a published brass band composer.

²³⁸ Figure recorded on Mission Development Plan, June 2016.

The corps is one that is colloquially described as being a ‘gathered community’, with congregants living in different parts of the greater London area.

Both senior music sections have recorded CD’s and I was the conductor of the Songster Bridge (senior choir) featured in the 12-song CD ‘Cantata’, recorded in the main hall and released in 2013. A community group - known as W1 Gospel Choir was formed in 2015 and has been successful in recruiting members of the public who work locally.

Case study categorisation: Modality

I am using categorisation models in my case studies in order to identify similarities, differences and unique characteristics within the congregational base. In this case study, I use the modality category outlines in Chapter 4, and refer in my case study to the customary way things are done. The customs at Regent Hall have been developed by gradually forming and re-creating behaviour and practice. Whereas my next case study considers a fresh expression of corps, Regent Hall embodies many of the cultural practices of corps of a similar type throughout the Army world.

Modal congregations are noted for their adherence to hierarchical structure, processes and practices, and denominational identities such as symbols and uniform. The following charts some distinctive characteristics of a modal church in relation to Regent Hall:

- Link to customary practice and form.

- Exclusive (re: band - you can't join unless you can play and wear official uniform).²³⁹
- Geographic link to name e.g., Derby Central, Birmingham Citadel, Hastings Temple.
- Used to a default position of reputation and style.
- Sustaining programmes and resources.
- Accepting transfer membership from other corps.
- Biological growth - sons/daughters of the regiment.
- Based in a building.

Corps Mission Statement

As part of its natural process of review and reflection, successive generations of corps leaders and lay members have taken responsibility for ascertaining the direction of its mission programmes. As a key corps in a strategic location, the input of divisional and territorial leaders to the debate has meant that a concerted attempt at providing adequate delivery targets has been crucial to its mission. In 2006, the corps published a mission document entitled *Regent Hall Corps – Examining the Mission: Some Resource Papers*.²⁴⁰ The document included the corps mission statement:

- The purpose of the Regent Hall Corps is to make disciples who glorify God by their total commitment to Him and His purpose, that is, to bring people into a saving knowledge of Jesus Christ and into active membership of His family.

²³⁹ Update in 2021. This regulation no longer applies.

²⁴⁰ *Regent Hall Corps – Examining the Mission: Some Resource Papers* An internal report compiled by Gayle Munro and Mike Emberson, (London: The Salvation Army Territorial Department, Research and Development Unit, August 2006).

We will offer Christ’s love unconditionally to all. As such, much emphasis is placed upon the Christian worship services on Sunday.

Mission roles

Many large corps like Regent Hall operate a leadership team system of governance, using a variety of congregants to support and advise the officer-leaders (Table 6:3).

There are two main teams at Regent Hall: The Pastoral Care Council and the Leadership Team.

Table 6:3: Corps Officer roles

Major Ray Brown	Major Pat Brown
Strategy and management Leading worship Preaching and teaching Main representative to other denominations in the area Staff management, recruitment, Supervision Chair of sub-groups	Leading worship Preaching and teaching Pastoral care Line manager to young people’s workers Community Care Ministries

With the Regent Hall Corps model, the following personnel, all lay members of the congregation give voluntary support (Table 6:4):

Table 6:4: Local officer’s roles

Sergeant-Major	Secretary	Treasurer	Young People’s Sergeant-Major	Bandmaster	Songster Leader
Senior ‘local officer’	Finance Budgets	Finance Budgets	All aspects of work with young	Leader of Senior Band	Senior Choir Leader

deputises for Corps Officer in pastoral care			people aged under 16		
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Additionally, the following employees (Table 6:5) maintain the mission programme throughout the week as part of the community team:

Table 6:5: Staff roles

Business Manager	Community Manager	Café Manager	Café Assistants	Bookshop Manager
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Music roles

The Rink has a plethora of musicians in its congregation, many of whom are deployed in the weekly mission programme. The senior music leader in traditional corps is the Bandmaster, who is expected to use his/her musical knowledge for the benefit of the wider music groups, but the following personnel (Table 6:6) form the wider musical leadership team:

Table 6:6: Corps music leader's roles

Bandmaster	Songster Leader	YP (Junior) Band Leader	YP Singing Company (Junior Choir) Leader	Non-brass Worship Group Leader	Concert Organiser
Rehearse and conduct band. Choose music for	Rehearse and conduct senior choir.	Rehearse and conduct junior band for participatio	Rehearse and conduct Singing Company for participation	Responsible for choosing members of this group.	Organise and invite music groups to participate

indoor and outside mission.	Choose music for indoor and outdoor mission.	n in indoor worship.	in indoor worship		in concerts.
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Primary Source Document: *Mission Development Plan*

The Primary Source document used by corps within the territory to determine mission priorities is a generic document called the Mission Development Plan (MDP). The document is reviewed annually by the corps officers and leadership team and is presented to the Divisional Strategy Council as part of analysis and accountability processes. The MDP provides a framework for robust questioning regarding resourcing and training needs, and the success (or failure) of current mission priorities. The MDP was presented to the Divisional Strategy Council on April 18th, 2016 and comments were contributed by the corps officers in the document regarding vision for the corps revealed much about the mission aspects.

Although a corps which attracts people who commute to the hall for its traditional worship and excellence in music, it would be a corps that is open and accessible to the community within the West End of London. The open-air services and marches, visitors to Sunday meetings, the Oasis Café and bookshop, and the hosting of events and conferences, would bring many thousands of people into the Rink who then could be encouraged to link up with the corps and with the Christian faith.

The corps would have a holistic ministry and be flexible and creative enough to meet the needs of many people of all ages and classes through services, activities and programmes.

The corps would be a vibrant expression of love and compassion with its members trained and encouraged to live out their faith.

The corps would develop its property portfolio so that its buildings will increasingly become an asset, rather than a liability. The corps would also release its finance and people to resource the missional aspirations that are currently evident amongst its membership.²⁴¹

In response, comments agreed by the Divisional Strategy Council at the meeting support a consensus of appreciation and optimism regarding mission.

The Strategy Council are encouraged by the news that in recent months the Community Choir has seen new faces and that new people have been attending Sunday worship.

It is vital to the ongoing development of the corps that this document continues to guide and shape the discussions and actions into the future. As the corps continues its journey, this will be fluid and will probably see a new culture emerge.²⁴²

²⁴¹ Mission Development Plan, 2012, presented to Divisional Strategy Council, 26th May, 2012

²⁴² Ibid. p. 22.

The comments above indicate both the level of commitment to mission at corps level, and the support and practical assistance given at divisional level. Particularly noticeable, is the formation of a community choir.²⁴³ This is relevant in my research question, and I acknowledge that even a traditional corps like Regent Hall is embracing a new method of both attracting those not connected with the corps, and providing a social environment to meet other like-minded people.

Regent Hall Band

My focus in this chapter is the corps senior band, one of the busiest and most photographed brass bands in the world. The band was formed in 1882 and, since then has provided music for corps services and has, additionally, played at Buckingham Palace, 10 Downing Street, the Royal Albert Hall and has undertaken numerous overseas tours as well as engagements throughout the UKIT. Its bandmasters have become well known in Army and brass band history, including Herbert (Bert) Twitchen who led from 1909 until 1946. He was awarded the Order of the Founder²⁴⁴ in 1939 and was made an MBE in 1946. Others include Lt. Colonel Charles Skinner, Eric Rapp, Peter Graham and David Daws before the current bandmaster, Steve Hanover, was appointed in 1993.

²⁴³ The Community Choir was initiated in 2013 in order to provide opportunities for people who live and work in close proximity to the Rink to rehearse and sing music from a wide repertoire of Christian and non-Christian music.

²⁴⁴ The Order of the Founder is an award, issued by the General of The Salvation Army to recognise Salvationists who had rendered distinguished service, such as would have specially commended itself to the Founder.

Band officers and roles

The deputy bandmaster is Paul Sharman (principal cornet). Their responsibilities are mainly concerned with choosing suitable repertoire, programming and conducting the band in rehearsals and on Sunday.

Music roles: Band

The band is managed by a small group of leaders, who hold formal and informal meetings to discuss matters concerning the group, its personnel and engagement calendar, as Table 6:7 demonstrates:

Table 6:7: Band personnel and responsibilities, 2014

Bandmaster	Deputy-Bandmaster	Band Manager	Band Sergeant	Band Librarian
Strategy and leadership. Choose repertoire for all occasions. Rehearsals. Conducting when band performs. Programming.	Rehearse and conduct band. Band inventory. Personnel moves within band.	All aspects of band logistics. Multi-media	Deals with: Discipline Conflict Attendance issues	Maintains music database. Storage Folders Filing

Band Mission Statement:

As part of this corps, the aim and purpose of this band is to fulfil its mission statement by:

- Aiding worship and giving support to meeting leaders.

- Providing a supportive environment in which the Christian faith of members can be nurtured and can grow.
- Maintaining and developing musical standards worthy of the above aims.
- Actively seeking opportunities to proclaim the gospel of through music.

The statement was published in 2003²⁴⁵, and is regularly referred to when rehearsals take place, affirming the membership of the band and restating the reason for the band's existence and purpose.

Membership and regulations

The membership of the band is open to all brass musicians belonging to the corps who are senior soldiers (members over 16 years of age), who wear uniform and who commit themselves to weekly rehearsal. In this case, it is exclusive, limiting and bound by internal regulation and sanction. Currently (May 2014) there are 37 brass players and two percussionists in the band within an age-range of 18 years to 85 years. There are seven female players, who take part in all the programmes and marches. Until the 1950's, very few women players throughout the world were included in Army bands – it was a male domain. However, in the early 1960s, partly as a result of arresting declining numbers, but more especially an acknowledgment of changing culture, musical ability and non-discrimination, female instrumentalists joined Army brass bands. Very few members of the band live nearby, with most of them living several miles away from Regent Hall. Weekly rehearsals include an

²⁴⁵ Internal document, posted on the wall of the band room at Regent Hall.

opening and closing prayer; a Bible reading and spiritual thought by a member of the band, and any announcements regarding future events or news to be shared as my field notes of Tuesday, June 2nd, 2014 describe:

'I arrived at 7.30 p.m. and used the Princes Street entrance. Went to collect my tuba from the band room and headed to the platform. Nathanael is in the body of the hall playing arpeggios; Dave is already seated on the platform and is playing long notes quietly. Ken, also seated, is playing some technically difficult piece or exercise. Other people begin to arrive and set up stands and music pads; some acknowledge each other, say hello and get to their seats. Some tootling before Steve (Bandmaster) arrives on platform at 7.55 p.m. He speaks to Claire (1st horn): 'Good to see you – seriously'. Richard and Ray are chatting over coffee on the platform; Paul J begins to warm-up – long notes. Paul S stands next to his seat and plays long notes. At 8 p.m. Steve welcomes everyone: 'Good evening, let's look at 468, good to see you all.' We play the hymn tune a couple of times. Then the questions/announcements from Steve regarding absent members of the band:

'Where is Sonia?'

'Ian won't be in'

'Colin is on a course'

'Emily's dad isn't well'

'Hannah is doing exams'

'Alex will be late'

'Cameron is at Birmingham – going to hear Black Dyke' (tut, tut)

I feel part of a wider family, a brass band family who are concerned about other siblings. I know it's a rehearsal, but there is genuine affection and interest in where the absent players are.

'Right, let's make music', says Steve as we commence a march.

8.20: *'We haven't had a prayer yet' (Richard)*

Steve prays.'

The collective bond of camaraderie is further strengthened when, on Sundays, immediately before the two worship meetings, the band members meet for prayer in the band room,²⁴⁶ committing themselves and their musical contribution in the meeting to God and His purposes.

Regent Hall Band sub-culture

As a player with the group, I am aware that there is a real sense of affection for what the band achieves, its reputation and abilities, and for nuances of shared regard for each other as demonstrated in my focus group notes (see Appendix H) and questionnaires (see Appendix I). One respondent said, 'I love playing in the Rink Band - it's so exciting' (member of Band, October 11th, 2013). This comment reflected the anticipated overseas trip by the band to Brazil in November 2013. The comment is indicative of the inculturation, exposure to and experience of the band's regime, practice and performance. The acceptance of the cultural practices inherent in the band are familiar to many people who follow their parents' experience within an organisational or social context. Their musical development mirrored my own, and

²⁴⁶ The band room is located at the side of the main hall near the platform. Its main function is to store instruments, music, and uniforms and provide a warm-up area for pre-performance.

moving from the junior to the senior band has been a normal transition, typical of many Army musicians. There are shared values within the band membership, the common aim being the proclamation through music, of individual and corporate faith. Although there are geographical differences, and instrumental variances, many of the cultural brass band practices are prevalent throughout the world. Herbert and Sarkissian discuss the dissemination of the brass band genres into the colonies;²⁴⁷ indeed, the popularity of western-style brass bands within the Army in regions of Africa, India and parts of Europe demonstrate that the export of such sounds symbolises the allegiance to both the history and current practices of the Army in its birthplace.

Focus Group notes

In order for me to provide a balanced, but critical view in this case study, I implemented a Focus group, conducted interviews and arranged a series of questionnaires. These allowed individuals and collectives to articulate their views in different forums and formats and such, were critical in obtaining data. The Focus group met on November 21st, 2013. Consisting of the Corps Officer, bandmaster, three members of the band, and two congregants, I observed their debate regarding the question I posed: What is the inter-relationship between the music and mission? The three key outcomes from the Focus Group were as follows:

- It is presence evangelism - we are the 'church' on the street.

²⁴⁷ Trevor Herbert and Margaret Sarkissian, '*Victorian bands and their dissemination in the colonies*', In *Popular Music*, (Vol. 16, 2, 1989), pp.165-179.

- It is part of who we are – it is what we do, part of our tradition.
- The band is the portable voice of the Army.

Other interviews with some members of the of band reveal similar patterns of shared mission ownership, the value of the band as part of the corps, elements of experiential identifiers and personal expressions of the meaning of the music played. Although individual players have their own sense of autonomy they participate together in shared concepts of identity, motivation, values and status. This is demonstrated by the acceptance of authority, behaviour and respect for the judgement of the music leadership team. Often the leadership team inform the band of their role within the corps and the wider Army cohort. The actions and attitudes of members of the band are shaped by each other as they contribute to its corporate identity.

Band identity

One of the tangible ways this identity is demonstrated is the symbolic representation of wearing uniform and, with it, a connection to that of discipline, status and corporate identity. The uniform denotes the distinctive nature of the participants, especially when red ‘Festival’ tunics are worn for concert performances. Another way this concept is demonstrated is the provision and use of the band room, located adjacent to the main hall. This is a protected space, access reserved for members of the band. These shared affiliations establish the inter-relationships between participants and the mutual encouragement given, especially to new players. The following table (6:8) charts responses regarding shared the mission, descriptors, emotions experienced and musical meaning.

Table 6:8: Questionnaire responses – members of band

Length of RHB service	Mission of Band	Music descriptors	Emotions Experienced when playing in RHB	Worship contribution	Meaning of music
15 years	To attract people to the corps.	Enhances singing	Jubilation Joy Love	Creates a spiritual atmosphere	Descriptive
32 years	To proclaim the gospel	Accompaniment to congregational singing	Excitement Worshipful	Excitement Worshipful Heartfelt	Through different forms/styles of music
44 years		A combination of old and new	Enriching	Creates mood	Depends on classification/style
60 years	To attract people to gospel	An attractive form of musical accompaniment	Each and every expression of emotion	Creates mood and atmosphere	Link with words, a powerful tool
45 years	To bring blessing	Wide-ranging – reflective, praise – depends on setting	Joy Spiritual tenderness	It adds a different music dimension that encourages worship	Association of words to tune

Relevance and innovation

Bandmaster Hanover has focused on maintaining the relevance of brass bands in the days leading into the 21st Century, to proclaim the message of the Christian gospel, bearing in mind all the changes in style and thinking, as well as the approach now available through the use of technology. He has adopted many theatrical techniques into the band’s performances, including use of lighting, innovate staging, wearing of t-shirts rather than uniform, scripted passages and group choreography. In an article for *Salvationist*²⁴⁸, Hanover outlines why he believed Army music sections need to be more creative to meet the challenges of the post-modern world. He suggested that

²⁴⁸ Stephen Hanover, ‘Brass in the West End’, *Salvationist* (September 13th, 2003), 14-15.

corps should ‘envisage music concerts that would appeal to work colleagues and neighbours as well as Salvationists through creative programming, choreography and other creative devices.’²⁴⁹ I agree that creativity and adaptability is crucially important for all music groups who are seeking to embrace a wider and diverse audience. As such, the annual ‘Expressions’ series was created and continues to attract brass enthusiasts every October as part of the wider Brass Arts Festival.²⁵⁰

The visual imagery of a brass band has a strong link within the public perception of the Army. Bands have been the object of caricature, part of a wider brass band culture and a defining feature of theology, cultural practice and identity. Never more so that at Christmas time when, for many people, the expectation is that an Army band will be seen on the streets or in different places playing carols, at places as diverse, for example, at the Ideal Home Exhibition²⁵¹ and the BBC Blue Peter Christmas Show.²⁵²

The correlating link between Christmas carols and an Army Band is indicative of a notion of public perception regarding the part the band plays in society. In this regard, the media helps in presenting a perhaps stereotypical view of what an Army band does. The clip from Leeds city centre is representative of other Army and non-Army brass bands that use the season of Christmas as a tool for publicity or, in the case of an Army band, the additional opportunities for engaging in conversation with those who stop and listen.

²⁴⁹ Ibid.

²⁵⁰ The Regent Hall Brass Arts Festival is held before the National Brass Band Championships that takes place at the Royal Albert Hall.

²⁵¹ <https://youtu.be/apYv0uSZ4xg> {last accessed 30th August, 2019}.

²⁵² <https://youtu.be/6o49jLpJeuM> {last accessed 30th August, 2019}.

Methodology: Insider status

As I mention in Chapter 3, I am using quantitative research methods that primarily focusing on my reflections as a participant-observer, through personal interviews, both with participants and listeners, and an analysis of repertoire and musical programmes, both indoors and outdoors.

It is important to establish my role within this case study. I am defined as a musician, officer, composer and performer within the band. I have been able to maintain a level of ability on several brass instruments and have been used by the bandmaster to ‘fill-in’ when a part has been vacant. I have arrived for rehearsals on Sunday and asked him, ‘What do you want me to play today?’. Therefore, I have a reputation akin to ‘Jack of all trades, master of none.’ Being part of the Regent Hall, and especially my role as a brass nomad within it, may have resulted in a conflict of interest on my part. Clearly, the role of a researcher can be challenging, both to the researcher and the researched, with issues regarding boundaries, bias and confidentiality always close at hand. I am part of the story being told and I had to be vigilant in reducing bias. Hockey’s description of cultural familiarity as a researcher dictated my approach.²⁵³ I was aware that my role and status within the band propelled a notion of trust and honesty within those being interviewed and the views of the focus group. Familiarity does, however, highlight negative reactions especially when loyalties and pre-conceived ideas may prevent honesty. As a playing member of the band, I am subject to its musical and behavioural scrutiny and to the general

²⁵³ John Hockey, *Research methods - researching peers and familiar settings* In *Research Papers in Education* (Vol. 8. 1993), 199-225.

camaraderie and *raison d'être*. Letts suggests that practitioner-based research of this nature does 'involve elements of circumspection and blurring of boundaries.'²⁵⁴ In order to balance this notion, Tedlock offers the view that 'there are advantages to being an insider-researcher especially with reference to information sharing, integrity and knowledge of the subject and subjects.'²⁵⁵ I did not change my attitude or relationship with my colleagues in the band and continued to engage in the music ministry as I accumulated information.

My move from participant to participant-observer has proved to be an interesting and complex one, not least because the other members of the band that I had spoken to informally about my research had viewed it with speculation, assuming that I will write copious notes on their responses and ideas. Although I have been part of the band for six years and am mature enough to identify individual and collective behaviour as normative, I wanted to mention my own prejudices and preconceived ideas to my banding colleagues, especially as my place as a player within the band changed from being a regular to an irregular participant. I bring to this case study my knowledge and experience of a music culture that has distinctive parameters, not least the link between bands from a secular and sacred domain. My physical place in the tuba section allows me to observe the varied dynamics and social interaction between band members, and between the band and the public.

²⁵⁴ Will J Letts, *Reflective practice*, In Teaching: Making a Difference Edited by Rick. Churchill, Peter Ferguson, Sally Godinho, Nicola F Johnson, Amanda Keddle, and Will Letts, (Milton: John Wiley and Sons, 2013), pp. 460-487.

²⁵⁵ Barbara Tedlock, *Ethnography and ethnographic representation* In Handbook of qualitative research Edited by Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks, CA: Sage, 2000), 455-486.

Repertoire as an ethnographic tool

I have argued that music as missional practice has a purpose and message. Therefore, it is intentional and annunciatory, planned, rehearsed and performed with an agenda. How is it so? What is the Army's understanding of mission in Central London? Does it specifically refer to music, and moreover, music on the street? To what extent does the street parade of Regent Hall Band on Oxford Street every Sunday correlate with the mission statement? In my role as a worship leader/minister, band member and researcher (participant-observer), I attempt to establish some initial answers to these questions by focusing on repertoire as it relates to value, identity, as part of a wider metaphor and narrative, and as a way of eliciting a response from those who observe. As is established in ethnographic work, I have situated above the factual details of the event and location: I support my observations below with reference back to the demographic details of the corps and the band and more broadly, the location.

Repertoire: Values

All music played by the band has been published²⁵⁶ by the Army and is, therefore, by definition, something of value, and fit for purpose. There is a well-established criteria²⁵⁷ which an editing consulting group tests when peer reviewing compositional submissions. The music should contain a reference to a Christian hymn tune or chorus and thereby, contain a citation linked to missional purposes. This requirement governs acceptance and publication of the work. The specific use of a tune associated with

²⁵⁶ All music is issued on the authority of The General and is published by Salvationist Publishing and Supplies Ltd. a commercial company owned by The Salvation Army. Music published is edited at Music Ministries Unit and notated printed using Sibelius music software.

²⁵⁷ The piece of music should contain a hymn tune or chorus or arrangements of the same.

Christian words will have a meaning to those who are members of corps bands. This, in turn, provides an outlet for their expression of faith, giving an opportunity for individual vocation. However, the repertoire is limited according to various parameters depending on what music the Army publishes, and what is available at any one time.

The style of Army music is a mix of repertoire that is predicated on the joyous message it aims to deliver, balanced with more reflective music that emphasises repentance. A non-musician may refer to joyous music as loud, bright, 'happy' music and reflective music as quiet, calm 'slow' music that refers to its dynamic range, the timbre and tone colour of the instruments, the resonant quality of the ensemble in the hall, the regular and often quick or slow tempo of the music, alongside its tonal and mostly consonant nature.

Repertoire: Identity

There is a distinctive link between the music and denominational identity. Music has the capacity to 'mean' something; not least to those who perform. McClary suggests that 'conventions play a part in the social and cultural influences of music-making'.²⁵⁸ I argue that these apply to the band, acknowledging the premise of corporate identity; in this case, a regimented, uniformed, visual distinctive group of musicians who are aligned to a specific set of values and goals. Belonging to a religious group can be described as people having a value commitment, with a concept of shared goals. I

²⁵⁸ Susan McClary, *Conventional Wisdom: The Content of Musical Form*, (Los Angeles: University of California Press Ltd. 2000).

acknowledge that the Army is the only religious denomination that has absorbed brass bands to such an extent that it has become one of the salient feature by which it is characterised. As part of my methodology, personal observation attested to an experience that supports the link between music and denominational identity. I recall from memory, a street parade on June 15th, 2012, when a member of the public stopped and listened to the band playing the tune, 'Amazing Grace'. The tune is commonly associated with the Christian words of the same name, written by John Newton, although the tune is used in different contexts, for example sung by supporters naming their football team. When sung to the tune, 'The House of the Rising Sun', it gains a new place and relevance. In conversation with a Salvationist standing nearby, it was apparent that the lady was moved emotionally by hearing the melody. Through her tears, she spoke about how the music had been a reminder of her childhood and upbringing at a church. By associating the tune with the words of 'Amazing Grace', this had been a cathartic experience for the lady, who went on her way. As mentioned earlier, DeNora's idea that music can be used as an agent to heighten particular modes of feeling²⁵⁹, is an example that the lady concerned was drawn into an event by the use of powerful agents of metaphor, communication (verbal and musical), harmonic construction and emotion, through a random encounter. Though not everyone who observes the band visibly displays a reaction, the use of association sometimes provokes feelings based on a previous incident and memory. Dibben's comments (see Page 118) regarding emotion and meaning is prevalent in some of the encounters with the band. Similarly, I argue that music,

²⁵⁹ DeNora, *Music in Everyday Life*.

whether rehearsed or not, and received when expected or not, is capable of representing or embodying emotion.

Repertoire: a metaphor and part of a metanarrative

I claim that the music of the Army is used both as a metaphor for its understanding of the Christian faith, and as a metanarrative in its ways of exploring a story through music. Lakoff and Johnson link the concept of society in the everyday with experience, suggesting that what we do every day is ‘metaphorical.’²⁶⁰ I concur that we process our experiences – in this case, through music as missional practice – through what we understand of previous experiences. In a similar way, the band members share a common aim and the pursuit of shared objectives that, in itself provides a strong unifying component. The concept of metaphor presented through band performances and visual expressions suggests a conduit through which passes emotion, meaning and value.

The idea of the band being part of a metanarrative is important. There is a strong resonance between an Army street-parade and Knott’s contention that ‘religion is located in the fabric of society.’²⁶¹ The mission and purpose of the Army is the overriding and predominant focus for its activities and, as such, its good musical portrayal of its beliefs is just one metaphor for both its espoused and operant theology, especially within a societal environment. In particular, the musical tradition of street parades within the Army has been established over many years and functions

²⁶⁰ George Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 1980).

²⁶¹ Kim Knott, *The Location of Religion: A Spatial Analysis* (London and New York: Routledge, 2005).

as an important bridge between its beliefs, and its place within the Oxford Street culture and society. As the activity of listening to, and indeed watching the music becomes more visceral and physical, as the setting changes and develops, the street music of the Army provides a portal to a greater narrative about the truth regarding God and His purposes.

Repertoire: Possibilities of response

Music can be used as a portent to an emotional and spiritual response. If North and Hargreaves²⁶² assertion that ‘only 11% of people deliberately listen to music exclusively’ is correct, then the impact on the emotional and spiritual lives of those who listen to Army street music could be construed as being almost worthless. The locale of the performances allows people the freedom to ‘move through’ the event. For many, the occurrence and encounter with Army street music will be short-lived, disconnected and part of other music groups that frequent the area. However, the disposition to a response cannot be underestimated and remains an integral purpose of the Salvationist street musician. Inherent in the belief system of the Salvationist is a motivation that their music is taken to all, regardless of creed, colour or religion and that even a snippet of music has the power to provide recall, memory and association.

When music is used within the context of a spiritual programme, in this case, a public expression of faith through street music on Oxford Street on a Sunday, the individual sense of identity and emotional relationship, both with the music, other

²⁶² David Hargreaves and Adrian North, *The Social Psychology of Music* (Oxford: Oxford University Press, 1997), 23.

participants and the denomination comes under scrutiny. As well as aesthetic considerations, missional music within the street music context presupposes an added dimension, that of spiritual authenticity and motivation. There is a strong, inherent belief in Salvationist musicians in the transforming power of response through submission to the alterity of scriptural truth. The desire is that music will play its own part in this objective.

Band contributions to the Indoor Mission

Following prayers in the band room, it has become customary for the band to take their places and play a piece of devotional music just before 11 a.m. This ‘setting the scene’ gives opportunity for the congregation to take their seats and prepare for worship. In the case of Regent Hall, the bandmaster may use the euphonium or trombones to play the tune during one of the verses or, on a whim, decide to direct the band to cease playing for a chorus so that the members of the band can sing with the congregational. This is typical of some Army settings when there is an assumption that ‘a capella’ singing is within the capabilities of the corps.

The band is requested to provide a piece of music as part of worship. Hanover comments that choice of item is dependent on available personnel rather than any link with the theme of the meeting.²⁶³ Often there is a reliance on well-known and previously performed repertoire from one of the established, generic ‘Favourites’ series of published material, books that include a canon of fifty popular selections and hymn tune arrangements.

²⁶³ Personal conversation – March 21st, 2013.

The data below (6:9) records the responses of people selected opportunistically who attended Sunday morning worship services over a four-week period in June/July 2014.

Table 6:9: Responses from members of congregation

	Is the band location in the hall clearly defined ?	Describe the meaning of music the band has played	Would you have appreciated a link/introduction to the piece of music?	What emotion (if any) did you experience?	What is the mission of the band?
Visitor-- - officer	Yes	Dignified	Always	Nothing to remark	N/A
Visitor-- - from gospel church	Yes	Return into the fire	Yes	Endurance	
Corps member	In the centre	Warm	Yes	Safe	To promote God
Corps member	Yes	Powerful (In Christ alone)	Yes	Overwhelmed Encouraged	Leading or bridging the gap to God in worship
Regular attendee	Central	Only remember the drum part	Yes	Not much emotion	To bring glory to God
Regular attender	Centre	Uplifting	Very much	Heartfelt	Contribute to make the service better
Corps member	Middle of building	Varied	Yes	Thought-provoking	To attract people to worship
Regular attender	Yes	Meaningful	Certainly	Uplifting	Divine
Corps member	Perfect-- in body of the hall	Inspirational	Yes, but not vital	Warmth-- it reached the heart	To glorify God; engage with the public
Corps member	Central	Reflective	Yes	Peaceful	To share Christ, engage

Corps member	In front of mercy seat	Hymn tune arrangement	Yes	Good standard Warm	To contribute to worship and to aid evangelism
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Music for the Outdoor Mission: the ‘street parade’

A significant feature of the music as missional practice is the bands’ street parade, held every Sunday (weather permitting) at 10a.m. and 2p.m. The sounds of street musicians (buskers and entertainers) vie with the sounds of shopping, muzak (commercially piped music), people and traffic in Oxford Street. Music used in the retail environment has been the focus of analysis from, amongst others, DeNora who suggests that the use of music in the retail sector is used in several ways: as a ‘device of social ordering, as a feature of the shopping experience, and as an influencing tool to coerce potential buyers into making a purchase through inducing emotions.’²⁶⁴

‘Street music’ has no strict boundaries of definition.²⁶⁵ It is simply any music performed or played on a street. It is not bound by what or when music is performed, and even less so by the number of people who listen. Often it is not structured or programmed, announced or described. In that sense, therefore, it could be described as ‘incidental’ music. There is little jurisdiction applied by either national or local government agencies and, in this case study, the band is maintaining a tradition fostered over 120 years. By taking DeNora’s assertion that the definition of music ‘in

²⁶⁴ DeNora, *Music in Everyday Life*, p.137-138.

²⁶⁵ There are rules on ‘busking’: defined as ‘performing publicly in the hope of receiving money from an audience.’ It is 100 per cent legal in the UK. However, children under the age of 14 are not permitted to busk. London Boroughs allows busking by permit – except Camden which allows busking without a permit. In Covent Garden, busking takes place by popular demand and artists need to audition with the market traders in order to be granted a license.

the everyday' is measured by frequency and placement²⁶⁶, I acknowledge that the setting of Army-specific street music can only be regarded as such on Sundays only, and at other specified times.

As music plays a vitally important role in the procurement of purchasing, retailers and musicians have come to realise the value that music has, especially with regard to creating a relaxed and happy environment. Considerable investment has been devoted to ascertaining what type of music can have an influence on consumer purchasing. Used correctly, music can create the image, mood and style the retailer wishes to achieve. Certainly, the Christian Sabbath (Sunday) has become like any other day in the retail sector. Since the introduction of the Sunday Trading Act²⁶⁷ in 1994, the six hours available for purchasing have proved to be very popular. Analysts confirm that trading figures continue to show a marked increase in both shoppers and spending. Paradoxically, whilst several Christian groups, aligned to the 'Keep Sunday Special'²⁶⁸ campaign, opposed Sunday trading, the effect on Regent Hall is that many more people are now within the vicinity and hearing their missional efforts, potentially expanding their influence.

Of interest is the use of music in a retail setting. DeNora has pioneered studies into the effect it has in identifying shopping habits and purchasing mannerisms. She

²⁶⁶ DeNora, Music in Everyday Life.

²⁶⁷ Sunday Trading Act - an Act of the UK Parliament regulating the rights of shops regarding Sunday trading <https://www.legislation.gov.uk/ukpga/1994/20/contents> (last accessed 2 March 2022).

²⁶⁸ 'Keep Sunday Special' is a British campaign group set up in 1985 by Dr. Michael Schluter CBE to oppose plans to introduce Sunday trading in England and Wales. www.keepsundayspecial.org.uk {last accessed Jan 19th, 2018}.

acknowledges that music is a ‘ubiquitous feature of shopping.’²⁶⁹ I visited the 20 shops closest to Regent Hall and noted that all but two of them were playing music through loudspeakers. The music was an eclectic mix of sounds and genres, some of which I could not adequately describe or categorise. For many large retailers, professional playlist creators are employed to choose what music is deemed to be suitable and appropriate much of it age specific. Some stores that cater for a younger clientele use music that younger people may recognise and this lets the customer know that the retailer is in tune with what is going on within the music industry. More subliminal music, or muzak pervades the retail spaces.

The ‘sounds of Oxford Street’ include: vendors plying their trade of traffic, emergency vehicle sirens, bicycle bells, airplanes overhead, ‘Tube’ announcements, and the sounds of food cooking are all everyday occurrences. Attali states, ‘Music slips into the organisation of everyday life; in all of the world’s hotels, all of the elevators, all of the factories and offices, all of the air-planes, all of the cars, everywhere, it signifies the presence of a power that needs no flag or symbol; musical repetition confirms the presence of repetitive consumption, of the flow of noises as ersatz sociality.’²⁷⁰

To those who find themselves in Oxford Street in London’s West End, on a Sunday, either by design or on a whim, one sound will be distinguishable. Emanating initially from its premises at No 275, the distinctive, brash and loud sound of 35 male

²⁶⁹ Tia DeNora, and Sophie Belcher. *When you’re trying something on you picture yourself in a place where they are playing this kind of music’—musically sponsored agency in the British clothing retail sector.* In *The Sociological Review* (Volume 48, no. 1 (2000), 80-101).

²⁷⁰ Jacques Attali, *Noise: The Political Economy of Music* (Minnesota: University of Minnesota Press, 1985).

and female brass instrumentalists pierces the air. With flags flying at the front of the parade, and in 7 rows of 5 abreast, with a heavy thump of a bass drum consistent throughout, the musicians proudly proclaim their message through music. The street parade is part of the Army's outreach programme, providing a processional 'theatre of witness' through the West End. This act of proclamation has long been established as a means by which the identity of the Army is portrayed, but also as a backdrop to individual conversations that occur en route to, and at the location for a Christian outreach service. The music used on the street parade and the subsequent open-air meeting is from music contained in either the 'Blue Favourites' or the 'Coloured Favourites'.²⁷¹ These collections, published by the Army, contain marches, selections, hymn tune arrangements and other programmatic music. Bandmaster Hanover uses a variety of repertoire from these books. A favourite with those who watch the 'open-air meeting'²⁷² is a piece entitled 'Swing-time religion',²⁷³ a swing-time brass arrangement of the spiritual, 'Give me that old time religion.'

Unlike secular street music, that may be impromptu or used for the purpose of generating income, the street music of the Army owes much more to its missional objectives than merely as a visual and audible distraction to retail therapy. At the heart of the music it performs, is its generally understood link with the sacred, that of the proclamation of a Christian message. The musical structure normally follows a similar pattern of introduction, theme, trio section, melody (always a Christian tune or chorus), and a recapitulation of the theme with musical embellishments. The music is

²⁷¹These colloquial terms are used to identify which brass band book is to be used, and refer to the colour of the cover. Both books are published by The Salvation Army, London.

²⁷² A colloquial term used in the Army.

²⁷³ In the multi-coloured 'Favourites book', published by The Salvation Army, London, 1985.

accompanied by a constant beat from a bass drum and occasionally, side drum and cymbals, depending on availability of personnel. The choice of music the band uses on the street parade is the responsibility of the deputy bandmaster who gives a verbal message to be recounted to other members of the band. It is street music in the sense of music played in the open air for the general public to hear, though rather than presenting an impromptu event as might be implied, it is a highly rehearsed and ordered affair, performed by a specific, unique group of Christian musicians. By performing at the same time and location over many years, it has arguably become a consistent entertainment event. Further, the use of music as a tool to engage with people in a public space is increasingly used to promote identity and ideologies. Eyerman and Jamison argue that social movements are seen to be ‘the breeding ground for new kinds of ritualised behaviour.’²⁷⁴ I suggest that this concept is true of the band, with its rhythm, choreography and pseudo-military practices, which demonstrate these distinctives.

Observations and behavioural patterns

During my research as a participant-observer, I have noted that the number of people who witness the street parade can vary in size, depending on whether it is morning or afternoon, the time of the year, and weather conditions. Many people will stop, listen and record the event through the means of a camera or through audio-recording methods. For the tourist, the Army street-parade is like other marching and parade

²⁷⁴ Ron Eyerman and Andrew Jamison, *Music and Social Movements: Mobilizing Traditions in the Twentieth Century* (Cambridge: Cambridge University Press, 1998).

events throughout the capital, such as the ‘Changing the Guard’, Royal weddings and other formal processions. As a musical genre or style, the brass band sound is little more than 200 years old. Although the distinguished musician Sir Thomas Beecham remarked, ‘brass bands are all very well in their place, outdoors and several miles away’²⁷⁵ there is a general level of tolerance and acceptance of the sound of a brass band. Certainly, there is no evidence of any sense of unease or violence directed to any brass band musicians. It is worth noting the comment of Herbert who identifies that, ‘brass bands occupy a ‘self-conscious’ world with its own specific and separate traditions. Consequently, they have become the victim of a caricature that usually stress northern, masculine, working-class and hedonistic images.’²⁷⁶

Data collection and analysis

I use data collected by six volunteers, chosen by myself, to provide material for evaluation. *Examining the Mission: Some Resource Papers*,²⁷⁷ an on-street survey undertaken by NEMS Market Research, commissioned by the Army, reveals views from respondents to the perceptions of the Army and more specifically Regent Hall. A total of one hundred and two on-street interviews were conducted amongst a random sample of shoppers/passers-by on different days of the week. Fieldwork took place between Wednesday, 5th July and Saturday 8th July 2006. The following are significant:

²⁷⁵ www.quotationspage.com/quotes/Sir_Thomas_Beecham {last accessed November 1st, 2017}.

²⁷⁶ Trevor Herbert, *The Brass Band Movement in the 19th and 20th Century* (Milton Keynes: Open University Press, 1991).

²⁷⁷ NEMS Market Research for The Salvation Army, Territorial Headquarters, London 2009.

- 72% of the total sample interviewed, were residents of the United Kingdom, of which nearly half (45%) lived in the London area.
- 83% were aware of what the Army is, of which over half said the Army '*Works with the homeless* and around a fifth of respondents said the Army '*does outdoor work.*'
- 70% of respondents said city centre churches are '*0% of respondents said city* compared to 3% answering *They are unimportant/ing city centre churches.*

As well as this data, a further collection was taken in the specific context of this case study as it relates to the band. A small group of interviews took place on 5 consecutive Sundays between June 8th and July 5th, 2014, collecting comments from a random sample of shoppers/passers-by and people who were watching the street parade or standing watching the subsequent service in Argyll Street. Amateur research interviewers, who were wearing Army uniform, conducted the fieldwork, annotated in Table 6:10 and 6:11.

Table 6:10: Sample Composition – street fieldwork – June/July 2014

SAMPLE COMPOSITION		
<i>Base: 41</i>		
		Sample
Sex:	Male	58%
	Female	42%
Age:	16-34 years	11%
	35-54 years	39%

	55+ years	50%
Ethnicity:	White	65%
	Mixed	7%
	Asian	9%
	Black	12%
	Other	7%
Residency:	UK	62%
	Other	38%

Table 6:11: Public responses to questions by fieldworkers – June/July 2014

	What is going on here?	Describe the music	What is its purpose/meaning ?	How do you feel about its effect?	What sort of music do you like?
M (attends church in Scotland)	Service-very rare	Excellent	Attracts people	Proud Hopeful	Classical/mixture
F (visiting London shops)	Performance	Calming	Attention to preaching	Love it	Soul music
M (2-week visit)	There is a band playing	Loud	Attention	Intentional	Jazz and Big Band
M (Egypt) tourist	Parade	Sad	Not sure	Happy	Whatever everyone else is listening to!
M (on holiday from Australia)	No idea	Upbeat; happy	Not sure; maybe more fundraising	Happy	Indie
M (weekend break from France)	The Salvation Army	Traditional; typical of SA	To change the ambience of the street	Positive	Rock (English) Jazz
M	No idea	Traditional	Just want to play for fun	Happy Positive	Pop

(from Russia studying English)					
F (from China)	Not sure	Enjoyable Lovely	To make people feel happy and to love life	Happy Peaceful	Soft music
F	Street church	I like the music-- it is happy music.	To make people listen	Makes me feel at home	Classical and band
M (student from Syria)	No idea	Beautiful	No idea	I like it	Classical
F	Playing some music	Happy music	Maybe a church?	No real opinion	Rap, hip hop
M	Music for the public	Lovely, moving	Raising profile	Good Uplifting	Pop music
M	Salvation Army band	Classic, pompous celebration	Bringing joy to the people	Lovely	Indie music
M	Salvation Army	Fun and uplifting	To bring smile to people	Fine	Not this!
F	Entertainment	Like it	For public enjoyment	Enjoying it	All music
F	Fundraising for TSA	Cheery Fun	To attract attention	Nice	Classic Modern
F	A band playing	Good	Charity appeal	Good, I like it	Every kind of music
(from Denmark) on holiday	Not sure	I like it		Would like some more pop music	Rock/Pop
M (on holiday)	Open-air Salvation Army band	From the heart	Spread the gospel		Brass band
M From Yorkshire, UK (on holiday)	To remind people on holiday it's a Sunday!	Mellow Good standard	To remind people of old hymns from school	Good feelings	Easy listening
F UK visitor	Being reminded of old hymns from school	Uplifting	Brightens up the day-- a reminder of the past	Community comes together	Big bands Classical Rock
F Visitor from Tasmania	Bringing church to the community	Relevant		Goose bumps Triumphant	Classical Gospel Jazz
M Visitor from Saudi Arabia	No idea	Religious		Relaxed	Jazz

M From Wales visiting	Religious Talking about God	Jazzy	Attract attention	Chirpy Happy	Rock Folk Electro swing
F UK	Joyous sound	High quality Well- balanced	Christian witness Attracting a crowd	Emotional	Brass Classical
M London resident	Salvationist	Rousing Very good	Getting attraction	Impressive	All sorts Dance music Piano
M On holiday	Open air (I have Salvation Army connections)	Good	Attracting people in	Makes me feel good	Salvation Army
F Visitor from Poland	No idea	Celebration	Not sure	Good	Reggae Classical
F From Russia (on holiday)	Orchestral Military band	Cheerful Rhythmic	A special day?	Optimistic Joyful	Classical Pop Saxophone
F Living here for a year	No idea	Good quality	Special day	Relaxed	Salsa Romantic Michael Jackson
M Work on London Underground	An orchestra	Good	Attraction	Happy Cheers me up	Jazz Soul Anything on radio
M Visitor	Something linked to The Salvation Army	Blessing	Gospel proclamation	Emotional Proud	Classical
M Visiting from High Wycombe, UK	Open-air	Old- fashioned Traditional	Attraction	Emotional Stirring	Classical
M Visiting theatre but knew the SA band would be here (Roman Catholic)	Celebration	Enjoyable Vibrant	Shows what we believe Music engages people	Uplifted	
F Rally event in Regent Street	Entertainment	Beautiful	Telling people about the church	Happy	Light music Classical
M On holiday (from Kenya)	Entertainment	Beautiful Military	Practicing	Entertained Calmed Feel like marching!	R&B Blues Jazz

M Visiting UK (from New Zealand)	Band event	Vibrant Upbeat	A means of communication	No particular feeling	Classical Church
F On holiday (from Norway)	Heard the band and saw the SA people	Nice to hear Well-performed	Positive in drawing attention to church	A sense of calm	Pop
M On holiday (from Norway)	My wife attends SA in Bergen	It is the sound of the SA	To encourage people to hear Christian message	Sense of belonging Feel good	String bands Gospel Everything from opera to death marches!
M Local resident	Group of musicians trying to raise awareness about God	Therapeutic and peaceful	Raise awareness of church	Relaxing Unfamiliar music	Chart music
F On holiday (from Vietnam)	Salvation Army getting noticed	Feels good Uplifting Good emotions	Encourages people	Feel better I like the sound	Pop

The Five Evaluative Frames

The evaluative frames introduced in Chapter 4 (page 129) help me to interrogate my findings, allowing for degrees of tensions and contradictions. My participation with the corps for over six years has allowed me many opportunities to evaluate its music and place within the corps. As a player within the band, I have often reflected on the quality of my performance and been critical of my mistakes and those of others. I have, therefore, taken a different method with regards to a less disingenuous approach and the five evaluative frames allow a more objective view on the merits and effectiveness of the band. I continued to review the appropriateness of my methodology as I evaluated the data and concluded that there were enough answers to reflect on and analyse.

Expression

The main characteristic observed from data and my own reflection is that the band can create and imbibe a set of emotions through its music, both received by the members of the band, and by those who listen. From the questionnaires, focus group and interviews on the street parade, the data collected identifies various moods and images that were evoked in association with the music of the band. For example, mood was described variously as being reflective, happy, positive, sad and helpful to worship. For congregants attending the corps, the band remains a positive aspect of corps life by providing accompaniment to congregational singing and having an impact through its performance contribution in worship. Respondents spoke of the benefit the band brings to their corps membership, and the pride that is experienced when the band heads to the street parade. However, there are contradictions. Some respondents view the band as being important to a Salvation Army congregation, but out-of-touch with contemporary church music culture and mission methods, feeling that a self-perpetuation of ritualised behaviour is too prescriptive. Music emotion is a notoriously difficult aspect of performance and observation to categorise. Although my observation of a lady who was upset when listening to the band at the open-air service is indicative of the visual aspect, many emotions remain hidden from view.

To members of the congregation, including those visitors who are members of other Army bands, the performance of well-known and recognisable repertoire performed by the corps band within indoor worship can provide a reminder of their own status and the recall of memories. The images of uniform, instrumentation, location of the band and its participation in worship can evoke emotions, often from a

bygone era. The inclusion of a specific band item within the indoor meeting has an impact on the atmosphere and mood of worship, either heightening the sense of spiritual anticipation or having the ability to change direction and focus. Of interest is the way the band sometimes uses multi-media presentations whilst it is performing. Hanover is anxious that these might possibly deflect or detract from the music message contained in the contribution and uses the presentations sparingly.²⁷⁸ However, tensions have arisen when the congregation are not able to discern any theme or motif from the music played, especially where no reference (in terms of verbal introductions) is given. The expectation that the band will contribute to worship effectively is not always the case in practice. It is recognised that not all emotions are positive, and that music can elicit memory recalls of sadness.

Materials

The second evaluative frame is concerned with my self-reflection on various aspects of tangible items of materials used by individuals in the band.

Brass

As a 7-year-old at my home corps, I was given tuition on a cornet. I did not choose the instrument but, like many at my age, was supplied with what was available at the time. Through practical support in technique, articulation and practice together with oral information regarding music theory, my friends and I commenced our musical brass journey. This is a story that resonates with many amateur Army musicians who, in like manner, were introduced to instruments in this way. I remember aspiring to

²⁷⁸ Personal conversation, February 17th, 2013.

play a cornet of a higher quality and being inspired that progress would be rewarded by receiving an ‘Imperial’ model.²⁷⁹ Since those days in the 1960s, brass instruments have developed substantially in terms of quality, durability and tone projection. The use of modern technology, availability of source materials and competitive pricing has allowed an expansion of the manufacture of brass instruments. The band uses a standard form of instrumentation namely:

Soprano Eb x 1

Solo Cornets Bb x 5

1st x 3

2nd x 2

Tenor Horn Eb

Solo x 2

1st x 2

2nd x 2

Baritone Bb

1st x 2

2nd x 1

Euphonium Bb

Trombone Bb

1st x 2

2nd x 3

Bass Trombone x 1

Tuba Eb x 2

Tuba Bb x 2

Percussion x 3

²⁷⁹ The ‘Imperial’ model range was amongst the best of manufactured instruments. Built by Boosey and Hawkes at their UK factory, they were used extensively by brass bands throughout the world.

Percussion

Similarly, percussion instrumentation and involvement has changed exponentially since the 1960s. When I was a child, most Army bands used a bass drum and/or a side drum with the inclusion of a triangle. Percussion notation was based on the ‘down beat’ or ‘off beat’. Occasionally more advanced instruments were included, and some corps invested in timpani. The use of sounds available from percussive instruments has increased and, following the inclusion of a ‘drum kit’ instrumentation has expanded greatly to include, in the case of Regent Hall Band the following:

- Drum kit
- Timpani
- Xylophone
- Tom-tom
- Table
- Gong (Suspended)
- Wood block
- Bass drum
- Side drum
- Cymbals
- Marching cymbals

Flag

The band has its own Army flag, with the inscription ‘Regent Hall Band’ on the blue background. On the top of the carrying pole, is a metal attachment with the identifying symbol ‘RHB’.

Choreography

Regent Hall Band has used choreography as a means of interest and visual projection since the annual ‘Expressions’ concerts commenced in 2001. Linked to the Brass Arts series of concerts, ‘Expressions’ was the brainchild of Bandmaster Hanover. His idea stemmed around the concept of presenting a distinctly sacred message and a ‘West End’ theatrical experience to a secular audience by taking advantage of the acoustic and auditorium. The use of lighting, choreography, dance and humour has been the hallmark of its popularity. Figure. 6.7 illustrates some of the band in concert when lighting and choreography is used.

Figure 6.7: Regent Hall Band at ‘Expressions’ concert – October 3rd, 2014

Photograph: Penny Babb



Its use of technology, innovation, and presentation skills as a permanent resource is demonstrated in the following music event, an Army Christmas Carol concert from

the Royal Albert Hall, London.²⁸⁰

Multi-media, lighting and pyrotechnics

Since Hanover became Bandmaster, the band has introduced new methods of creative artistry to its performance programme. The use of indoor fireworks, smoke machines and lighting ambience (see Figure 6.8) all contribute to a visual smorgasbord designed to arouse interest, emotion and enjoyment.

Figure. 6.8 : Indoor fireworks at Expressions concert
Regent Hall October 2017 – Photographer unknown



Construction

Like all music groups within the Army, forms of regulation and sanctions are integral to membership, and to why music as missional practice contained therein is

²⁸⁰Regent Hall Band perform Three Kings Swing at The Salvation Army's Carol Concert 2013
<https://www.youtube.com/watch?v=NMqxq7n9hf4>. {last accessed October 22nd, 2019}.

important. The official Guidelines for Musicians (See Appendix O) give details and the parameters of belonging to a music group in the Army. These regulations allow for sanctions to be applied if rules are broken or abused. Like many music groups there are also conventions or informal modes of operation. Most of the members of the band have been enrolled at some point in their lives as bandsmen/women and received a certificate as part of a worship meeting. All undertake to follow the requirements and governance of Army regulations and be prepared for disciplinary action if rules are not obeyed. These commissions do not refer to Regent Hall Band only but are evidence of a wider fraternal engagement to others with the Army, cementing a sense of mutuality and comradeship unique to its music groups. It allows the freedom of movement from one corps to another so that, in case of relocation, an Army bandsmen/woman can be subsumed into the local corps with established criteria already in place. In many cases, Army bands play the same repertoire - certainly those at a similar level of ability - and although leaders are different, rehearsals follow a structured weekly pattern. As far as the band is concerned, the performance influences are established in the rehearsal processes. Finnegan comments that 'rehearsals are a necessary compliment to performing'²⁸¹ and whilst I contend that performance is subservient to the mission, it remains an important process. Attention to musical and choreographic detail are fine-tuned within the rehearsal schedule, determined by the bandmaster as part of the aims and objectives of each event and performance undertaken by the band.

²⁸¹ Ruth Finnegan, *The Hidden Musicians: Music-Making in an English Town* (Middletown: Wesleyan University Press), 153.

Values

The Corps value statements, as indicated in the Mission Development Plan (2016) are recorded as being:

- RELATIONSHIPS

with each other in the corps, with those who are attracted into our buildings, and with God.

Pastoral care, creating and equipping leaders, networking.

- INCLUSIVITY/accessible – pro active

Opportunities to engage with each other and the community, balance of inward/outward focus, oasis for our communities.

- SPIRITUAL HEALTH

Bringing individuals to understand their own spiritual journey, providing various opportunities for all.

- PRAYER

Corporate, individual acts of devotional prayer.

- EXCELLENCE IN WORSHIP AND TEACHING

God's word as foundational, a vibrant expression of Church, priority in all aspects of programme.

Although some of the generic values listed can resonate with congregation members, there is an exclusivity to belonging to the band. By virtue of the regulation that members must be commissioned, the allocated location in the main hall, the requirement to wear uniform and the use of a private band room.

Parochial Protectionism

I regard my findings in this case study as being indicative of wider concerns within the Army regarding the future of brass bands and their place as part of a mission programme. There has been a steady decline in membership of music groups within the Army, running parallel with overall soldiership and attendance. Many band members in the UK maintain their playing career by joining secular brass bands that, unlike Army bands, do not require adherence to specific Christian beliefs. Some ex-Army players have rebelled against the requirement to attend rehearsal and Sunday worship and a commitment to the rules and regulations of the Army, specifically regarding its stance on abstinence from alcohol and other substances. For those within the Army structure, the protection of a set of values and adherence to specific regulations is linked to a belief that these are important for a Christian music group that, like others, maintains and expects modes of behaviour. In Regent Hall Band, there is respect for the requirement to wear appropriate Army uniform and preserve reputations and corporate identity.

Analysis of Mission framework

In assessing how the music from Regent Hall Band meets the criteria of Saving souls, growing saints, and serve suffering humanity, I consider the Meeting Plans above (Tables. 6:1 and 6:2) to analyse what its aim is (Product); to see if (at all) the music is important (Process); and to demonstrate what happens (Practice). The Sunday morning worship meeting at Regent Hall is a mix of congregational singing, prayer, Bible reading, music contributions, offerings and announcements, and a sermon. The

worship is led by the corps leaders with contributions from members of the congregation, for example, someone who prays or reads the Bible passage. As a member of the corps for six years, I do not recall many occasions when any of the three missional frameworks were specifically identified from the meeting leader as being the theme of the meeting. Apart from the differences in the choice of songs and music, the generic and formulaic meeting plan rarely differed. Although not Liturgy, Sunday worship is similar week to week, and congregants are familiar with this pattern and style. The street parade was part of the corps programme, but not specifically thought about or prayed about; it was what happened in practice, having been developed over many years. However, the data does, at least, provide a set of viewpoints apart from my rather cynical ones.

Saving souls

From the data gathered from the Focus group, questionnaire and interviews with members of the band, I contend that the primary focus for the music played, both within and outside the building, is that it relates to the overall mission of the Army. A large proportion of its repertoire is given to brass arrangements of words that reflect the salvic work of God. Words associated with the music are indicative of the band members who were questioned (see Table 6:8 above), that give a clear indication that the band contributes to the evangelism that is at the heart of Regent Hall, especially considering its location in the heart of London. The mission of the band is to support the mission of the Corps by providing music and identity that resonates with those who worship inside the building, and by providing street parade music that, passively, serves as a visual and audible reminder of the Army. Of itself, there is no data - or

personal observations - that has suggested that the music, of itself, saves souls; that is in any case, the work of the Holy Spirit. However, it may, on occasions, provide the conditions by which those who play and listen, reflect on their understanding of faith issues. Does the music of the band save souls? No, because of itself it cannot do what only God can. However, if music is understood through the listener's interpretation, then the meaning of the music, whether suggested and articulated verbally before presentation, through references to lyrics, or through listening verbatim, is a significant factor to experiencing music in a sacred context. Can the music of the band help? It can certainly aid the meeting leader as they lead worship and preach for a verdict. I am not suggesting that the music of the band simply heightens or plays with emotion for no reason. However, having the ability to create a mood or atmosphere at appropriate times in worship can, and does, help people remain in a moment or thought. Music can provide a space to capture what words often cannot.

Growing saints

Music used within the context of the Sunday morning meeting enhances the overall themes of discipleship, commitment and service. As well as providing musical accompaniment for congregational singing, the specific music contribution from the band within the indoor meeting is garnered from a rich repertoire of devotional-style, meditative, reflective music and, when linked to the words that are displayed on the large screen at the back of the platform, afford those who watch and listen an opportunity to consider the message contained within the music. Only rarely is the music introduced by the meeting leader - or bandmaster - and is, therefore, rather arbitrary and coincidental to the overall theme of worship. It may be aspirational, but

the main focus on the choice of what the band plays is dependant, not on thematic hermeneutics, but on repertoire and personnel.

Serving suffering humanity

Apart from accompanying congregational singing of songs about social justice, there are very few examples within the brass band repertoire that specifically contributes to this particular dimension of mission. Of those that are, the playing of the Selection, ‘People need the Lord’²⁸² and the hymn tune arrangement, ‘They need you; they need me, they need Christ’²⁸³ are the two clearest examples.

‘People need the Lord’²⁸⁴

Every day they pass me by

I can see it in their eyes.

Empty people filled with care

Headed who knows where?

On they go through private pain

Living fear to fear.

Laughter hides their silent cries

Only Jesus hears

²⁸² Published in the General Series – Coloured Favourites, The Salvation Army, London, 1996.

²⁸³ Words by General John Gowans; Music by General John Larsson; SASB 935.

²⁸⁴ Words and music: Phil McHugh and Greg Nelson: River Oaks Music Company, Shepherd’s Fold Music.

People need the Lord,
People need the Lord,
At the end of broken dreams
He's the open door,
People need the Lord,
People need the Lord,
When will they realise,
That people need the Lord.

'They need you; they need me, they need Christ'²⁸⁵

THERE are people hurting
In the world out there.
They need you; they need me, they need Christ.
There are children crying and no one to care.
They need you; they need me, they need Christ.
And they'll go on hurting
In the world out there,

And they'll go on dying, drowning in despair,
And they'll go on crying, that's unless we care!
They need you; they need me, they need Christ.

²⁸⁵ Words: John Gowans, Music: John Larsson: The Salvation Army.

There are people living who would rather die.

They need you; they need me, they need Christ.

And their Christian neighbours

Simply pass them by!

They need you; they need me, they need Christ.

There are people sitting by a silent phone,

People cold and hungry, people left alone,

Suicides for reasons that remain unknown.

They need you; they need me, they need Christ.

There's the prostitute,

And there's the prisoner too.

They need you; they need me, they need Christ.

There's the skid row fella who won't look at you.

They need you; they need me, they need Christ.

The compulsive gambler dreaming of his yacht,

And the lad that's stealing just to get his 'shot',

And the girl that's pregnant

And pretends she's not.

They need you; they need me, they need Christ.

There are runaways who want a place to go.

They need you; they need me, they need Christ.

There are alcoholics who don't seem to know.

They need you; they need me, they need Christ.

There are godless people

Who have lost their way,

And they need God's love

But they're afraid to say.

If we close our eyes perhaps they'll go away

Without you, without me, without Christ.

These songs, well-known within the Army circles because of their popularity and lyrics, have been arranged for brass band arrangements and are occasionally played by the band the indoor worship services. The music evokes sentiments about social justice from a musical rather than a pragmatic notion, especially if the words are projected onto the screen. As there is rarely a verbal introduction to these pieces, the display of the words - although familiar to some - allows the listener to reflect on their meaning.

The role of emotion

I have used the data from the Focus Group, Congregational questionnaires, interviews with observers on the street parade, together with my own diary entries in order to understand and reflect on the role of emotion and meaning within the music performed by the band.

For the performers and focus group members who were questioned, the over-riding sense of emotion and meaning was manifest in the belief that the music contributed to mission, and was an important part of worship, both inside the hall and on the street parade. They expressed their understanding of ‘emotion’ as:

Taken from Table 6:8 above

Jubilation	Joy	Love	Excitement	Worshipful
Enriching	Joy	Each and every expression of emotion	Spiritual tenderness	

Those questioned from the congregation provide a different set of ‘emotion’ responses, reflecting on personal application, especially when these questions were asked at the end of the indoor worship meeting.

Nothing to remark	Endurance	Safe	Overwhelmed	Encouraged
Not much emotion	Heartfelt	Thought-provoking	Uplifting	Warmth – it reached the heart
Peaceful	Good standard	Warm		

Those who witnessed the ‘snippets’ of the street parade provide a different sense of emotion descriptors. Rather than the language of the performers and congregants, the comments had a wide range of mainly positive comments, featuring words such as: ‘happy’, ‘positive’ and ‘proud’. The comments reflected the upbeat, lively and varied music that the band played. Whilst assuming that not everyone who listened would

have been exposed to brass band music, the data did suggest that the band's performance was well-received and appreciated.

From Table 6:9

Proud	Hopeful	Love it	Intentional	Happy	Happy	Positive
Happy positive	Happy	Peaceful	Makes me feel at home	I like it	No real opinion	Good
Uplifting	Lovely	Fine	Enjoying it	Nice	Good, I like it	Would like some more pop music
Good feelings	Community comes together	Goose bumps	Triumphant	Relaxed	Chirpy	Happy
Emotional	Impressive	Makes me feel good	Good	Optimistic	Joyful	Happy
Proud	Emotional	Proud	Emotional	Stirring	Uplifted	Entertained

Their comments regarding 'meaning' describe the important link with the message contained in the lyrical texts and the observation that, at different locations, a variety of music will be performed.

From Table 6:10

Descriptive	Different forms/styles	Link with words – a powerful tool	Association of words to tune	
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The role of meaning

Of those participants in the band who were questioned regarding the role of meaning in music, the responses were atypical from my anecdotal conversations with musicians over the years. My experience and observation have confirmed that the role of brass band music is multi-purposed, depending on the context, content and music that is

played. However, I acknowledge that music helps to identify the missional language of the Army and, with regards to the band, a specific set of vocabulary that pertains to music function and programme.

From Table 6:11

Descriptive	Different forms/styles	Link with words – a powerful tool	Association of words to tune	Assisting the message through music
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For the members of the congregation in Sunday worship who listened and observed, the adjectives used to describe the role meaning were similarly positive

From Table 6:12

Descriptive	Different forms/styles	Link with words – a powerful tool	Association of words to tune	
Dignified	Return into the fire	Warm	Powerful	Only remember the drum part
Uplifting	Varied	Meaningful	Inspirational	Reflective
Hymn tune arrangement				

Significantly, the responses from those who were questioned during the street parade demonstrate a different cohort of opinion, regarding ‘meaning’. Their comments reflect the ‘snippets’ of music that they experienced whilst visiting Oxford Street. Their responses reflected the way in which the music played affected their mood, and is noticeable for less faith-linked language and more performance-based observations.

From Table 6:13

Attracts	Preaching	Not sure	Not sure	Fundraising?	Change ambience
Play for fun	Make people feel happy	Make people listen	No idea	Maybe a church?	Raising profile

Bringing joy	To bring smile to people	Public enjoyment	Attract attention	Charity appeal	Spread the gospel
Remind people of old hymns	Reminder of the past	Attract attention	Christian witness	Attracting people	Not sure
A special day?	Gospel information	Shows what we believe	Music engages people	Telling people about the church	A means of communication
Drawing attention to church	Encourage people to hear the Christian message	Raise awareness of church	Encourages people		

The most profound and humbling experience of my time as a participant-observer with the band occurred when a lady who was listening to the tune, ‘Amazing Grace’ was visibly moved by the experience (see p. 213 above). Although I was not in a position to talk to the lady, my subsequent conversation with the Salvationist who did, left me in no doubt and to the effectiveness of the music to provide moments of emotion and meaning. If the object of the band is to use its music-making as a vehicle for mission, my observation is that, given this example, it is achieving it. Whilst I have no data that provides conclusively that people make a faith decision (saving souls), determine that their lives will be more Christlike (grow saints), or even that they will serve suffering humanity through listening to, or performing music.

Conclusions

In this chapter, I have explored the way in which the Regent Hall Band operates within its own setting, but also its representation of a wider cohort of Army brass band music-making. Through analysing its part in the mission of the corps, I have concluded, through my multi-identification roles, that context, structures, repertoire

and relationships are important identifiers to its function. In recognising that the band consists of individual musicians who love what they do, their commitment to the mission and to each other continues to make their loyalty a defining aspect of the band. The way in which the band uses music as missional practice both indoors and outdoors reflects Army music practice throughout the world. The decline in the use of brass bands specifically within the London area, however, is symbolic of a decline in the use of bands generally, especially with regards to mission focus. As other, more modern expressions of Christian styles and genres are used within the Church, the Army continues in its predilection to maintain its formative method of music. I have challenged the notion that music used as mission is relevant simply because it has always been part of corps practice; rather, the tension between maintaining tradition for tradition's sake is palpable. The contrast between what the band represents and what the public outside the church views as being relevant will, I hope, shape the future direction of outdoor mission. By using the five evaluative frames, I have reassessed the sub-culture of music as missional practice and how it generates its own sense of meaning and purpose, as is how and why the band contributes to mission.

Regent Hall Band continues to be a visible presence of the Army in the capital. Its innovative and formulaic music programmes seek to express faith in attractive forms. Although much of the music is self-serving and self-perpetuating and provides a social activity to a group of mutually-minded brass band enthusiasts, at the heart of the music is a mission both to those within the congregation (indoors) and to those who may only ever observe the band once in their lifetimes (outdoors). The band's attempts at capturing the attention of those who witness the street parade, albeit

for a snatched moment, remain at the forefront of their mission, hoping (and praying) for a response. The relationships within the band significantly contributes to its mission. As Small comments: ‘The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies.’²⁸⁶

The music of Regent Hall Band does have an impact on the mission of the corps, although the repertoire available focuses much more on *Saving souls* and *growing saints* rather than *serving suffering humanity*. The indoor meetings – organised and led by the corps officers – are not always easily defined as belonging to any framework theme. At best, the band are given prior notice regarding the theme of the meeting but, in practice, the choice of band selection is left to the discretion of the bandmaster and may, or may not, be introduced or be appropriate. I acknowledge, sadly, that although there should be a missional element present in every band contribution, the reality is that it does not; it may be formulaic or programmatic and, at times, will demonstrate the bands’ performance credentials. That said, the combined praxis of meeting leader and music groups remains an integral part of Regent Hall corps.

The data collected from the focus groups, and questionnaires from the congregation at the indoor meeting, and members of the public watching the street parade, provide a pot pourri of views that, on balance, are positive. The band fulfils mission in that it does attract people, often makes them stop, observe and think, and

²⁸⁶ Small, Musicking, p. 44.

makes them more likely to follow the band into the Army building and therefore,
more likely to come to faith.

Chapter Seven: Stepney Corps - Case Study Two

Preface

In June 2008, I was appointed to London Central Divisional Headquarters as Divisional Director for Personnel (Officers), a role I had previously occupied in another division. Part of my responsibility was to provide support and training for the officers in the division and, as such, I visited the 29 locations throughout the geographical area, from Hammersmith in the west, to Stratford in the east; Hendon in the north, and West Norwood in the south. As stated in Chapter 2, I became aware of the diversity of mission and music expressions in the corps and centres that comprised the division. Long-established, traditional²⁸⁷ corps still operated, but there were also expressions of corps that functioned using more diverse music tropes, such as Stepney, where Captains Nick and Kerry Coke were the officer-leaders. I was anxious to meet them and learn about their context, especially after reading what Kerry had written in an article:

We like to think of ourselves as the corner shop church, not the supermarket...we have an essential function but we're not glamorous. We can be with people where they are. The love of God has...moved into the neighbourhood.²⁸⁸

I visited Stepney Corps for the first time in March 2014 (see Figure 7.1).

²⁸⁷ Corps that I was familiar with, mainly through my knowledge of their music reputation: Chalk Farm, Hendon, and Regent Hall.

²⁸⁸ Captain Kerry Coke, in *Just Church, local congregations transforming their neighbourhoods* (London: The Contextual Theology Centre, Ed, Angus Ritchie, Colin Burbridge and Andy Walton, 2013). 30.

Figure. 7.1: Stepney Salvation Army Corps at Roland Phillips Scout Centre, March 16th, 2014 – Photographer: John Martin



I recorded my first impressions in a notebook:²⁸⁹

'I arrived at a Scout Centre in Copley Street, Stepney in the East End of London, at 10 a.m. on a cold March morning in preparation for Sunday worship, the first of five visits to the location for my Case Study. The Corps leaders, Captains Nick and Kerry Coke, were attaching a large plastic banner giving details of the worship time to the railings outside, and they greeted me

²⁸⁹ From Field notes: March 16th, 2014.

warmly. *The Scout Hut, probably built in the 1960s, looked like many other public and social buildings of that era, and the Notice Board outside indicated that it was the Roland Phillips Scout Centre.*²⁹⁰

The nearby residential area was quiet, with just a few people walking, some with dogs to the park opposite. On entering the building, a distinctive 'public' smell pervaded the atmosphere and, as I walked into the main hall, I noticed two children moving chairs and sofas, arranging them into a large semi-circle around a wooden table that had a portable wooden cross on top. There was a projector and screen, and an electric piano close by. In the middle of the seating area a collection of ukuleles was arranged haphazardly on the floor. A collection of Bibles was stacked on a table, together with some small cards and pens, but there were no other accoutrements to suggest that Army worship was about to take place. There was none of the distinguishable signs of a normal Army building because there was no flag, crest or Mercy Seat.

In the background, quiet but indistinguishable music was coming from a CD player. To the left of the hall, tables and chairs had been neatly arranged for breakfast, being prepared by a handful of volunteers in an adjoining kitchen area. The smell of bacon and eggs and the sound of frying wafted into the main hall and the noise of conversation increased as people, all who seemed

²⁹⁰ Roland Phillips was an important member of the Scout Movement and an early leader in the East End. He came from an aristocratic family in Pembrokeshire but relocated to London in 1909 after studying at Oxford University.

to know each other, began arriving for food. None of the people were in any form of Salvation Army uniform, and I felt conspicuous in my formal Army officer regulation attire of tunic, white shirt, epaulettes, tie, black trousers and toe-capped black shoes. I found myself acknowledging that this was a world away from Regent Hall and the glamour of the West End. This was the East End, a world away from the sophistication of uniformed, regulated and celebrated, 'high profile' Salvationism, and this group of people, part of a fledgling but new expression of denominational mission, were preparing to worship the same God. It was Army, just not as I knew it. I secretly wondered if I was going to get to play a ukulele.'

Introduction, aim and questions

I was intrigued when I read the quote (see above) from Captain Kerry Coke describing her corps. My mind turned to watching *Open All Hours*,²⁹¹ a BBC television comedy sitcom that paired corner shop owner Albert with his nephew, Granville, in their attempts to serve the local community. Albert and Granville welcomed everyone into their shop and knew customers by name. The shop was a community hub, with conversations shared, problems aired and a camaraderie that was central to its success. Is this concept what Captain Kerry meant? This case study considers music used as part of the mission at Stepney, an inner city²⁹² corps opened in 2003 on the Ocean Estate, within the borough of Tower Hamlets in east London.

²⁹¹ 'Open all Hours' was a BBC television comedy programme created and written by Roy Clarke for the BBC. It ran for 26 episodes in four series from 1976 to 1985.

²⁹² Also referred to as 'Inner London', the term is used to describe areas with close proximity to the central part of a city. In some countries, it is used as a euphemism for lower-income areas.

The Army officers charged with commencing the ministry, Captains Nick and Kerry Coke, were given freedom to choose their own methods of mission, including their use of music within worship and social practice. As such, there was no necessity to preserve any notion of Army music tradition. The case study is not similar to that evidenced at Regent Hall in the first case study. Rather it introduces a contemporary Army musical narrative that is designed to suit this particular socio-cultural context and location (also within the London capital). My aim is to reflect on the journey of Nick and Kerry as they established this new corps: I compare and contrast, and provide a comparative framework for re-imagining how a fresh expression of Army mission uses music. Nick and Kerry talk about their initial year of ministry in Stepney through the SA *Link* video series.²⁹³



²⁹³ The Salvation Army Link Series featuring Captains Nick and Kerry Coke, www.youtu.be/7qBTUemalu4 {Last accessed April 5th, 2016}.

I reflect how the notion of new musics confront the stereotypical aspects of culture within the Army and, in contrast to Case Study 1, this case study provides evidence of change in the way worship has been re-imagined and re-framed through abandoning its traditional sound-base of brass for contemporary styles. I question how the Army contributes to reviews and perceptions of its use of music, especially in new expressions of Army corps life. I ask how integration within existing expressions of mission operates at a local level and, moreover, how changes to tradition and practice engage new demographics. It provides evidence of the challenges between what Burns describes as the ‘traditional conservatives’ and ‘radical liberals.’²⁹⁴ It demonstrates how these two types of Salvationists co-exist as partners in mission under the banner of Salvationism. I question, and so challenge, whether this case study provides sufficient evidence of a paradigm shift in the focus on music as missional practice. What can be gleaned from abandoning long-held views that a generic, ‘one-size fits all’ *de rigour* music programme and variety important in order to engage with a new expression of Army community church that contains a diverse cohort of congregants? In interrogating how the sacred place and mission within a predominantly secular space become embodied in a wider cultural narrative, I reflect a view proposed by Lynch that ‘successive generations becoming less engaged with traditional religious institutions.’²⁹⁵ I acknowledge that the use of music is not simply an aesthetic choice made by a group of individuals; but more an attempt, by those in charge of leading the mission, to use music as a source of encouragement and

²⁹⁴ Burns, *Founding Vision*, p. 5.

²⁹⁵ Interview with Professor Gordon Lynch, Goldsmiths, University of London, {last accessed September 14th, 2012}.

affirmation to those who are part of the congregation. Hone has suggested that ‘the use of music in Christian worship is an affirmation of human creativity as a gift of God’²⁹⁶ whilst Toynbee writes, ‘in an obvious and quite literal sense, music (like any other symbolic system) is fashioned by those who design and perform it’.²⁹⁷ These two remarks are significant in that, as I will describe, music at Stepney is used in a creative way and is within the leadership and performance domain of those who design it.

My visits to Stepney Corps took place in March and April 2014, although I had been known to the corps officers for a number of years through meeting them as part of my officer responsibilities and at Army events. As a member of the Divisional Strategy Council, I was aware of the history and aspirations of the leaders and congregation as they sought to become further involved within their community and how, in mission and music practice, this was, if at all, being achieved. I had visited the officers between 2008 and 2014 in my role as Divisional Director for Personnel, to talk about training and pastoral issues.

Following the same methodological approach used in my other case studies, I firstly contextualise the corps setting, noting the wider church and community context, before then mentioning the significance of the history and location of Stepney to the Army. Secondly, I introduce my methodology and participant-observer status, the congregation categorisation model, the Prime Source Document - Mission

²⁹⁶ Timothy Hone, *When in Our Music God is Glorified*, In *Creative Chords: Studies in Music, Theology and Christian Formation* Edited by Jeff Astley, Timothy Hone and Mark Savage (Leominster: Gracewing, 2000), 143–171.

²⁹⁷ Jason Toynbee, *Music, Culture, and Creativity* in *The Cultural Study of Music: A critical introduction* Ed. Martin Clayton, Trevor Herbert and Richard Middleton (New York and London: Routledge, 2003), pp. 161-170.

Development Plan (Appendix C) - followed by acknowledging the Mission and Music roles within the corps. I use the five evaluative frames to analyse the data I collected (from observations, focus groups, feedback) before presenting my conclusions regarding my observations and reflections. Ultimately, I have chosen this corps as a contrasting case study to Regent Hall, to enable me to critically analyse and critique present the variety and diversity present within the Army represented in London. The contrasts include location, buildings used for worship, aesthetics and ambience, furniture and fixtures, lack of formal uniform, no flag or mercy seat, seating arrangements, and music styles/genres.

My findings contribute to the debate regarding the future direction of music within the Army. Specifically, it balances a view as to whether diversification is to be embraced, tolerated or rejected. It contributes to my proposals that I present in my conclusions, that music used as mission is determined by the local context, resources of personnel and instrumentation. More importantly, it introduces a disruptive element for me as a traditional Salvationist, in that I am an ‘outsider’ to this form of music as missional practice as a regular worshipper. As such, it supplements my views by incorporating the voices of the ‘insiders’, mission practitioners from the movement who, I claim, promote a bold, risk-taking and radical approach by abandoning old methodologies and characteristics in favour of new unbridled ones.

As mentioned in Part One, attendance at long-established denominational places of worship is being superseded by the success, certainly in numerical terms, of those who are visiting non-denominational churches and, within the wider spirituality sphere, more individual expressions of life are contrasted to organised religious

practices. Pressures on specific Christian aspects of religious life are coming under scrutiny from within and without denominations. These include diverse and divisive issues regarding theology and doctrine, the place and role of women in the Church, human sexuality, numerical decline, finance and mission. In an Army context, internal reviews, both formal and informal, have given rise to an increasing debate regarding the future of the movement with regard to strategy, resources and programmes designed to combat decline in numerical and spiritual growth.

Salvation Army Context

Within the parameters of organisational Army hierarchy,²⁹⁸ permission is sometimes given, following processes and discussions with officers, to initiate and develop newer forms of missional opportunities.²⁹⁹ One example - at Raynes Park Salvation Army Corps - is the work supporting refugee families.³⁰⁰ One of the strategic challenges for the Church in general, and the Army in particular, is whether it stays (as is), closes, or relocates its mission programmes.³⁰¹

One of the main reasons that I chose Stepney is its significant geographical and emotional relationship to the origins of the Army in this part of London.

²⁹⁸ The Salvation Army Programme Department Unit, Territorial Headquarters, 101 Newington Causeway, London, SE1 6BN.

²⁹⁹ The process normally begins when an officer, in conversation with immediate leadership, asks to be considered to develop a new form of ministry either in an area of the UK where The Salvation Army has never operated, or by re-opening a corps that has been closed down.

³⁰⁰ https://www.youtube.com/watch?v=_PfvWwH3VS4 {last accessed 20th June, 2018}.

³⁰¹ Within the Army, these are matters for discussions by leaders at national, divisional and local levels. The final decision regarding the closure, opening or merging of corps is the responsibility of the Territorial Commander.

Through conversations with Nick and Kerry and, as my evaluative frames will assess, I noted that Stepney Corps has a wide view on specific elements of mission. For example, their range of churchmanship includes the following: A ‘traditionalist’ view (i.e. utilising new approaches but based on the spirit of early days of The Christian Mission), a ‘contemporary’ view (music from the current crop of broadly Christian song-writers, e.g. Kendrick, Hillsong, *Songs of Fellowship* hymn books), a ‘culturally relevant’ view (using pictures, media comments, links with community groups), a ‘social justice’ view (working towards the London living wage) and a ‘partnership’ view (with the Contextual Theology Centre.)³⁰² These aspirational views have shaped the mission of the corps and, as the categorisation of sodality will confirm, it represents a more dynamic and culturally diverse Army congregation than Regent Hall. Although still part of the London Central Division, it is regarding within the Army as being at the forefront of the link with the Fresh Expressions movement,³⁰³ and contributes to the ever-increasing attempts to develop missional strategies to make a corps be more inviting for those of faith, and of no faith. The Army is recognising the need to mix with other Christian denominations, in order for the mission of the Church (not just TSA itself) to be effective. The Army’s

³⁰² The Contextual Theology Centre is based in the east end of London. Their mission is to equip churches of all denominations to engage with their communities - helping them care for their neighbours, work for social justice and to share their faith.

³⁰³ The ‘Fresh Expressions’ movement is a collective of Christian visionaries, evangelists and creative entrepreneurs from across all Church traditions who have the faith to listen, love, serve, tell people about Jesus and who work within communities to create a new and authentic expression of church that makes sense to them. www.freshexpressions.org.uk. {last accessed 30th November 2021}. Major Andrew Vertigan was appointed in June 2013 as Missioner for Fresh Expressions. His role is to get the Army planting fresh expressions of church across the country, continuing a long history of church planting in The Salvation Army.

statement³⁰⁴ regarding its ecclesiology purports a view of deliberately partnering with other members of the ‘Body of Christ’, seeking not to entrench itself in its denominational theology, methods or traditions. As Shakespeare has commented:

The Salvation Army has always had mission at its heart, but our understanding of its essential nature has evolved. The need for personal, spiritual, and salvation was a central component of the theology and practice of the Army from the earliest times. A ‘mission’ was an event that encouraged people to listen to the gospel and commit their lives to Christ. A mission station was a place where people would gather to learn more and encourage others to follow suit.³⁰⁵

Taking time to build strong and healthy relationships with other community groups has given Stepney Corps a voice and credibility on local issues, and a role in overcoming perceived divisions between competing activists.³⁰⁶ Stepney Corps found this an opportunity to bear witness as a Christian response to local justice issues, discovering when speaking out together with one diverse pluralistic voice that their message has gained further credence. In this case pluralism and globalisation has not hindered but rather helped to bear witness to Christian values.

³⁰⁴ <http://www1.salvationArmy.org/ihq/documents/Ecclesiological-Statement.pdf> {[Last accessed 14 April 2014]}.

³⁰⁵ Karen Shakespeare, *Knowing, Being and Doing God’s Story: A Biblical Mandate for Mission.* Keynote address presented at The Salvation Army Mission Symposium, William Booth College, 2013.

³⁰⁶ Nick and Kerry are frequent visitors to East London Mosque, attend Boishakki Mela, the largest Asian open-air event in Europe, and visit Brick Lane, known as ‘Banglatown’.

The strategy that emerged from a year of relational conversation at Stepney was a key part of the growth of the corps. As part of the Mission Development Plan (See Appendix C), the leaders concentrated on the following objectives, which described the Stepney Corps as:

- Incarnational: membership is drawn almost entirely from Stepney - we are local and credible representatives of our neighbourhood.
- Diverse: we engage with people from all walks of life and consequently are an example of Christ-centred pluralism and globalisation.
- Inclusive: we seek to welcome in and include whomever we can.
- Intentional: we seek to identify justice issues in our neighbourhood and to find ways to address them.
- Reflective: at our centre time is prioritised for prayer, Bible study and theological reflection.
- Salvationist: we are proud that we are the closest corps to where the Army began and share the values of our forebears.³⁰⁷

Stepney Community Context – Serving suffering humanity

Although the location of my second case study is a mere five miles to the east of my first, the setting and cultural nexus could hardly be more different. My first case study was situated in the busiest retail area in Europe, with no social housing, a magnet for tourists, and as a workplace for commuters. Stepney, however, is a vibrant, but small area within the borough of Tower Hamlets in the East End of London, and combines a mix of gentrified private housing, social housing and student accommodation. The

³⁰⁷ Stepney Mission Development Plan, 2012 Page 5.

borough is one of the most diverse in the capital, with demography of many nationalities, of which the Bangladeshi and Bengali are in the majority. According to the 2011 census,³⁰⁸ the religious composition is 48.7% Muslim, 23.8% Christian, and 11.8% no religion. 58.5% of the population were born in England and 21.8% were born in Bangladesh. Tower Hamlets as a whole has the lowest percentage of Christians of any local authority in the United Kingdom. The borough of Tower Hamlets records that the area has high levels of deprivation.³⁰⁹ Significantly, the East London Mosque, on nearby Whitechapel Road, is one of the largest in the country, with a predominantly Bangladeshi community. Nearby Brick Lane is popular with tourists and locals sampling cuisine, and is known as Banglatown. Located between the two wealthiest districts in the whole country - the financial centres of Canary Wharf and the City of London - the Church Urban Fund identifies the parish of Stepney as having 43% of children living in poverty, one of the highest rates nationwide.³¹⁰ Statistically, Tower Hamlets is a place of 'super-diversity'³¹¹ a term used to underline a level and kind of complexity surpassing anything previously experienced in a particular society. Such diversity is not uncommon in other parts of the United Kingdom, especially within an urban context, and the effects of global, religious and political situations play an important part in the life of its residents. For

³⁰⁸ www.ons.gov.uk {last accessed 21st April 2022}

³⁰⁹ Deprivation is widespread in Tower Hamlets: more than half (58 per cent) of the borough's 144 Lower layer Super Output Areas (LSOAs) are in the most deprived 20 per cent of LSOAs in England, according to the Index of Multiple Deprivation: Report: Deprivation in Tower Hamlets: Analysis of the 2015 Indices of Deprivation Data: Tower Hamlets Council Corporate Strategy and Equality Service, Corporate Research Unit. 2015.

³¹⁰ End Child Poverty campaign, over 43.5% of children living in Tower Hamlets do so in poverty, closely followed by a number of other London boroughs including those of Islington (37.7% – ranked 4th) and Hackney (37.1% – ranked 7th). Report published: November 8th, 2016.

³¹¹ Stephen Vertovec, (2013). 'Super-diversity': www.mmg.mpg.de research/all-projects/super-diversity {Last accessed April 15, 2014}.

example, the politics of Tower Hamlets are influenced by events in Bangladesh, as witnessed in the mayoral election in 2010.³¹² On the High Street, a Chinese supermarket operates between a Bengali fish market and a Polish grocery. As Captain Nick Coke observes, ‘In a pluralistic and globalised neighbourhood like Stepney, community life is ‘messy’, nuanced and fluid.’³¹³

Attempts to bring integration, understanding and racial tolerance have been part of the social construct for centuries. Durkheim³¹⁴ encouraged academic interest in the rules of sociological methodology especially in religious life and, more recently, Putman³¹⁵ suggests that a concept of social capital and networking is crucial to normalising engagement and dialogue for mutual benefit with people from different social and ethnic groups. The corps is responding to these issues and is involved with social justice in the area, receiving an award for their involvement (see Figure 7.2)

³¹² The manifesto of mayoral candidate, Murad Qureshi, referred to ‘Bangladeshi Village Politics in Tower Hamlets: <http://muradqureshi.com/tower-hamlets-debacle-for-labour> {last accessed April 15, 2014}.

³¹³ Personal conversation with Major John Martin, March 24th, 2014.

³¹⁴ Emile Durkheim, *The elementary forms of the religious life*, (London: Ed: Swain, J.W. Allen and Unwin, 1915), 422.

³¹⁵ R. D. Putman, *The collapse and revival of community* (New York, NY: Simon and Schuster, 2000).

Figure. 7.2 Award ceremony – Citizens UK – December 2014

Captain Nick Coke is pictured with the Stepney Salvation Army social justice team

(from left): Maria Cheeseman, Nick Fearn, Jan Harris and Darius Pantea.

The Corps received the award for their overall commitment to the campaign work of

Citizens UK. – December 11th, 2014 – Photographer unknown



The 2011 UK census indicates that almost 70 per cent of the population profess some form of religious faith.³¹⁶ As contact is made with people of other faiths, it is likely that this interaction will foster a context of mutual respect and/or mutual suspicion, based as much on ignorance and perception than by stronger emotions. Of course, the concept of hospitality and tolerance is not only prevalent in Christian teaching and writing. The Stepney setting/location, however, provides an example of how the

³¹⁶ 2011 UK Census - <https://www.ons.gov.uk/census/2011census> (last accessed 10 June 2019)

Christian faith is portrayed and acted out in what can be described as a ‘multi-faith mission field’.

In relation to community engagement, David Barclay references that current (2014) Government Policy promotes and encourages engagement between those in the sacred and secular space. He suggests that ‘ordinary relationships across religious and cultural difference are the key to addressing the malaise of the public square and pursuing a meaningful ‘multicultural statement.’³¹⁷ I want to mention two such initiatives that operate within the borough of Tower Hamlets and that have a direct effect on the work and influence of Stepney Corps. Firstly, Near Neighbours is a Government initiative, established in 2011, that aims to ‘bring people together in religiously and ethnically diverse communities, creating friendships, building relationships of trust and helping people to transform their neighbourhoods together.’³¹⁸ By partnering with the Army, amongst others, the aims of the programme are being met. The second initiative is David Cameron’s ‘Big Society’ project that aimed to use national and local organisations, both religious and social, to deliver social policy.³¹⁹ Although the identity of the Prime Minister has changed since 2011, the impetus remains and, as part of the Near Neighbours initiative within the borough of Tower Hamlets, the corps entered into partnership with political, social and other

³¹⁷ David Barclay, *Making multiculturalism work: enabling practical action across deep difference* (London: Theos, 2013), 11.

³¹⁸ The ‘Near Neighbours’ Initiative was launched at a special event at St John’s Church, Bethnal Green, held on Monday, November 14th, 2011. The event was attended by national faith representatives including the Bishop of London, the Rt. Rev. Richard Chartres, as well as the Bishops of Southwark and Chelmsford.

³¹⁹ On 19th July 2020, Prime Minister David Cameron launched his idea that ‘community groups should be able to run post offices, libraries, transport services and shape housing projects.’ {www.gov.uk.- last accessed 21st April 2022}.

religious groups in order to help shape the community and public life. They commenced discussions with the ward councillor, local charities, and discussions with senior Imam leaders at the local Muslim mosque. The 'Big Society' project created opportunities for interested groups, especially faith groups, to work together for a common good. At the time, Eric Pickles, Communities Secretary commented:

Faith groups play a vital role in our neighbourhoods. We want to give them help to do what they do best. That's why we are funding Near Neighbours as an investment in the future; supporting grass roots groups and projects to allow communities to get on transforming their neighbourhoods for the better.³²⁰

The significant input from the local Army Corps has proved to be a benefit to the social climate of the area. Significantly, from a Christian standpoint, the corps partnership with The Centre for Theology and Community has proved to be mutually beneficial. Zizioulas suggests that 'if a church is to be truly local, it must absorb and use all characteristics of a given local situation and not impose an alien culture on it.'³²¹ The emphasis on the local, at the expense of the global denominational influence, was a significant factor in the partnerships that were created by the Army and the leaders of community groups.

Bearing witness to the distinctive truths and values of Christianity, the corps seeks to create space to include people from every faith, culture and socio-economic background whilst realising that the success of its mission hinges on developing

³²⁰ <https://www.gov.uk/government/news/launch-of-near-neighbours-programme>. {Last accessed October 1st, 2019}.

³²¹ John D Zizioulas, *Being as Communion* (London: Darton, Longman and Todd Ltd, 2004).

relationships in the local community. In their first year in the appointment, Nick and Kerry attended local groups and activities, listening to and observing how the community worked without identifying themselves as Christian church leaders. They noticed how there was a lack of integration between different sections of its diverse community, with the specific ethnic and socio-economic groups meeting separately. In an effort to address this, they introduced a church football group, bringing together unemployed young people and residents from the nearby Army LifeHouse Centre³²², with those with high paid jobs in the city. They also commenced a parent and toddler group that gathers people and their children together and used ‘Babysong’, a form of musical therapy, to help parents and children bond. Ward further suggests that the ‘Parents and Toddler Groups’ are an ideal ‘way in’ to the community of faith believers as they initially seek to build relationships in a non-threatening way between provider and user, rather than deploying specific notions of faith.³²³

Operating without a physical building of their own, the emphasis was on establishing relational networks rather than introducing mission programmes. The corps has constantly sought to build relationships with those from every faith and none, and to create spaces where members of the community could deepen their shared life as neighbours together. Over time a corps made up of committed members has emerged from the community, and they continue to have a strong role in transformative mission.

³²² A LifeHouse Centre is the generic name given to Social Service Centres for the homeless.

³²³ Pete Ward, *Liquid Church* (Oregon: WIPF & Stock, 2002).

Into the world of the ‘radical liberals’,³²⁴ the framing of faith through structures and practices allows for sober reflection of the things we take for granted. These may be conceived as being the dress code, where we sit, what (and how) we sing, and the aesthetic of the worship setting, both indoors and outdoors. How can Stepney Corps abide by the normative behaviour of the Army and reflect on their own narrative and stories as they form their own ecclesial community? There an individual praxis notable at Stepney, with its links to the local setting and neighbours, especially those from other faiths. Yet, at the same time, it *is* an Army expression, and the theology and doctrine of the Army remains.

Variable spoken accents sometimes accentuate differences, and within a Salvationist paradigm, these differences are acutely apparent. By observation, I recognise the tension between those within the Army who favour a generic, institutional identify within the international cohort, and those who feel that local mission with local methods, identity and autonomy are more important. Although national and divisional offices resource local initiatives and provide finance, training, support and pastoral care, the mission is always completed in a local context. Bosch asserts that ‘the church is the church because of what happens in local churches. The church is an event among people rather than an authority addressing them, or an institution possessed of elements of salvation, or doctrines and offices.’³²⁵ The challenge, therefore, is to acknowledge that there are major differences with preference regarding worship style, the wearing of Army uniform or branded clothing,

³²⁴ Burns, *Founding Vision*, p. 9.

³²⁵ Bosch, *Transforming Mission – Twentieth Ed.*, p. 244.

tensions concerning soldiership and adherency, the use of military metaphors, and the appropriateness of generic resourcing of music and mission through published material and training available. The ecclesial Army community remains ‘at the coal face’ of mission, seeking always to be relevant to the local setting. There is no longer a ‘one-size-fits-all’ approach.

Case study categorisation: Sodality

In contrast to the modal case study categorisation of Regent Hall Band, I use sodality to contextualise the mission and purpose of Stepney Corps, with regards to its location, historical background, allegiance to a specific denominational bias, and to describe the basis for its music-making. The modality model can be attributed to the majority³²⁶ of Army corps expressions in the UKIT, united by a common thread of worship style, music repertoire, aesthetics and uniform.³²⁷ Whilst the modal Army operates in a settled place - often reflected in the place name, for example, Derby Central or Belfast Citadel, or in the specific district place name, like Bristol Easton or Sale - sodal Army corps are more mobile, deployable and less likely to be bound by building or specific areas.

As previously mentioned, sodality comes from the Latin word *sodalis* referring to a companion, mate, associate, crony or accomplice. The use of using an Army term, comrade, expands the military metaphor while also aligning to my analytical

³²⁶ Although difficult to quantify exactly, this presumption is based on my personal knowledge of, experience of, and visits to corps in the UK and Ireland. There is no definitive or quantifying of ‘types’ of corps, e.g., traditional (modal) or contemporary (sodal).

³²⁷ There is a commonality of worship-style, the music repertoire—brass and choral—are publications from the Army In-house Music Department; the seating arrangements e.g., platform, positioning of band and songsters, flag and Mercy Seat, and the standardisation of uniform.

categories.³²⁸ As in the unifying cause of *solidarity*, this is the language of those who share a particular sense of belonging, not just to an organisation, but also to each other, sharing common purposes, ideologies and camaraderie. In this sense, there is a strong sense of commitment and particular purpose and, as well as a shared language, within a Christian context. There is a resolution to maintain mutual support and share in mission, exemplified by the success of local ecumenical initiatives, especially within the Council of Churches group. A sodal church offers high levels of support, mentoring, coaching and care, often through the ‘cell concept’³²⁹ or through regular and inclusive Bible Study or ‘Fellowship’ groups. Both the modal and sodal frameworks are examples of the structures of faith-based missions. It is, therefore, normal and normative that the modal church has a mission. However, both the modal and the sodal are church, but in legitimate different ways. It is, therefore, normal and normative that the sodal mission is ecclesial.

Since its inception in 2003, the Stepney Corps has developed its new and fresh expression of mission and ministry and, by using a sodal concept, have formed and built relationships, resulting in a growth in programme activities, an increasing number of partnerships, intentional neighbourliness (social capital) and a commitment to the proclamation of the Christian Gospel, demonstrating that holistic transformation,³³⁰ social and spiritual, is possible.

³²⁸ As much of the language of the Army uses militaristic themes, terms, ideology and descriptions, a ‘comrade’ is attributed to those who are ‘like-minded’ and linked through the membership of the Army.

³²⁹ The ‘cell’ church concept is derived from the idea that small groups meet for Christian purposes, e.g., Bible Study, Music, Worship, and Prayer, providing mutual support. John Wesley used this concept that he called the ‘Class Meeting’ when he formed the Methodist Church.

³³⁰ The name given to biblical reflection and practical work that is developed side-by-side in community work and service.

One aspect of the sodal model that has become apparent is that of mobility. Since 2003, the corps has not owned or had access to one particular building,³³¹ relying instead, on temporary arrangements with other external agencies.³³² In Case Study 1, I reflected on the notion of a permanent building (Regent Hall) being a familiar and iconic site within the Army. However, the lack of a permanent building in Stepney has, paradoxically, enabled the corps to integrate and identify with local people and to immerse itself in the context. Through the development of links with community groups that were already established, the corps has pioneered work and formed partnerships *because* they have no building of their own. The following pointers chart some sodal characteristics and, whilst not exhaustive, serve to indicate the main areas of mission priorities:

- Pioneering - changing music as missional practice.
- Inclusive - join if you want to.
- Prepared - to 'do' and 'be' church in different ways.
- Community Space - not based in a building or place e.g., Party in the Park event, garden clearance, Carols in the Community, Carol Service at Stepney Farm.
- Commitment - to each other - a buddy system.
- Acknowledgement - that 'mentoring' is important.
- Willing - to risk failure and try something else.
- Priority - emphasis on conversion rather than transfers into church from other corps.

³³¹ Most Salvation Army corps operate from a church building, owned by The Salvation Army Trustee Company, and registered as a place of worship. As such, religious services, such as weddings, funerals are registered.

³³² This has included using the Chapel at Queen Mary, University of London, Mile End, London.

Views as an ‘outsider’

As part of my fieldwork, I continued to collect data in the form of interviews, observations, focus group meetings and personal conversations that I documented through written notes. Each of the adult members of the congregation was invited to participate in a formal face-to-face interview, to complete a questionnaire (see Appendix M), and eight of those adults were participants in a Focus Group. All the interviews, both formal and semi-structured, were carried out using a note pad, with six representative individuals who have been involved with ‘being’ church in the community of Stepney as indicated (see Table 7:1).

Table 7:1: Focus Group membership

Date	Sashqua	Lottie	Kerry	Ben	Hayley	Ashley
7/2/11 Chats at Army Centre	Child of officer- parents Student at University of St. Mary’s	Student at University of St. Mary’s; backgroun d in the Anglican church	Officer commissio ned in 2004. Graduated with music degree	4 th - generation Salvationi st Plays trombone	Parents are officers. Works at THQ	Invited by a friend. Spent time at a Salvation Army. camp in USA.
14/2/11 Formal	Present	Present	Present	Present	Absent	Present
16/2/11					Present	
30/1/11 Focus Group	Present	Present	Present	Present	Present	Present

Primary source document

Mission Development Plan

As part of the structure of accountability and resourcing, every corps and centre presents an annual review document - the Mission Development Plan (MDP). It gives opportunity to present a report that documents collected data, thereby stimulating conversations with corps and local leaders. It allows for robust discussion regarding the corps mission priorities, and an analysis of what resources may be needed.

The Stepney Corps MDP³³³ was presented at a meeting of the Divisional Strategy Council³³⁴ on January 24th, 2014. This report was compiled for the purpose of documenting plans to develop mission and seeks to do the following:

- Ascertain the current effectiveness of the corps programme.
- Communicate agreed goals and objectives for developing mission.
- Outline how mission effectiveness will be monitored and evaluated.

Additionally, this report provides divisional and territorial departments with information that helps senior leaders make decisions about how to appropriately

³³³ See Appendix J.

³³⁴ The members of the Divisional Strategy Council serve as Directors at Divisional Headquarters. They are the managers of the following disciplines: Human Resources, Business Administration, Community Service and Evangelism. The Divisional Youth Officer, Children's Officer and Family Officer are also members of the Council. The Strategy Council provides resources, accountability and supervision of the programme at a local level (corps). The Council meets monthly and is chaired by the Divisional Leader.

enable and support mission at the local level, giving authenticity to the missional objectives of the corps. Its corps Mission Statement states:

- To transform Stepney through relationship with God, loving relationship with one another, and intentional relationship across the community.³³⁵

The Stepney MDP describes the corps are being:

At the heart of the community and is uniquely made up of people from the community. There is an extremely strong witness of the Corps Mission Statement and core values lived out within every aspect of the corps programme.³³⁶

The corps officers view the report as being an integral representation of what happens in theory and practice as they reflect on the growth and effectiveness in the previous 11 years. As part of the report, the Divisional Strategy report includes the following comments:

We believe that Stepney Corps should now be considered ‘planted’. In 2003 when we were appointed to the closed Bethnal Green Corps, there were no people and no programmes. {...}It is now established with committed local members, a programme of effective activities and holding onto the vital values of relationship and community with God and neighbours.³³⁷

³³⁵ Stepney MDP, p. 4.

³³⁶ Stepney MDP, p. 5.

³³⁷ Stepney MDP, p. 7.

These comments supplement those indicated in my previous case study, regarding the cooperation that exists at local and divisional level, and a willingness from both individual officers, and those at headquarters, to support, resource and implement initiatives with regards to new expressions of Army work and witness.

Music and mission roles

The characterisation of ‘liberal radicals’ finds its nadir in Stepney. ‘Conservative traditionalists’ may view any new formulation of mission as being threatening, suspicious, ‘not us’, changing image and identity, and feeling concerned that not everyone will enjoy it. The uncertainty and challenge of new developments in style and practice is not just restricted to church life. In any organisation, change is often greeted with suspicion, resistance and cynicism. However post-modernity³³⁸ is defined, the Church in general, and the Army in particular, recognises that the fast-changing society in the UK puts particular pressure on its capabilities to present a coherent and well-presented Christian definition of faith and pilgrimage.

Part of the ‘living out’ in the neighbourhood requires an acknowledgment that some communities rely not so much on traditional forms of church governance or denominational bias, but rather being on constant dialogue with the experience of contemporary life and culture. As such, the missiology of current Army thinking and theory shapes how, in practice, the mission is formulated, articulated and delivered in practice at a local level; the ‘lived practice of faith.’

³³⁸ Definitions and explanations differ but, broadly speaking, refer to the economic and cultural state of society in the 1980s or 1990s.

Whilst acknowledging that the traditions and practices of the established Army provide a rich and powerful voice in the mixed economy of worship practices, newer expressions of style, genre, inclusivity, cultural connections and partnerships with external agencies, resonate within this contemporary Army setting. Robertson's views of the Army in the 1960s - the 'tipping point' in my music analysis - provide a pivotal sociological treatise on the stages of denominational life. He suggests that it has evolved through four stages: the 'Incipient' stage - conversions, initial forms; the 'Enthusiastic' stage - revival, personal holiness and development, growth; 'Routinization; stage - formalisation, Orders and Regulations, governance; and 'Terminal institutionalization' - an established and stabilised denomination.³³⁹ Whilst it is dangerous to use a multidimensional typology to define any organisation, it is a useful tool in order for contemporary leaders to reflect and respond to current trends. Such is the case at Stepney, where the corps leaders attempt to be an active and viable Christian presence to those within their locality without the denominational or 'stages' of its life, barriers, nostalgia or institutional rhetoric that pervades mission-talk. Nick Coke observes, 'The challenge for mission practitioners is to develop a missiology that can cope with diversity and fluidity. This is what we have tried to do as we have 'planted' Stepney Corps.'³⁴⁰

Storr describes the main purpose of music in human society as being to 'create community.'³⁴¹ In a real sense, this is what happens within Stepney Corps, as it

³³⁹ Roland Robertson, *The Salvation Army: The Persistence of Sectarianism* In *Patterns of Sectarianism: Organisation and Ideology in Social and Religious Movements* Edited by Bryan R. Wilson (London: Heinemann, 1967), 49-105,

³⁴⁰ Nick Coke, in *Call to Mission: Your will be done* Edited by John Mitchinson (London: Shield Books 2013), p.37

³⁴¹ Anthony Storr, *Music and the Mind* (London: Harper Collins, 1993).

attempts to locate its practice of worship and programme activities within a community setting, with its strong resonance to social justice engagement. If, as Boyce-Tillman suggests, the gathering of transformed people can help bring about transformation through ‘musicking as communal engagement’,³⁴² the evidence at Stepney supports this argument. However, I am also mindful of the changing dynamics of live music within a changing culture in which media dominates. Auslander signifies that the sense of ‘living in a culture in which something I continue to value seems to have less and less presence and importance’³⁴³ strikes at the heart of my assessment that there is a reduction in the aural and musical narrative of the church within the broader cultural landscape.

Nick and Kerry, like most corps officer-leaders, have the responsibility for strategic mission, organisation, pastoral care, preaching and teaching and planning. Working with a group of corps members at regular meetings, they discuss mission opportunities, and formulate the responses to questions from the Mission Development Plan. Table 7.2. below summarises these areas of work.

Table 7.2: Missional/Leadership Roles – April 2014
Captains Nick and Kerry Coke, corps officers

Nick	Kerry
Overall leadership and strategy Links with local community groups Meeting leadership – worship/preaching ‘Alpha’ course	Overall leadership and strategy Baby Song Bible studies Leading worship/preaching Children’s ministry Music

³⁴² Boyce-Tillman, *Tune Your Music*, p.52.

³⁴³ Philip Auslander, *Liveness: Performance in a mediatized society* Abingdon: Routledge, Oxon, 1999), 9.

Unlike mission, there is a broader expression of responsibilities and key processes within the congregation regarding music and its function. More people are involved in the performance of music, even if the responsibility for choosing the music to be used is at the behest of Nick and Kerry (see Table 7:3).

Table 7:3: Music roles – April 2014

Nick	Kerry	Tom	Hayley	Henry	John	Congregation
Chooses music to fit theme Leads worship	Leads worship Keyboard Trumpet Introducing new songs and lyrics	Piano	Guitar – Leads worship	Guitar accompaniment	Guitar – Leads worship	Singing and participation

The key roles are those of the person(s) who choose the music for the theme, and for those who lead worship, gathering repertoire and taking rehearsals. The repertoire is chosen by the meeting leader and is based on personal preferences, knowledge of current Christian music and how they perceive the abilities of the congregation. My observation is that the songs or choruses are melodic, easy to sing and learn, and contain doctrinal truths that are in accordance with Army theology. This echoes the early days of the Army when repetition of lyrics became part of traditional worship; indeed, many current Salvationists sing songs from memory. There is also consideration given to composing music or writing lyrics to current tunes. On a visit in March 2014, I spoke to Captain Kerry about a song that she had introduced last Christmas. She had written some words but used the music of the John Lewis

television advertisement. Kerry intimated that the use of new words to existing music repertoire harks back to the early days of the Army when musicians moved away from solely using traditional hymns and began to set new words to Victorian songs, such as popular music hall melodies. Audiences recognised and liked these contemporary songs and so this was an effective way of spreading the Christian message. The power of the media in deciding which music is circulated on communication networks has a major impact on those who watch and listen. Unlike the Regent Hall case study, where there is a broader consensus and negotiation, the music at Stepney is the reserved view of Nick and Kerry only. This highly individualised process is not shared when worship commences, other than the musicians leading with guitar or piano. Nick and Kerry, who share preaching and teaching, use musical repertoire of differing styles from various Christian sources in order to enhance or relate to their overall theme.

There are no rehearsals, and any new song is taught to the congregation in the main by repetition. Guitars and vocalists are not amplified so there are no sound checks or electronic sound systems. The typical pattern of music is a group of two or three songs at the beginning of the meeting that focus on worship and praise. Preceding prayer, a quieter song is used. I wanted to make written notes on what happened at the corps on a Sunday, in order to reflect on how I viewed the processes and reactions of the congregation. Being aware of my traditional background, I was specifically interested in seeing if I would feel out of my depth or concerned about what might take place. I wanted to contrast my views with the field notes I had taken at Regent Hall, and Commissioning and Ordination Day during 2013 and 2014.

My field notes of March 2^{3rd}, 2014:

The congregation (30 – and a mix of all ages) are seated. Kerry is standing at the front in the middle of the semi-circle of sofas and easy chairs. She is wearing jeans and a T-shirt with the Army logo. She welcomes everyone (including me) and gives the announcements for the week ahead. Tom is seated at the electric piano. John has a guitar and a group of ukuleles and percussive instruments are piled high on the floor in the middle of the room. Henry moves to pick up his guitar and then, on Kerry's instructions, we are invited to pick up a ukulele or percussion and play along to the opening song, 'Come, now is the time to worship'. A number of people move forward and I choose a tambourine. Kerry invites us to sing. The words of the song are on the screen and it becomes the focus of our attention. The piano is played to a high standard, as is the guitar, and I begin to feel part of the group. At its conclusion, and without a break, Tom continues playing the final bars and modulates to the new song that is being introduced by Kerry. As a pianist, I am impressed by Tom's prowess and ability and his sensitive approach to dynamics and the lyrics as he captures the mood of the song, adding to the confidence of the singers. When the next song is introduced, there is an invitation to sit if required, although many remain standing. I feel comfortable in these surroundings. Perhaps it is because I have seen how Nick and Kerry lead worship with authority and sensitivity, and how they are aware of vulnerabilities. The fact that I am wearing regulation officer uniform does not have an effect on other members of the congregation.

Unlike the exclusive membership of music groups at Regent Hall Corps (Case Study 1), the inclusivity of membership at the Stepney Corps demonstrates how music participation is a feature of its mission. Everyone is encouraged to participate, although the main musical expression is through the use of an electronic keyboard, played by either Kerry, or Tom Daggett.³⁴⁴ Kerry is self-taught and plays to a competent standard. Tom studied music at Oxford University and is an experienced musician, organist, composer and choral director. He can play to a high standard and is able to change key and style according to what has been chosen for the congregation to sing. Like many musicians with a traditional classical training, Tom uses his musicianship to dictate tempo and volume, and he improvises exceptionally well. In my personal interviews with members of the congregation and documented in my field notes, they spoke about their satisfaction with music that is chosen, many of them commenting that music leads them to a deeper appreciation of and application to their faith journey.

As well as using songs from both the Army³⁴⁵ and other Christian sources, the congregants are willing to learn - by listening to and then singing - new songs introduced (in the main by Kerry). I sense that the singing in this context is helping to shape the lives of the congregation that gather. As well as songs or hymns from

³⁴⁴ Tom Daggett is Coordinator of SingSpire, developing community worship from the Contextual Theology Centre in at the Royal Foundation of St Katherine in East London. www.theology-centre.org. {Last accessed April 17th, 2014}.

³⁴⁵ *The Salvation Army Song Book*, 1986. A new *Song Book* was published in 2014, containing two volumes of material, including songs from Salvationist writers that have been published in other music publications in the last twenty-five years; as well as contemporary, popular Christian repertoire from, amongst others, Graham Kendrick, Stuart Townend and Dave Bilborough. Some Salvationists think that in an era where technology provides the majority of visual stimuli (including words of songs), a 'hardcopy' is unwarranted and expensive and will not be used. As this book will be an international publication, there are those who feel that, where technology is not readily available, it will provide a suitable and timely inclusion to the canon of Salvation Army congregational singing.

previous generations, the use of newer material provides a balance of musical text. The key factors in the choice of songs are the same: What is the meeting theme? Which songs fit? Will the congregation be able to sing the song? Is there variety? Is it accessible? Will the words resonant with those in the congregation? A particular feature is songs or choruses, the lyrics of which have been penned by Kerry, to tunes that may be described as ‘in the public domain’.³⁴⁶

The Stepney Congregation

Those who attend worship at Stepney are diverse in ethnicity and socio-economic background. The Sunday congregation averages 35 (including children under the age of 16 years) and include 4th generation Salvationists and those who have only recently commenced attending. Some attend because they have met Nick and Kerry at other parts of the locality. As Kerry says, ‘People show up because we’ve met them, not because they want to see what we do.’³⁴⁷ One of the indicative characteristics of the area that Nick and Kerry noticed when they commenced their leadership in 2003 was the distinction of community activities based, not on integration or partnerships, but on ethnic or socio-economic grounds. These social parameters led Kerry to consider

³⁴⁶ By this, I mean tunes that have appeared on TV or in films. For example, Christian words were linked to the tune, ‘Somewhere over the rainbow’ and the theme from the John Lewis ‘Christmas advert’. These marriages of sacred words to secular tunes were a feature of the early days of the East London Christian Mission, led by William Booth, ostensibly in order to appeal to the common people. Amongst the most popular used within the latter-day Salvation Army was, ‘Bless His name he sets me free’ (to the tune: ‘Champagne Charlie is me name’). William Booth wanted music which would have the martial and jubilant character of The Salvation Army. Using secular song tunes (from the Music Hall and popular culture) was, at first, objected to, fearing that they would call up memories of sinful days, but it was found that, in the main, the new words superseded the old and overcame references to former associations.

³⁴⁷ Kerry Coke, in *Just Church: Local Congregations transforming their neighbourhoods* Eds. Angus Ritchie, Caitlin Burbridge & Andy Walton (London: CTC, 2013), 8.

introducing a concept of bringing people together from all areas of the community, and the 'Baby Song' ³⁴⁸ initiative was formed in 2011 and it continues to be one of most positive aspects of the ministry.

As well as bringing women together, the church determined to bring men together by forming a football group. Through this group, the participants have developed friendships that have been crucial in encouraging mutual understanding, providing mentoring, advice and healthy conversations as well as being physically and emotionally therapeutic. Whilst I acknowledge that, in my other case studies, other groups have been formulated, there is a profound sense of camaraderie in sport through sport that brings people together. There has been an emphasis on seeing personalities flourishing throughout the community via creative means. Other ways this has taken place have been through the establishment of a youth club and a musical theatre group.

During my research as an observer from March-July 2014, I witnessed the development of the fledgling corps. There appears to be a genuine, unbridled love and concern for each other, with a level of emotional intimacy and mutual understanding that is indicative of a passionate group of Christian believers. The congregants know each other by name, seem to be aware of individual personal situations, and are able to recall specific prayer requests made for each other and show, through body language, voice, actions and physical touch, that they have a high regard and respect for each other.

³⁴⁸ 'BabySong' is a form of musical therapy to help parents and children form positive relationships with each other. Its method allows those present to sing popular songs, nursery rhymes and songs from contemporary musical theatre.

As an example, one of my interviews was with Jonathon. Originally from Atlanta, Georgia, USA he arrived in London in 2012. He was a member of the Southern Baptist Church tradition and visited several churches in the borough of Tower Hamlets in order to find a place of worship. He spoke about being drawn to the Army in the area. His story of choosing Stepney was typical of others I interviewed. He told me, ‘I noticed the desire to connect with local people, and to form a modern and inclusive approach to music-making. I admired the fact that they continued to be a church despite not owning a building and I felt that their mission was fluid, culturally relevant and empowering.’³⁴⁹ Jonathan’s comments are symbolic of others who are drawn to worship at Stepney, a local church. Unlike those who travel long distances and commute to corps – like Regent Hall – other people appreciate the local connection of living and worshipping in their community. Congregants make choices over their preferred place of worship and my observations are that levels of commitment to mission and music programmes are to be commended.

Corps Programme

Although the corps does not have a building of its own, it continues to present a mission focus in the area. Using multiple sites, mainly secular buildings, it integrates into the community in a way that many established corps are unable to do. The corps is not bound by a sense of place, but is free to utilize whatever building is available.

As mentioned in my preface to this chapter, the corps gathers in a secular space. The challenges of being in a secular space appear to have no bearing on the

³⁴⁹ Personal interview at Stepney Corps, March 23rd, 2014.

greetings and enthusiasm of the members of the congregation. Immediately, I notice the differences between Regent Hall and Stepney. In place of formality and uniform, there is informality and no dress code. In place of order and a platform, there is spontaneity and no raised area. Unlike the multi-roomed facility of Regent Hall, there is one room at Stepney. Seating is not reserved for a music group or those in authority/leadership, and members of the congregation sit on a mix of chairs and sofas. (See Figure 7.3 and 7.4).

Figure 7.3 Worship area - March 21st, 2014. Photograph taken by John Martin



Figure 7.4: Brunch Church layout. March 21st, 2014. Photograph taken by John Martin



To the left of the room, tables and chairs provide a space for food to be consumed, and conversation to take place. The mood is convivial and informal. There does not appear to be any sense of rush, no demarcation of seats, no specific groupings based on gender, ethnicity or age, or any sign of tension. The food³⁵⁰ placed on the tables by volunteers, is a mix of cereals, toast, pancakes, bacon and sausages. Tea, coffee and soft drinks are provided free of charge. There is a strong sense of camaraderie, freedom of expression, and community spirit. I observed that conversations ranged from the weather, national and local politics, current issues, and sport, food and community issues. There was little, or no, conversations about faith, spirituality or the worship meeting that was due to take place later that morning. Sometimes it is the

³⁵⁰ All food is purchased locally and is 'Fairtrade', whose methods are strongly supported by Stepney Salvation Army leadership, although not a directive from Salvation Army Headquarters.

absence of definitive ‘spiritual language’ that appeals to people attending Church. Canon Bruce Saunders refers to the absence of required participation in worship in his article, ‘Music that grabs the heart’ - What makes some liturgical music affective?³⁵¹

He observes that:

At Grace Cathedral San Francisco 400 adults attend Compline on a Friday night because there is no participation required, no books, no sermon, no handshaking or coffee afterwards, no sense of it being like ‘church’.

Following brunch, Kerry invited the group to move to the centre of the room where worship was to commence. There did not seem to be any sense of rushing or commencing on time. Unlike meetings that I lead, or in the case at Regent Hall, I did not have a meeting plan. I recorded what happened in order to register whether or not there was any correlation between this and the case study at Regent Hall. I was expecting a ‘pattern’, based on my experiences of what is normally included in Army worship, for example: sermon, singing, praying, Bible readings and offerings but I did not know in which order they might/would appear. The following meeting plans (Tables 7:4-7:8) were indicative of my expectations and, over a five-week period remained constant and consistent.

Table 7:4: Meeting Plan. Sunday, March 16th, 2014

<p>STEPNEY - MEETING PLAN March 16th, 2014</p> <p>Theme: <i>Love God, love people</i> Announcements</p>
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³⁵¹ Bruce Saunders: A sabbatical report July 2006.

'Good News' stories

Song: *Praise my soul, the King of Heaven*

Responsive prayers

Scripture reading: Mark 12: 28-34

Mirror, mirror on the wall – feature

Interview with Jonathan

Offering

Song: *Jesus, be the Centre*

SERMON

Sung Benediction

Table 7:5: Meeting Plan. Sunday, March 23rd, 2014

STEPNEY – MEETING PLAN

March 23rd, 2014

Theme: *Fasting*

Announcements and welcome

'Good News' Stories – opportunity to share

Song: '*Amazing Grace*'

Prayers

1st idea of fasting

Interview with Jason: Re – Marathon

Offering

Songs: '*There's no other place I'd rather be*'

'Jesus, be the Centre'

Scripture reading: Daniel 1

SERMON

Song: '*By the rivers of Babylon*'

Video clip: Esther Fast

Sung Benediction

Table 7:6: Meeting Plan. Sunday, March 30th, 2014

STEPNEY – MEETING PLAN

March 30th, 2014

Theme: *Investing in Love*
(Led by Cadet Claire Whybrow)

Announcements and welcome
Scripture verse: John 15: 12

Pictures of rough sleepers
Video: Discipleship
Song: *'I love you, Lord'*
Scripture reading: John 15: 9-17
Time of prayer

Offering
Song: *'Let your mercy fall on me'*
SERMON – Learning together; loving together
Video: What it truly means to love each other
Sung Benediction

Table 7:7: Meeting Plan. Sunday, April 6th, 2014

STEPNEY – MEETING PLAN
April 6th, 2014

Theme: *A National Day of Fasting*
Announcements and welcome
Song: *'With every breath, with every thought'*
'10,000 reasons'

Prayer
Scripture reading: Daniel 1
Interview with Sasha

Offering
Song:
'The heart of worship'
'There is a new song in my heart'

'Good News' stories
SERMON
'Jesus, be the Centre'
Sung Benediction

Table 7:8: Meeting Plan. Sunday, April 13th, 2014

STEPNEY – MEETING PLAN
April 13th, 2014

Theme: Jesus as the Centre of our lives

Announcements and welcome
Song/Chorus: '*Come, now is the time to worship*'
'Jesus, name above all names'

Introduction to theme
Interview with Nick
Bible reading

Offering
Song: *Jesus, be the Centre*
We want to see Jesus lifted high

Poem
SERMON
Song: *Jesus, be the Centre*
Sung Benediction

The meeting plans were handwritten on A5 paper and were not allocated to any members of the congregation, unlike the practice at my other case studies: Regent Hall meeting plans (available to all music leaders) and Commissioning and Ordination Day (available to all the congregation). As such, there is a fluidity of worship, with changes in direction and alterations in order that affect no one else. Nick and Kerry can re-order the programme and add or remove any part of the meeting.

Data, Questionnaires and Focus Group

The interviews I conducted with congregants revealed something about their heritage/background; views of mission and music, the involvement with the local community and their personal feelings of how music is used within mission. The results demonstrated a wide range of responses to all questions and indicated that the corps comprises new members as well as fourth-generation Salvationists. I observed

how, as part of a smaller congregation, members of the corps co-operated and worshipped together without any sense of hierarchy or the demarcation identified as being apparent in Regent Hall. Stepney reminded me of my home corps, and a traditional aspect of a family feel to worship; more intimate and conversational, and more evocative of how the Early Church probably met together.

I recorded in my field notes that Nick and Kerry's leadership style is less about power, control and personal approval, and more about partnership, empowerment and encouragement. Their meetings are inclusive, informal and informative and, crucially, the congregants are likely to benefit from sound biblical teaching and life-affirming rhetoric. The focus group data responses regarding mission and music (Table 7:9) indicated a camaraderie that values the purpose of related practice through its narrative of inclusiveness.

Table 7.9: Data from interviews held between March and April 2014

SA BACK-GROUND	MISSION	MEANING IN MUSIC	CONNECTION WITH LOCAL COMMUNITY	FELINGS EMOTION	HOW IS MUSIC USED IN MISSION
New to The Salvation Army	Relational Serving	Modern Charismatic	Driven by community needs	Unity Light Joyful	Encouragement Enhances my mood
4 th -generation	Relational	Interesting Inclusive Mix	Not found locally No genre Participatory	Beautiful Happy Uplifting	Benefits congregation Gives purpose
New to The Salvation Army	Building relationship and friendships	Mix Old Modern Creative – ‘Earthy’	It doesn’t In-house	Safe Community Allows me space	Worship together Brings people together Outreach – especially with Baby Song
8 years	Bringing hope Witness to local Muslim community	Informal Simple to learn Accessible	It doesn’t	Happy Relaxed Discontent	Essential to help people connect with God To challenge Helps get people involved
1 year	Teaching about God Explaining God	Well-played Different from what I was used to Melodic	Not really	Calm Happy Welcomed	

1 st -generation	Community-based Part of Community	Varied Modern 'Celtic' feel Songs of Fellowship	Not really	Passionate Uncertain Simple	Encouraging others Come and try to play!
All my life	Help people Assist homeless people	Nice Able to sing- along	Different sort of music in the community	Happy Joyful Glad	
3 rd -generation	Change the 'nature' of the community Bring the Kingdom of God to the community	Relaxed 'Worship band' modern feel Mix of new and traditional	Folksy reminder of community Hip-hop	Involved Free Happy	
10 years	Integrate Christian values Build relationship	Gospel Playful and joyful Puts our spin on	Not much!	Joyful Passionate Empowered	
3 years	Preaching the Gospel Social Justice	Modern Contextual	Don't really know, but it does connect with the culture of the East End	Intimate Hopeful Joyful	Connection through 'SingSpire'

From the Data received and my own field notes, I use the five evaluative frames to ascertain how music is linked to the overall mission of the corps, and how it expresses its individual, diverse and experimental characteristics of faith.

The Five Evaluative Frames

My visit to Stepney gave me opportunity to sample and experience how a new Army corps embraced the challenge to integrate and influence their community without denominational prejudices. The frames helped my analysis as follows:

Expression


One of the characteristics of Sundays at Stepney Corps is what I describe as the 'heartfelt cry' of the worshipping community. From the questionnaires and focus group reflections what emerged was connection with God through the music used. As a musician and composer, I balked at the indifference to music proficiency whilst acknowledging that, for the most part, it did not seem to matter to other congregants. I had to remind myself that, in this context, worship is not simply going through a set of songs from a preferred seating location, but a collection of intimate encounters with God and with each other. Intimate feelings are easier in a smaller setting, where congregants sit in a semi-circle, and the engagement of minds and friendships encountered through the informal pre-meeting food at breakfast that give opportunity for conversation at a personal level. Within the context of worship, the prayer-time focuses on specific people both present, and not present, and is indicative of how a smaller group of people can know each other more than a larger group of people can, perhaps especially within and a that is two-tiered (balcony) e.g., Regent Hall. The congregational singing included repertoire from existing Army songs as well as that

from other sources denominations through the use of classic texts/songs and modern hymnology. Respondents to my questionnaire spoke of what they experienced during worship. Significantly, a number felt 'happy' or 'joyful' and others commented that they felt 'safe' and 'calm.' (see Table 7:12 below). The characteristics of 'uncertainty' and 'discontented' signified that the music used had a dual effect - that of bringing positive feelings, but also allowing for reflection. Like many aspects of participatory performances, the use of form and repetition is fixed so that rhythm, tempo, style and shape provide a familiarity that breeds homogeneity in spite of location or congregational bias.

A person's emotional response to music is an area of psychology that is attracting increased research. A crucial issue in research on music and emotion is whether music evokes genuine emotional responses in listeners (the emotivist position) or whether listeners merely perceive emotions expressed by the music (the cognitivist position). Juslin and Laukka suggest that 'music induces strong emotion.'³⁵² My own experience and observation is that emotional responses happen somewhat randomly and often without warning. It is accepted that music has the power to stir our emotions and affect our mood, from feeling sad, nostalgic, and tense, to happy, relaxed, calm, and joyous. In music listening and music-participation, emotion is often manifested by feelings of euphoria, calmness and excitement and people have reported feeling 'shivers down the spine' that accompany intense, peak emotional experiences. At Stepney, I noted passion and purpose in worship and a

³⁵² P.N. Juslin and P Laukka, *Expression, perception, and induction of musical emotions: A review and a questionnaire study of everyday listening*. In *Journal of New Music Research*, 33(3), 2004), 217-238.

profound sense of community and unity. In their context, these attributes denote the place of emotion and meaning as part of the aims and responses to given situations.

The emotional mood was enhanced by the use of images and video clips. The strapline, 'We  Stepney' was displayed on a screen as a continual reminder of the sense of space and place. Emotions were stirred by an interview with Nick, a member of the congregation who is a part-time actor, as well as an employee at Evans Cycles. His story of faith resonated with many who listened to him. The Good News feature on one occasion referred to a World War Two wooden cross that had been stolen from Bethnal Green, but had been found and returned to its place. Tom Daggett spoke about the partnership with the 'Tower Project',³⁵³ a singing activity with children and how this might have a positive effect and be mutually beneficial.

Materials

The second evaluative frame is concerned with my self-reflection on what materials are used to construct the music and the mission and how and why these are used.

First, the use of the body, especially the voice, and the environmental aesthetic, allows the congregation to validate their contribution to the music of the mission. The human voices at Stepney demonstrate the variety of sounds, timbres, accents, abilities and levels of musicianship on display. As was the case during the early days of the Army, and is still prevalent in some parts of the world, unrestricted bodily movements, such as swaying, lifting of arms, head lifted or bowed, dancing, sitting or standing, are encouraged if the congregant is comfortable doing these. Unlike the

³⁵³ The Tower Project is a community based voluntary sector organisation and award-winning leading service provider for children and adults with a learning disability, sensory disability, autism, physical disability or health related issues. www.towerproject.org.uk {Last accessed September 2015}.

more formal worship evidenced at Regent Hall, the congregants at Stepney are given permission to 'go with the flow'. The singing is in unison. Unlike Regent Hall, where congregants regularly insert inflections of harmony naturally, there is a preference for unity and security.

Secondly, the specific use of musical instruments at Stepney provides a further contrast to those on display at Regent Hall. As already indicated, brass band and the Army are closely linked with regards to its history and identity but at Stepney, these links are not so closely defined and a more pragmatic and inclusive set of rules apply. The views of focus group members noted that Nick and Kerry regard participation as fundamental to the success of the corps and that they invite anyone to play an instrument regardless of their ability. Figures. 7.5.-7:8 show guitars, ukuleles and percussion instruments that are available for use. At the beginning of the meeting, or the commencement of a song, an invitation is given to 'pick up and play' and, whilst this randomness seems to jar with me personally, members of the congregation embrace the concept without comment.

Figure 7.5 Worship at Stepney, April 2014

Photograph: John Martin



Figure. 7.6 Tom-tom percussion, Stepney, April 2014

Photograph: John Martin



The ukulele is the instrument of choice at Stepney and is unparalleled in the Army today.³⁵⁴ Not that the use of string instruments alone is a phenomenon within the Army. For many faith-based organisations, the use of guitars is seen as the standard tool for accompanying worship. Its portability, accessibility and ease of use make it the most effective resource.

Figure 7.7: Music instruments– April 2014

Photographer: John Martin



³⁵⁴ The use of ‘String Bands’ to accompany congregational singing in the Army was encouraged by William Booth. Indeed, he advocated the use of string bands in every corps.

Thirdly, the use of acoustic space is of particular interest. There is no stage or platform and, as such, there is no hierarchy or sense of alienation between the leaders and the worshippers. The interactions between those leading worship, those playing musical instruments and the congregants are linked through the physical space available, with the seating arranged in a semi-circle that encourages recognition and mutual support. The setting does not look or feel like a place of worship; rather a secular, functional space that has become a distinctive area of worship unlike any other I have experienced.

Construction

This domain is concerned with the way the music as missional practice is organised and is linked with the concepts of two main methods. Like the case study at Regent Hall, the Army system provides both written (formal) and oral (informal) information regarding form.

Historically, the Army has used its own hymnology and music from within its ranks. As a composer who has contributed to the repertoire of Army choirs, I acknowledge that the internalisation of repertoire has restricted choice to member choirs who have the capacity and resources to utilise what is available. Until the tipping point of 1960, all congregations at Army corps used songs and choruses from the in-house *Song Book*. The move away from the rigidity of denominational control through this one common resource has unsettled some within the movement but, apart from specific internal lyrical references, such as the flag, the General and the Army, focus has shifted towards a stronger theological basis. Most of the songs in the Army *Song Book* are carefully organised, melodic in structure, easy to sing, repetitive and

simple in nature. The current *Song Book* includes popular songs and choruses from other modern worship sources and church traditions. These have become embedded in cross-denominational culture and worship and, with many songs and artists appearing on *Songs of Praise* and Christian radio stations, their popularity ensures that the repertoire is broader than ever before. Nick and Kerry have integrated many contemporary songs into their worship meetings, without any signs of ridicule, criticism or misunderstanding. Congregants appear to trust the mission and music leaders to choose appropriate texts and melody that complement the theme of the meeting. Songs from both established and contemporary repertoire form a hybrid approach and, as in the case study at Regent Hall, they form a sample of current church music-making. Additionally, Kerry writes material from her source of inspirational ideas, linking original words with music from a variety of sources including TV commercial jingles, pop and folk songs.

Values

The Mission Development Plan (2014) states that the mission of the Stepney Corps is built on the following core values:

- Relationship
- Inclusivity
- Christ-centred
- Justice seeking
- Prophetic/Pioneering
- Creative
- Outward focus
- Honesty/Integrity

Significantly, these values are embraced from within the corps membership, some of whom are children of serving Army officers, and others who work for the Army. My observation is that the corps is propelling a notion of continuance with the mission of the Army that goes back to its roots, both geographically and fundamentally. Whilst radically different from the Regent Hall model, this case study has highlighted that, although there is a radical departure from denominational and established processes and practices, the corps still maintains the high-profile identity of the wider Army cohort locally.

Organisational culture is often determined by the motivation and charisma of its leaders. Faith-based organisations are often framed by commonly held and deeply seated belief-inspired values that are held by those in positions of influence and authority. These values can frame and shape aspects of the life, witness and style of the local congregation, whilst also challenging ‘generic’ assumptions of what and how the denomination is portrayed at national and international level.

Parochial protectionism

I regarded my findings of the Regent Hall Band case study as being indicative of a wider concern of some regarding a view that maintaining a tradition of brass banding is vitally important to the future of the Army. However, the music used at Stepney suggests that, within the movement, a different set of music is also applicable when the local context takes priority over established practice elsewhere. Territorially, the emphasis is still on producing music that is ‘fit-for-purpose’ especially within the modal, existing band tradition. However, recently (2015–17) the Mission Resource and Programme Department has made the use of technology e.g., live streaming of

Army events, social media, recorded music, and many corps are also using technology. The corps still relies on divisional and territorial support in the following areas of mission:

- Annual review of the Mission Development Plan.
- Mutual accountability through formal processes.
- Support from Research and Development Unit at THQ.
- Building and Mission Brief re: development of programme.
- Formal and informal discussions regarding priorities.
- Fundraising and associated costs of delivery.

I argue, therefore, that the specific mission of Stepney Corps seeks to protect the essence of the Army pioneering spirit and that, in joining with the corps - albeit briefly - on their missional journey, I have witnessed how, and why, their music as missional practice is integral to their integrated mission.

Analysis of Missional Framework

As a new expression of a Salvation Army corps thirteen years ago, Stepney has been developing its mission framework in the ensuing years, through reflective practice and conversations, discussions, community engagement, corps leadership and its evolving worship and music as missional practice. During the five-week period that I attended as an observer, the spirit of co-operative camaraderie and mission-focus was palpable. An analysis of the meeting plans reveals that, while saving souls and growing saints are highlighted, the specific focus on serving suffering humanity via worship, teaching, testimonies and preaching is evidenced by engagement with the local community through partnerships, ecumenical initiatives and outreach, Within the

context of worship, congregational songs are contemporary in nature, informal in approach, and inclusive in practice. The music is co-constructed; the corps officers choose the music, and lead it, thereby having more control of its process, product and practice. As such, there was less collaboration (with other congregants), but more fluidity in the application of thematic ideas. My visits to visit Stepney highlighted the enthusiasm and commitment of the officer-team and congregants to witness to the saving truth of the gospel in a new and fluid environment. The story of Stepney Corps is one of growth, not decline, where out of the ashes of a closed corps, a new and confident one has emerged. Confidence in the truths of the gospel has to be set aside the diverse neighbourhood where the effects of globalisation and pluralism abound.

Saving Souls

Of the songs chosen on one of the five Sundays I attended (see above), I reference two that speak of faith and praise as a result of being saved:

Praise my soul, the King of Heaven
To his feet thy tribute bring,
Ransomed, healed, restored, forgiven
Who like thee his praise should sing?
Praise him, praise him,
Praise him, praise him,
Praise the everlasting King.³⁵⁵

Another popular song that was used is:

³⁵⁵ The Docklands Light Railway (DLR) are driverless trains that serve, predominantly, parts of the East end of London.

Jesus, name above all names,
Wonderful Saviour, glorious Lord,
Emmanuel, God is with us,
Blessed Redeemer, living Lord.³⁵⁶

One of the most innovative elements of the saving souls narrative was the ambitious live drama of the Nativity story that was shared by members of the corps on the DLR.³⁵⁷

Growing Saints

The consistent use of the chorus, ‘Jesus, be the Centre’ during my visits had the effect of reminding the congregation of the need for living Christ-centred lives, holy and ordained for service. This song was written in 1999 and the lyrics say:

Jesus, be the centre,
Be my source, be my light, Jesus

Jesus, be the centre,
Be my hope, be my song, Jesus

Be the fire in my heart

Be the wind in these sails

³⁵⁶ ‘Jesus, name above all names’ was written by Naida Hearn, This edition: SASB, (London: 2015).

³⁵⁷ <https://youtu.be/SJBOxb-IN4c> {last accessed 21st February, 2022}.

Be the reason that I live

Jesus, Jesus.

Jesus, be my vision,

Be my path, be my guide, Jesus.³⁵⁸

As well as this contemporary song, another one, written in 1772, was used as part of worship. ‘Amazing Grace’³⁵⁹ was penned by Anglican clergyman, John Newton, and is a reminder of the saving grace of God, and the eternal destination of a believer.

Serving Suffering Humanity

Although the main focus of my research is how music is used as part of the delivery and promotion of mission, I acknowledge that the outworking of this framework is conducted via practical ways such as the distribution food parcels, counselling, and through supporting other local agencies. By engaging with local ecumenical and multi-faith partnerships, the corps is a focal point for action within the community. The preaching and teaching at the corps does have the community in mind, and the need for engagement remains a priority.

It came as a surprise, therefore, to observe that the music used in worship did not focus on serving suffering humanity. I did not recall any song in the above meeting plans that related to this topic and the songs concentrated almost entirely on

³⁵⁸ ‘Jesus, be the Centre’ Words: Michael Frye , Vineyard Songs UK, SASB No 373.

³⁵⁹ ‘Amazing Grace’, SASB, p453.

the notion of personal faith, individual worship and holy living in response to a living and loving God. I would categorise them as having an internal narrative and application. This is not a criticism of the ministry of the corps, rather of how I perceived Sunday worship reflected its mission. This is reflected by the comments taken from members of the congregation with relation to how music is used in worship.

Table 7:10

Encouragement	Enhances my mood	Benefits congregation	Gives purpose	Worship together
Brings people together	Outreach	Challenging	Come and play!	Connect with God

The role of meaning:

Of those who responded, a significant number highlighted the apparent mix of older and newer songs, and the informal approach.

Table 7:11

Modern	Charismatic	Interesting	Inclusive	Mix	Old
Modern	Informal	Simple to learn	Accessible	Well-played	Different from what I was used to
Melodic	Varied	Modern	‘Celtic’ feel	Songs of Fellowship	Nice
Able to sing along	Relaxed	‘Worship band – modern feel’	Mix of old and new	Gospel	Playful and joyful
Mix of new and traditional	Puts our spin on	Modern	Contextual		

The role of emotion

Apart from one comment of ‘uncertain’, all other respondents posited comments that signalled positive emotions. It is worth noting that the comments below are similar to case study 1, in that it shows only an emotive response. I acknowledge that there is not a proactive engagement with mission, but the topic is worthy of future research.

Table 7:12

Unity	Light	Joyful	Beautiful	Happy uplifting	Safe
Community	Allows me space	Happy	Relaxed	Contented	Calm
Happy	Welcomed	Passionate	Uncertain	Simple	Happy
Joyful	Glad	Involved	Free	Happy	Empowered

Conclusion

My aim in this case study was to discover how a free-spirited corps, unfettered and bound by any denominational template, developed its faith-based mission through music. I arrived with pre-conceived notions of diversity from the context and comfort-zone of my lived experience and thoughts which were biased according to the Army settings I had led worship in. My findings reveal that Stepney Corps has a focus and structure not unlike that of Regent Hall, with both groups finding that its music is an expression of their own type of Salvationism. In the relative poverty of the East End, the priority of Stepney Corps and its community engagement and involvement, harks back to the days of the founding fathers (see Chapter 1). Its informality, non-uniformity and inclusivity are hallmarks of its success in ‘being’ and ‘doing’ church in the diverse community it inhabits. The sodal congregational characteristics support my view that the musicking experience shaping the corps is able to influence the

local, diverse environment. The data collected has provided evidence of a mission-shaped church that uses music, to shape its mission, especially in building up and encouraging members to be proactive in presenting their message. The corps reflects a particular strand of mission programmes that rely less on tradition and more on innovation.

The danger for the Army is to allow tradition to fossilise into traditionalism, thereby adding to the perilous nature of remission. By being a corps that seeks to be relevant to its community, Stepney Corps is attempting to reverse decline. Whilst past glories and methods are no guarantee of growth, other approaches are at least contributing to the positive nature of Christian witness in the borough of Tower Hamlets.

The ‘corner-shop’ corps at Stepney envisioned by Kerry is significantly different to the ‘supermarket’ corps at Regent Hall. Following case studies based at two corps, the next chapter considers how the two congregational types, modal and sodal, are brought together in a national event, Commissioning and Ordination Day that operates within a nodal context.

Chapter Eight: Commissioning and Ordination Day – Case Study Three

Introduction, aim and questions

In this chapter, I compare and contrast music practice at a national, formal and informal Army event that embraces a semiotic formula within the denominational structure. The commissioning and ordination of Army officers is a significant event in the ecclesiological life of the Army because it uses liturgical and non-liturgical practices in both a liturgical and *semi*-liturgical framework. Most striking in this case study is the use of music from both a traditional and contemporary repertoire, a variety of music methods and instrumentation (a brass band, and a non-brass worship group consisting of guitars, keyboards, percussion and vocalists) and an official Order of Service (Commissioning Brochure: Figure 8.1) given to all those attending. It is a unique event, held every July, in a non-Army building, but it retains elements of worship and music in practice that occur every Sunday during Army meetings. These include well-known songs and choruses, testimony, prayer, music items, performances, announcements, offerings and a message. For those within the orbit of Army activity, Commissioning and Ordination Day provides a ‘comfort-zone’ experience of familiarity and style. Elliott suggests that tradition plays a vital role in the life of the Church because it provides ‘a collection of shared and individual memories through which the individual and the community can come to know themselves individually and collectively in relation to God.’³⁶⁰ I seek to ascertain why and how specific music is chosen and performed and how musical tropes that

³⁶⁰ Charles Elliot, *Memory and Salvation* (London: DLT, 1995), 29.

represent both the ‘traditional conservatives’ and ‘radical liberals’ groups are used. The event embraces elements of both previous case studies at Regent Hall and Stepney and reveals the interplay between two music groups – one formal, one informal. It is significant for the semiotic formula of signposting and symbolism, and where case study categorisation models of modality and sodality are demonstrated.

Figure. 8.1: The Disciples of the Cross-Commissioning Brochure - Front cover



There are many conventions and codal identifiers present when like-minded people and members of a social group or formal organisation meet together, including social structures and mores such as behaviour, processes, camaraderie and order. Within an ecclesiastical setting, these may include the above plus distinctive vestment garments or uniform, the venue and setting, leadership authority and hierarchical structure, organisation and processes. Specific intrinsic and extrinsic values regarding music are subsumed within group gatherings and patterns of denominational behaviour and convention are evident. These may include formal and informal acknowledgements of

other people present, often through a handshake or a smile. As previously mentioned, Cook describes music meaning as being ‘emergent in its social construct.’³⁶¹ Further, as already mentioned, (see Page 118) Dibben views musical encounters in terms of their meaning and contexts. As such, there is a danger that, if there are those in the congregation who are not versed in Army language and terminology, who do not understand parochial references and in-jokes, they may not make sense of the music-making? If there is no religious context to attendance, how will the music work, if at all? Significantly, for those within the Army network, how will the interplay between the traditional and contemporary aspects, the sodal and modal, impact their views about the state and future of the denomination? Although music is only one characteristic of Commissioning and Ordination Day, the diversity of music practices demonstrated at this event provides a lens through which to observe attitudes and responses.

The juxtaposition of opposite music genres at this event, combined with the purpose of the day, raises issues of identity, expectation and performance. Some Salvationists view this event as one that perpetuates officership, rank, uniform, music and the way the Army celebrates. Other Salvationists view this day as yet another opportunity to transition the traditional into something that, in their view, is more contemporary and rooted in the historical antecedents of radical Christianity. This case study provides an opportunity to interrogate how the common, shared and homogeneous culture of Christian doctrine and belief engages within the diversity of

³⁶¹ Nicholas Cook, *Theorizing musical meaning* In Music theory spectrum (Volume 23, no. 2 (2001), 170.

organisational, intra-cultural aspects of denominational life. It is a day where the sacrifice of Christian service is embodied through a faith event, where the (physical) salutes to Army hierarchical protocol are witnessed, and where salutations are proffered.

Context: The development of Commissioning and Ordination in The Salvation Army

Since the tipping point of the 1960s referenced in Chapter 5, there have been fundamental changes to training within the Army. These include a relaxing of college rules, a more professional and balanced view of educational training methods, improvements and upgrading of facilities and accommodation, and accreditation with the University of Gloucestershire. Crucially, from a musical perspective, the cadets are exposed to a wide variety of Army music-making and worship styles during these 21 months. As part of their ‘on-the-job’ training, the cadets visit local corps³⁶² on Sundays in groups as part of the worship and preaching module. This gives opportunity for tutor-assessment and allows the cadets to gain experience of a variety of musical repertoire, depending on the local resources available. Some corps placements will have a brass band, others a non-brass worship group, others either a pianist or a portable electric device. Cadet-entrants to Officer-training come from a wide variety of socio-economic and academic backgrounds. Their knowledge of music and the use of music within the Army depends, in part, on their own education

³⁶² Salvation Army corps within a 20-mile radius of William Booth College. This cohort represents a wide variety of Salvation Army expressions, including inner city, city-centre, urban and rural.

and experience at their local corps setting. The 32 members³⁶³ of the Disciples of the Cross session who were commissioned and ordained at this event entered William Booth College in September 2012 from 22 corps³⁶⁴ situated all over the United Kingdom, with one from Gothenburg, Sweden and another from Edmonton, Canada. Some came from traditional settings and were members of brass bands, but others came from environments where music was limited by resources and reliant on one or two brass instruments, a piano/keyboard or, more likely, a guitar. The challenges of living in community with different perspectives and backgrounds are a feature of student life and cadets who arrive with music knowledge bring their experiences of preferences and expectations.

Context: Music and personal musings

If history shapes cultural practice, should the ceremonial and ritualistic components of Commissioning and Ordination Day remain, or can they be re-framed and re-imagined? My autoethnography challenges the preconceptions and preoccupation with maintaining traditions as it allows a lens into the transitional practices that are becoming more frequent in Army worship. Whilst I acknowledge that there are many conventions and formal parameters that operate at structured denominational events, such as processes, language, hierarchy and dress code, I also witness a tension between those who wish to protect the status quo, and those who seek to embrace

³⁶³ The number includes seven married couples, five single spouse, five single men and eight single women.

³⁶⁴ Bellshill, Douglas, Crewe, Felixstowe, Ivybridge, Clapton, Gothenburg (Sweden), Regent Hall, Bedford, Coventry, Horsham, Stockport, Sheffield, Brighton, Shoeburyness, Aberdeen, Wetherby, Evesham, Chester, Edmonton (Canada), Bradford, Boscombe, Leeds Central, Rochdale and Peterborough.

contemporary methods of engagement. This is true, in part, because of the demographic and backgrounds of the cadets to be commissioned. There are many people I know who attend this event annually, regardless of any connection with cadets being commissioned and ordained. It reminded me of my own Commissioning and Ordination ceremony (see Figure 8.2) as I recorded in my field notes:

Friday, May 24th, 1988. After 21 months of study and training at the International Training College, Camberwell, South London, and together with 74 cadets of the Messengers of Joy Session, I recall making my way to the Royal Albert Hall for our Dedication, Appointments and Celebration meetings. On the double-decker buses that transported us there, we joined in a spirit of enthusiasm, optimism and holy fear as we approached the commencement of our ministry as officers. In the presence of colleague officers, college staff, family, friends and Salvationists from around the world, we would receive our commissions as lieutenants in the morning meeting, hear where we had been appointed in the afternoon meeting, and then celebrate our new status in the evening meeting in a spectacular pageant.

We had prepared for these meetings over several weeks, making sure we could recite the Articles of Faith (Doctrines), remember the words and music of our Dedication and Sessional songs, and the myriad of movements for our choreography in the celebration meeting. Our uniforms were trimmed accordingly, shoes were polished, and hair coiffured. I recall the sense of pride when my father greeted me outside the building. For a short time, in

1947, he had been a Cadet at the college although he did not complete the training course. He was destined to spend his service at our home corps in Hednesford, whilst my future was at the behest of Salvation Army officer-leaders who were responsible for appointing me. I didn't have long to find out, but I secretly hoped that it would be as close as possible to where my fiancé had been appointed the previous year.

Figure 8.2 View of Celebration Choreography Messengers of Joy – Celebration meeting – May 24th, 1988. Royal Albert Hall, London. Source: Messengers of Joy Facebook page. *I am conducting – bottom left of photograph



Prior to 2002, music performed on Commissioning and Ordination Day was the domain of the ISB, their main purpose being to accompany the congregational singing, present pre-meeting music and an item in the meetings. In the last 15 years, non-brass worship bands have been invited to participate, to supplement the ongoing contribution from the ISB. As well as the ISB, the 2nd Mile ‘worship group’³⁶⁵ has participated, leading the congregation in more contemporary songs. Although the music is divided into sub-group performers, the issue of identity within the Army remains. Although musicians perform separately, as soloists, as well as within a group, they are part of their corporate church identity. Dueck suggests that ethnomusicology offers an understanding of music’s significance ‘as it circulates *between* groups.’³⁶⁶ In this case study, unlike the other two, I argue that the use of both groups - the ISB and 2nd Mile - especially in the evening meeting finale is indicative of a wider musical narrative that embraces specific musics, not just geographically but emotionally, and that it circulates between the two. The ISB and 2nd Mile are related not by their style, but by their function as a backing track to congregational singing. They share similar vocabulary, for example, ‘contribute to worship’, ‘let’s sing a song’, ‘we worship together’ or ‘let us sing with the help of the ISB/2nd Mile.’

Music is at the heart of cultures’ most profound social occasions and experiences and this case study reflects on how, in practice, this is demonstrated

³⁶⁵ A colloquial term used in the Christian church. The instrumentation may include any or all of the following: guitar, vocalist, keyboard, percussion, brass and other even wind or string instruments.

³⁶⁶ Jonathan Mark Dueck, *An ethnographic study of the musical practices of three Mennonite Churches*, PhD Thesis (University of Alberta, Edmonton, Alberta, 2004), 230.

within an Army context. This case study highlights that organisational culture is an effective component to the event as it confirms, what Schein suggests as highlighting behaviour that derive from ‘the norms and practices taught by the leaders of the organisation in the past.’³⁶⁷ I argue that a ‘culture as commitment’ is prevalent in the Army and, as this event demonstrates, it is embedded in the practice, and expectation, of Commissioning and Ordination Day. The link between ‘team work, development and appreciation are positively linked to commitment’³⁶⁸ can be observed through the mutual respect from senior Army leaders to those who are commencing officership. The juxtaposition of different music genres at this event, combined with the purpose of the day, raises issues of identity, expectation and contradictory views. Salvationists view the day as an opportunity to meet each other and to express shared beliefs, expecting the Army to be ‘on show’; others who are attending out of loyalty or support to a member of their family all meet together in an amalgam of people of faith, or none. Within this smorgasbord of social intercourse, the notion of, what Small terms ‘musicking’³⁶⁹ captures the idea that a wide range of people, including participants, audience, programme sellers and even the box office staff contribute to an event. Within the changing Army culture, resources, artefacts, rituals, quirks, idiosyncrasies and knowledge provide a basis for continuous construction and renegotiation of denominational identity. Studies within ethnomusicology stress that music is not only a cultural and expressive practice that bonds group members

³⁶⁷ Edgar E Schein *Organization Culture and Leadership* (San Francisco, Jossey Bass).

³⁶⁸ ‘Organizational culture and its relationship between job tension in measuring outcomes among business executives’, *Journal of Management Development*, Vol. No. 19, Iss: 1 – 49

³⁶⁹ Small, Musicking.

together, but can also cross boundaries between social identities and shape new ones. I contend that, in this case study, many component elements of Army culture are evidenced.

Status: Participant-Observer

I refine my methodology for this case study to account for this annual, national Army event. As with my previous case studies, I have collected empirical evidence via questionnaires, interviews using open and closed questioning, and my own notes and reflections. I am a participant-observer and attended the Planning Committee Meetings³⁷⁰ chaired by the Training Principal, Lt. Colonel Anthony Cotterill. I observed the processes of planning and organisation involved, through note taking, personal conversations with committee members. My notes and reflections - self-created evidence - reveal that intense preparation and thought took place in order to ensure that the overriding aim of the day was accomplished. I was present only as an observer and, although I did not contribute to the discussions that took place, my opening words of introduction to the Planning Committee included a comment that they were, in effect, a type of focus group, providing me with essential information to construct a critical argument. As part of my Ethics Approval (see Appendix G), I ensured that anonymity, confidentiality (through a disclosure form), and mutual respect were observed. The broader constituency of the views and experiences of others, both from within and outside the denomination, temper my prior knowledge of

³⁷⁰ Chaired by the Training Principal, members included Assistant Principal, Business Services Director, two college officers, and seven cadet representatives.

the event. My methodology takes these issues into account, providing a lens through which individual and corporate identities can be considered, thereby providing a process of differentiation.

As the participants decide the main component parts of Commissioning and Ordination Day, integral to the analysis were the results from a survey questionnaire completed by participant performers and participant members of the congregation. These provided data regarding personal reflection, perceptions, expectations and realities of the event, allowing for a ‘naturalistic’ approach to my research. I use the five evaluative frames as they refer to both meetings but use them for different purposes. In the afternoon meeting, I use them to identify particular signs, verbal language and sounds but in the evening meeting I apply them to two aspects (the beginning parade and the Finale) in order to contrast and compare both meetings.

Context – location: Central Hall, Westminster – a sacred and secular venue

Central Hall, Westminster (see. Figure. 8.3 and 8.4) is the headquarters of the Methodist Church in the UK, with myriad halls and offices, a bookshop and a large café on its site opposite Westminster Abbey in central London. It is one of London’s largest conference centres and has been the venue for political rallies, corporate exhibitions, award ceremonies, graduations and music events. Since the closure of the Wembley Conference Centre in 2004, the main hall has been the location for Commissioning and Ordination Day. Apart from the piped organ at the rear of the platform, there are no other religious icons or paraphernalia. It is acknowledged that there is a strong emotional, ecclesial and cultural link with the Methodist Church,

especially as it was significant in the life of William Booth who, after leaving Methodism, maintained contact with the leaders of his heritage church.

Figure 8.3: Central Hall, Westminster - outside view³⁷¹



Figure 8.4: Central Hall, Westminster, Grand Hall³⁷²



³⁷¹ www.c-h-w.com (last accessed March 14th, 2014)

³⁷² Ibid.

On Commissioning and Ordination Day the imbued semiotic signs such as a rostrum, flowers and mercy seat transform the wide, deep stage making it resemble a Salvation Army place of worship. These also include the draping of a large Army flag at the rear of the platform and seating for senior leadership to the right of the platform. The two main music groups taking part are placed at either side of the platform, the ISB underneath the balcony and '2nd Mile' worship group on the front stage left. The location for both groups is chosen for pragmatic rather than aesthetic reasons; the band, comprising 35 brass instrumentalists and four percussionists needs a large space to accommodate music stands, music, lighting and instruments.

Operating from a large sound and mixing desk at the rear of the hall, the Event Management Team from Army headquarters control the visual and sound aspects of the event that is also streamed live on the internet through the Army's international webpage.³⁷³ Two large screens dominate either side of the platform, providing close-ups of those taking part. It is a familiar scene to those participating and members of the congregation who have attended similar large Army events, especially at concert halls and exhibition centres where the secular space has been transformed into a sacred space.

The ISB plays pre-meeting music, accompanies congregational singing, plays a devotional piece of brass band music in both afternoon and evening meetings, and plays 'march' music for the celebratory welcome entrance to the newly commissioned officers in the evening meeting. Therefore, and by virtue of its personnel, repertoire,

³⁷³ www.salvationarmy.org {Last accessed January 12th, 2018}.

uniform and reputation, the band is part of the established modal model of a traditional music trope, a symbol of those musicians for whom brass is an important and component part of their Salvationism. Their participation sends out a strong message that there is a place for the brass band within the denominational structure. This is despite the fact that many of the cadets have no direct association with a brass band background. Before the afternoon and evening meeting, people mill around outside the hall, greeting friends and colleagues with handshakes, hugs and high-fives. There is a palpable sense of camaraderie, excitement and anticipation. Inside the hall, there are a number of stalls selling CD's and books, artefacts and brochures. There is a recruitment area staffed by members of the Candidates Unit³⁷⁴ for those who are considering officership as a vocation. One of the unique features of this event is the production of a Commissioning and Ordination Day Order of Service; a free glossy, coloured 48-page brochure that includes significant information regarding the day, a copy of the Territorial Mission and Vision Statements, the 'Covenant' statement, the 'Articles of Faith', the 'Declaration of Commitment' and the words of the songs to be used. There are photographs of the cadets and their children (if appropriate), the name of their home corps and the appointment they have received.

Ordination: other faith examples

The Commissioning and Ordination ceremony is similar to those of other Christian denominational practices³⁷⁵ (see Figure. 8.5, 8.6 and 8.7) with a combination of

³⁷⁴ The Territorial Candidates Unit responsible for promoting officership and managing the process from application to entry to training.

³⁷⁵ All Christian denominations hold a public service of 'Ordination'. These represent particular nuances and practices of the church, but would include Liturgy, music, prayers, worship and 'sending out'.

formal and dignified liturgy, informal and spontaneous liturgy, lively worship, sacred moments of prayer, words of testimony, music, drama and, in this case, the ceremonial reciting of Salvation Army beliefs by the cadets. Ordination is a common ceremonial and public recognition of achievement and declaration of specific oaths of allegiance and intention, most often used within the context of spiritual ministry.

Figure. 8.5: Church of England Procession of ordained clergy. Bath and Wells Diocese. Wells Cathedral, June 18th, 2018. ³⁷⁶



Figure. 8.6: Laying on of hands at Ordination. ³⁷⁷



³⁷⁶ <https://www.bathandwells.org.uk> (last accessed April 10th, 2019).

³⁷⁷ www.cofe-worcester.org.uk/mission-and-ministry (last accessed March 4th, 2015).

Figure 8.7: A procession heralds the start of the consecration of Rachel Treweek as the next Bishop of Gloucester at Canterbury Cathedral on July 22, 2015 in Canterbury, England.³⁷⁸



There is also a trend for more informal photographs following ordination that tend to demonstrate holy joy (see Figure 8.8).

Figure 8.8 ‘Lightning bolts in Leicester’. Photograph: Lauren Lilly³⁷⁹



³⁷⁸ <https://www.canterbury-cathedral.org/wp-content/uploads/2015/07/GettyImages-481549830.jpg> (last accessed June 28th, 2019)

³⁷⁹ <https://www.theguardian.com/world/2018/jun/22/church-england-dabbing-deacons-jumping-bishops-ordination-petertide> (last accessed October 27th, 2019).

Ordination: Salvation Army context

Within the Army tradition, the ceremony denotes the symbolic ‘Presentation of Cadets’ from the William Booth College to Territorial Headquarters and to the auspices of senior leadership and the authority vested in them. The ‘Commissioning’ aspect involves the formal promotion from Cadet to Lieutenant and the approval of a placement to an Army corps. The Cadets have already made a conscious decision to leave secular life, employment and training and follow a perceived spiritual calling to become full-time spiritual leaders within the Army. The preparation of the cadet for the Commissioning and Ordination Ceremony has been rigorous, practical, supportive, intensive, educational and spiritual.

During the final months of residential training, a small number of representative cadets are co-opted to be part of a group that meet to discuss and approve plans..³⁸⁰

Although there is no Mission Development Plan for this event, there is an expectation from the leadership of the territory, staff at William Booth College, officers and Salvationists trust that it will provide significant moments of Christian renewal and challenge, highlight the constant and consistent call³⁸¹ to a vocational life, inspire and motivate those gathered and allow and provide opportunities for personal reflection and response.

³⁸⁰ The Commissioning and Ordination Day Planning Group met for six meetings. Chaired by the Training Principal, membership of the group consisted of representatives from William Booth College and the Session. The agenda considered all aspects of the day, including ticketing, refreshments, practical considerations, the programme and content, participation of the children and transportation.

³⁸¹ There is no ‘one-size-fits-all’ concept that is used to substantiate this proposition but, like many denominations, The Salvation Army, through a series of interviews, references, and residential conference, make a rigorous assessment of a Candidate who feels ‘called’ to ministry. The call may include the following: Receiving, Verifying, Responding, Affirming and Preparing.

Case study categorisation: Nodality

As a contrast to the sodal and modal case study categorisations of Regent Hall and Stepney, I am using the concept of nodality by acknowledging the place of Army leadership and their location at the centre of several converging patterns of culture and practice. Like many denominations, the Army is holding on to heritage and history and, at the same time, moving forward as it transitions into new forms of mission. As mentioned in the opening chapter, the concept of nodality in an ecclesiological sense, originates from a comment made by Percy in which he states that the power of the national church hierarchy is a significant factor when that authority is applied to a local context,³⁸² He uses examples from Clegg to highlight that nodal points have a significantly important part in hierarchical church structure.³⁸³ Percy references the reasoning of Clegg who says, ‘Nodal points of practice are privileged in this stable and shifting terrain.’³⁸⁴ I suggest that there are particular characteristics of nodality within the Army, namely:

- Purveyors of doctrinal teaching.
- Protection of brand and reputation.
- Governance and institutional practices and processes.
- Financial management and overseas development.
- Maintaining language and semantics.
- Issuing of Orders and Regulations.

³⁸² Martyn Percy, *Power and the Church*.

³⁸³ *Ibid.*

³⁸⁴ Stewart R Clegg, *Frameworks of Power* (London: Sage Publications, 1989).

- International appointments and leadership development.

So, the challenge in this case study is to recognise that music is a constitutive part of culture and hence is important for individual and social identity formation, especially within a Nodal domain. Not only does music serve as a (denominational) practice that binds people together, but it also helps to understand that belonging to each other and to a cause is important and it is both a collective and individual responsibility to develop a specific task or mission to accomplish shared goals. Through musicking, emotional, social, and cognitive ties can develop, implying the construction and enactment of identity and memory where individual and social concepts are linked.

Music and Mission roles

In my previous case studies, there is a clear understanding of mission and music roles, both being divested in the local setting and within the responsibilities of corps officers and local leaders. However, at Commissioning and Ordination Day, multi-faceted roles and responsibilities are shared amongst a larger group of people. As such, this highlights the various dynamics and personalities that are involved in organising this event. How is the event produced? I witness the ‘musicking’ concept at play, as each strand and layer of event management is manifest through a sense of collective denominational responsibility, especially in the following areas:

Music roles

This is an event where music roles are clearly defined (Table 8:1), having been negotiated through years of practice, convention and expectation. All the musicians involved will receive communication regarding their participation. For the ISB

conductor and musicians, this event is part of their annual schedule, with minimum explanation required by the band manager. Although there may be particular requirements depending on the demands of the Planning Committee, the contact between the training principal and the bandmaster is formal but cordial. Similarly, the worship group will receive a meeting plan a few weeks in advance, so that they can rehearse appropriately.

Table 8:1: Music roles – Commissioning and Ordination Day, 2014

Territorial Commander	Training Principal and other staff	International Staff Band	2nd Mile worship group	Nick King
Sanction songs submitted. Leads singing and introduce songs. Link songs with the mission focus of the event. Uses music/lyric references to encourage personal response.	Leads singing and introduces songs. Introduces the music ministry of the ISB.	Provides pre-meeting music. Accompanies congregational singing. Staff Bandmaster chooses appropriate band item in both meetings.	Accompanies congregational singing. Responsible for teaching new song(s).	Piano/keyboard accompaniment for spontaneous songs/choruses. Provides ‘Link’ music as appropriate.

The International Staff Band (ISB)³⁸⁵

From the traditional part of Army culture, the inclusion of the ISB preserves what is for many Salvationists and non-Salvationists a particular association with denominationalism. The ISB is a uniformed section, with special epaulettes and

³⁸⁵ www.theisb.com {Last accessed 21 December 2017}.

distinctive uniform markings that identify members as such. They are the premier brass band of the Army. The ISB, (see Figure. 8.10), comprises 35 instrumentalists who are each members of their local corps bands but who have, through an audition process and written approval from their local corps officer and music leader, been appointed to serve in this band. Although this is a male-dominated band, there are no restrictions on female applicants.

Figure. 8.10 The International Staff Band – April 2015
Bandmaster: Dr Stephen Cobb. Executive Officer: Major Mark Herbert
Photographer unknown.³⁸⁶



The band enjoys a wider reputation for performance quality throughout the specific brass band fraternity, and regularly commissions new works for its pioneering repertoire. There is kudos about being part of this band. Highly regarded as the best

³⁸⁶ Ibid.

Army band, some members remain as players for many years. This is a male-dominated band and, although open to application from female brass players, there is only one female instrumentalist. The mission statement of the band is that ‘it exists to spread the message of Christ primarily through music and aims for the highest standards of Salvation Army Christian music-making.’³⁸⁷ The ISB has become a definite voice within the Army and is regarded as a music group that is associated with quality of performance. I suggest that, for some people within the Army, the ISB provides a visual and aural representation of faith, identity and an expression of who and what the Army represents.

2nd Mile worship band

The 2nd Mile worship band³⁸⁸ (see Figure. 8.11) comprises Salvationists, and those linked through family and friendship. Like many worship bands, their development has not been as formal or as regulated that of the ISB. Over the years, groups such as 2nd Mile have emerged almost unnoticed, to find a niche in denominational circles and provide an avenue for contemporary music, and as far as the Army is concerned, an alternative to traditional music, on a national (territorial) level. Unlike the ISB, 2nd Mile members receive no expenses for travel, and are not limited by Guidelines for Musicians, lending it the flexibility to respond to any spontaneous direction from a meeting leader. On certain occasions when needed, mainly during an appeal for response, they are able to play quietly and unobtrusively.

³⁸⁷ Ibid.

³⁸⁸ Dave Cotterill - Vocal/Leader, Nik King - Keyboard, Joe Davison - Keyboard, Nikki Davison - Vocals, Malin Jeppsson - Vocals, Dave Holden – Bass, Lewis Morgan – Drums. Matt Leeder - Electric Guitar.

Figure. 8.11 2nd Mile worship band. Appearance on BBC Songs of Praise – February 2015. Recorded at William Booth College – October 2014³⁸⁹



Nik King, Pianist

Nik (Figure 8.12) is a Salvationist from Sittingbourne Corps in Kent and is the Assistant Territorial Director for Contemporary Worship and Song, working as part of the Music and Creative Arts Department at Territorial Headquarters. He has composed a number of original songs and arranged contemporary Christian songs for vocal groups.

³⁸⁹ BBC iPlayer <https://www.bbc.co.uk/iplayer> (last accessed 10 November 2016)

Figure. 8.12 Nik King, Pianist, Commissioning and Ordination Day
Unknown photographer – personal collection³⁹⁰



The music groups express and represent traditional and contemporary aspects of Army music, and the diversity of current practice.

Primary Source Document – ‘Function’ Statement by Planning Committee

There is no official Territorial Mission Development Plan in respect of Commissioning and Ordination Day. There are unwritten and unspoken views regarding its place in the territorial diary, with the expectation that the day will be significant in terms of promoting officership, the on-going life of the Church and the solemn dedication of officer personnel to the ranks. Like many officers and

³⁹⁰ Nik King Personal Facebook page {last accessed 7th May 2020}.

Salvationists who regularly attend Commissioning and Ordination Day, a wave of pride and nostalgic members permeated the event. I reflect on my own Commissioning and Ordination as being one of the most significant moments on my pilgrimage as a Christian leader.

Particular issues regarding this event

The analysis of these two meetings is problematic: they are not a clear indication of individual belief or an expression of group affiliation, yet they do offer insights into the socio-cultural processes at the heart of the Army. They both express a narrative that captures the terrain of music culture somewhere between popular, light music, and contemporary Christian pop. There are several delineations regarding the real or imagined sounds associated with a particular group. The ISB, for example, has a reputation for producing a particular (brass band) sound, instantly recognisable and, almost always, with a distinguishing quality. For those who appreciate brass band music, the ISB are the epitome of a traditional band. The 2nd Mile worship band, however, is something of an unknown quantity. Finnegan has pointed out that music is ‘a self-conscious, separate world in which there are shared practices and values.’³⁹¹ Many in the congregation are brass players themselves, some of whom will be familiar with the specific musical arrangements used. They will enter the separate world of brass consciousness even within the context of an event that is designed for a different purpose than purely music performance.

Planning Committee meetings January-June 2014

³⁹¹ Ruth Finnegan, *The Hidden Musicians*, p.54.

I attended five meetings of the Planning Committee in a six-month period before the event and as previously stated, took notes and received official minutes.

Reflections from members of the congregation

Rice suggests that music is closely linked with identity and ‘begins with pre-understanding, moves through explanation of the structure or ‘sense’ of music, to arrive at an interpretation and new understanding of the world referenced by music acting as a symbol.’³⁹² For many in the congregation, certainly those from a Salvationist background, the symbolism attached to the music of the afternoon meeting will have derived from a notion of expectancy of cultural practice as well as experience of previous commissioning events. As well as my observations, therefore, the views of participants (see Appendix N and Table 8:2) inform my research through a questionnaire offered as people were arriving at the venue. The respondents were chosen opportunistically, and the questionnaires were returned to me either in the foyer as they left the event, or via email during the week following. These, together with my own notes, observations and personal interviews, form the basis of my reflections using the five evaluative frames.

³⁹² Timothy Rice, *Reflections on music and identity in ethnomusicology* www.doiserbia.nb.rs/img/doi. {last accessed 2nd October 2019}.

Table 8.2: Questionnaire responses to Commissioning and Ordination Day.

Significance of the music	Use of old and contemporary music	Emotions experienced	Main observations of the music	Link to Denominational identity	Observations regarding the Finale
Helps focus.	Encompass all ages.	ISB – moments of consecration. 2nd Mile – too loud.	Not memorable. Worship songs too similar.	Closing song and opening song only linked to Army denomination.	Disappointing.
Sessional connections.	Very important as there was a mixed congregation.	Sentimental. Re-affirmation. Positive.	Contemporary that still respected the traditions of TSA.	ISB. Flags. Marching.	I liked it very much. Inclusive.
Effective in reflecting the spirit and emotion of the occasion.	Related to age groups and different tastes.	Worship group inspired participation.	Thoughtfully chosen.	Yes – it was very ‘Army’ yet different to 30-40 years ago.	Different. I loved it and wholeheartedly identified and participated.
Part of worship.	Includes more of the congregation.	Uplifting. ISB were supportive.	Generally worked well.	Not about denominational identity – it is about worship.	Superb and a great use of participation.
Corporate act of worship.	Ensures all generations and preferences are catered for.	ISB music helped me focus. The singing of the cadets inspired me.	A good mix of styles, especially the ‘stomp’ music.	Not particularly. Although it was a ‘SA’ gathering, it appealed to a wider audience.	Loved it. Drama, emotion, dancing – I felt that, as an observer and a participant it

						worked well for me.
Very significant. Created atmosphere.	Use of both very important for the benefit of all ages and music tastes.	Good quality of music	I felt that the worship group were good, but more 'traditional' SA music was needed.	Very important but would like contemporary worship groups to sing contemporary SA songs.	Very well produced. Good mix of music and dance. It drew the congregation in.	
Significant and encouraged participation.	Use of both is important and plays a vital role.		Good assortment of music throughout.	Mix of music appealed to all, regardless of if they were SA or not.	Enjoyed this very much and sent me away on a high point.	
Significant to the majority of those who attended.	Important and helped the atmosphere.	Worship group meant nothing to me – just a constant din of meaningless emotion.	Alienating the traditions of SA music. Contemporary music is being used to compromise.	No. We may have been in a Pentecostal church.	Well planned, Well presented And not too long.	
Extremely significant. Vital to access emotional and spiritual feelings.	Established nostalgia and historical context, but also contemporary brings modern outlook.	Fun.	A good range of traditional and modern. Lively, fun and solemn when required. Cleverly mixed up.	Yes – Brass and TSA.	Powerful, loud, resonating a visual treat. I loved it!	

Very significant.	Suited all ages.	Too loud at times.	Good mix.	Yes.	Vigorous ending.
Music creates atmosphere	A balance but older songs are more doctrinally based.	Draws me close to God.	A good balance.	Not particularly.	I loved the way the 150 th year of TSA was presented.
Very significant to the smooth running of the event.	Using both aids inclusivity.	Good to see words linked to music played by the ISB.	Varied, fun arrangements but also emotionally resonant music.	Important to note that some songs/arrangements are part of TSA identity, but it is not intrinsically important.	I enjoyed this! Symbolically fused the traditions of the Army within a contemporary experience.
Very significant to draw focus on reasoning and purpose. ISB sentimental but contemporary band gave fresh sound	Reveals the historical roots and how far we have come.	ISB – Nostalgic. Worship group – Relevant and engaging with new Via video – moving and reflective	Music seemed to be faster!	Some did but nothing like the old SA would have been. Old songs focused on warfare and engaging with others. New music is focused on us; what we do and feel.	It was good but needed a bigger stage for impact. Old and new collaboration was effective and included so many talents and skills.
Very effective and allowed me to focus	Important but I didn't think there was a balance.	ISB chose well. Worship band led effectively	It was predictable and, in many	Finale was a celebration of TSA.	Very effective and allowed officers and

	Too many new songs to learn	but too much repetition.	ways, summed up the occasion.		cadets to celebrate whilst allowing the congregation to participate.
It aided reflection, prayer, praise and commitment.	Vital – to help people across the generations. I enjoyed the various means of accompaniment.	Reflective times and praise and joy – all helped through the music.	Much better balance than last year!	No – because we no longer depend on ‘Army’ songs for worship. The notion of denominational identity is no longer so relevant.	Stirring, encouraging, relevant.
Very significant. Good use of ISB and worship group.	Balance was just right!	Contemplative, challenging, reflective and affirming.	Well mixed with old and modern.	In some ways especially with ‘O boundless salvation’ but with a modern beat and flavour.	Loved it!
Sense of occasion. Atmosphere of celebration Pre-meeting music not required.	Absolutely vital to include both genres. Danger of developing ‘us’ and ‘them’ culture.		Music is integral to celebration and worship within TSA. Traditional and contemporary tastes were catered for.	Reinforced by the use of a brass band. Sense of heritage is important but should not define us as a movement.	The combination of dance, singing, worship band and brass band – truly excellent finale.
Very significant.	It's important. I would be	ISB - Positive and warm and a	Some songs were	Most worship songs do not confirm	The old and new mixed quite well.

	disappointed if we did not have some traditional Army songs.	sense of inspiration. Worship band were too loud!	monotone, discordant and have rhythms that make one uncertain when one should start singing.	denominational identity.	
Created an atmosphere that was helpful to worship.	A good mix but perhaps one song too many that I did not know.	Positive when listening to all groups. Enjoyed the JAM club kids who took everyday objects and made them into musical instruments.	Good quality.	No.	Brilliant mix together with dance and drum – it was excellent.
Very effective.	It's integral as we move forward although many can link with identity of traditional songs.	ISB always seem to tick the right boxes. The worship group did little for me as most of the songs were unknown and seemed repetitive. I was dismayed at	Very good. I think we have an excellent connectedness within the Army that allows us to sync our music sections.	Not particularly apart from the ISB playing the requisite 'March on a loop' for the parade!	Very showy – possibly some elements of Americanization in the presentation but the combinations worked well.

		their appearance.				
Very significant – mood was uplifting and a feeling of unity. Music was relevant as it creates a great vibe.	Important in this era of SA history. To see the Army keeping a modern light on meetings would be something that attracts younger generations.	ISB – very effective. Worship group was great and uplifting. All the music made me feel excited about church.	Good quality and learning new songs a great idea.	In a sense, yes. Brass band is integral to our identity.	Exciting Inclusive A great way for officers to celebrate their own Commissioning.	
Very moving It emotionally tapped into a very significant occasion.	Important to have a mix but I felt it edged towards the contemporary more than ever this year.	Words on the screen helped me appreciate ISB piece. Worship band connected with my style and preference.	Appropriate to the event.	The use of the band was a distinctive part of the evening meeting.	Loved the mix of styles. Best ending for years!	
Very effective with a variety of expressions.	Something for most people present and relevant for those who might not be 'Army'.	Joy Exuberance Reflection	It brought the congregation into the presence of God.	A mix of both so not necessarily 'Army' orientated.	Exciting and quite well executed.	
Music was used effectively to create moods	Balance is necessary as long as it is relevant. There is a wide	No negative emotions.	It was all helpful and added to the day.	Yes. SA music has broadened out in the past few years. Thirty years ago, the	A really inspiring presentation. The mix of cultures, aurally and	

<p>of celebration and reflection. ISB pre-meeting music helpful to create the right atmosphere.</p>	<p>demographic, but I felt it was generally well received.</p>			<p>brass band a piano/organ was the denominational style. Now, 'if it works, it works!'</p>	<p>visually, provided a fitting conclusion.</p>
<p>Very significant. It helped set a scene, create an atmosphere, encourage times of celebration and develop times of intercession.</p>	<p>Very important as there were people from other traditions of church and not at all.</p>	<p>Mainly positive emotions though I did feel left out that I could not sing along to the worship-type songs as I did not know them.</p>	<p>I felt the music used today could have been chosen more wisely to allow for general participation.</p>	<p>No. It's good to have our own music but this is a day for inclusivity not denominationalism.</p>	<p>Very good – the presentation was great, and it fitted the day perfectly.</p>
<p>I have a mixed response to the significance of music. At times it appeared to be an adjunct to the processes and not integrated.</p>	<p>Very important to keep a balance, but why should the ISB be given the old songs, and the worship group the new? Using the groups in separatist ways increases the</p>	<p>Poetry of final song in afternoon meeting resonated with me. Tedious use of same old Marches for parade.</p>	<p>Sometimes an issue with the keys of contemporary songs – a little too high to sing! ISB under the balcony did not help singing –</p>	<p>There were enough songs to identify us. Our songs are expressions of who we are. Thirty years ago, going to a particular denomination meant listening to a certain type of music. Today this is not the case.</p>	<p>Finally – something that was complete and integrated using all music groups together and using creative expressions.</p>

	isolation of each genre.		the sound became lost.	TSA has so much good music – it is a shame it has not been shared as widely in the wider church.	
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The analysis of these two meetings is somewhat problematic in that they are not a clear indication of individual belief or an expression of group affiliation, yet they do offer insights into the socio-cultural processes at the heart of the movement. The meetings express a narrative that captures the terrain of music culture. The brass sound from the ISB is subsumed within the wider band cohort. Similarly, it is, as Finnegan has pointed out, ‘a self-conscious, separate world in which there are shared practices and values.’³⁹³

The Five Evaluative Frames

As in my previous case studies, I have used a number of data sources through which I understand and evaluate the music practice. Unlike the previous micro case studies, this event has a wider constituency of participants, a much larger and diverse congregation and a mix of music styles and genres. In the context of the evaluative frames, this event, although annual, is representative of macro events where Salvationists gather in worship. Although the variant nature and purpose of the two meetings are different in tone and approach, one formal and solemn; the other informal and celebratory. I apply the evaluative frames to both, noting similarities and differences concurrently.

2 p.m. meeting: Introduction and context

This meeting was filmed as part of the Army’s livestream facility, allowing Salvationists, family and friends throughout the world to access the day’s activities.

³⁹³ Ruth Finnegan, *The Hidden Musicians*, p. 201.



Afternoon meeting³⁹⁴

This meeting sets the scene for the other meetings, introduces the cadets to be commissioned and significantly, includes the Commissioning and Ordination Ceremony. The music and narrative follow a thematic motif based around the notion of ‘The Way of Love’; ‘Follow The Way of Love’ includes the entrance of the cross and congregational worship; ‘Living the Way of Love’ includes the Bible message; ‘Committing to the Way of Love’ includes the Commissioning and Ordination Ceremony, and ‘Dedicated to the Way of Love’ is a time of prayer as the new lieutenants dedicate themselves to a lifetime of Army officership. The afternoon meeting on Commissioning and Ordination Day has not changed significantly over

³⁹⁴ UKIT Commissioning 2014, 2pm: https://youtu.be/0p1sC_0e9XA {last accessed 1st February, 2022}.

the past 50 years. It is intended to evoke an atmosphere of deep spiritual significance and devotion and, like other denominations, the ordination ceremony is the culmination of preparatory training for Christian ministry. In doing so, it:

- Recognises and confirms that an individual has been called by God to ministry.
- Acknowledges that the individual has gone through a period of discernment and training related to this call.
- Authorises that individual to take on the office of ministry.

Significantly, each training session is given a sessional name³⁹⁵ and often, although not always, some particular feature associated with the name forms part of the meeting theme. For example, it may include a reference to a passage of Scripture or a song that features the name of the session.³⁹⁶

6 p.m. meeting: Introduction and context

This unique event is indicative of how quickly the Army can change its focus, mood, expression and music-making almost without realising it is happening. This is significant in that it signifies, and is reflective of, the individual and collective changes in meeting leadership, mood, ambience, structure, and emotion and meaning.

³⁹⁵ The Sessional name is chosen by the General and applies to all cadets in training at Army colleges at that time throughout the world. There is, therefore, an affinity with other colleagues who belong to a session, sharing their time of training and, sometimes especially composed music, for example, the sessional or dedication song.

³⁹⁶ My session was the Messengers of Joy, 1986-88, so songs and Scripture referring to Joy featured prominently at Commissioning and Ordination Day.



Evening meeting³⁹⁷

After the relative solemnity of the afternoon meeting, the atmosphere and expectation at the evening meeting is palpable. Church celebrations differ from denomination to denomination and the Army's distinctive style is most apparent at this evening event. Although there have been no formal announcements, the dress code is relaxed with no formal tunics on show. Banners are held aloft and there are noises from air-horns and lively chatter.

³⁹⁷ UKIT Commissioning 2014, 6pm: https://youtu.be/u_bpVqozqYc {last accessed 4th March, 2017}.

Expression

I have attended Commissioning and Ordination Day on a regular basis since my own in 1988. As I took my place in the balcony (see Figure 8.13), I sensed the uniqueness characterising this event. Although I acknowledged and spoke to many Salvationists outside the hall, in the foyer, and near where I was seated before the meeting began, I considered the rhythm of Army life and the perpetual nature of recruitment and ceremonial ordination. Although I did not know the cadets who would be commissioned and ordained, they were following the path that I had. They, like myself, were part of a communal history that extended beyond the confines of London.

In this context, I use the concept of Expression to describe an affirmation of theology and doctrinal beliefs, and to consider the place of music with regard to mood, emotion and atmosphere through the articulation of liturgy, ordination, celebration, music, dance, humour and the evocation of memory and sentiment. This event is significant because, as well as being observational, it is also participatory with a strong sense of mutual support and encouragement displayed as the cadets commit to service, dedication and vocation. In the same way that Green comments on the way that music expression resides ‘in music itself and partly in the minds of the musickers,’³⁹⁸ this event incorporates shared experiences of music, participation and responses.

³⁹⁸ Lucy Green, *Music on deaf ears: Musical meaning, Ideology and Education* (Manchester: Manchester University Press, 1988).

Figure. 8.13 Commissioning and Ordination afternoon meeting – view from balcony³⁹⁹



Throughout its history, the Army has used expressive and creative means to create a visceral and tangible sense of anticipation. Much of this has focused on the unimagined, helped by a lack of liturgical frameworks and encouragement given to the creative juices of the meeting organisers.⁴⁰⁰ In this domain, however, the underlining denominational ties and traits are evidenced; in the choice of music, the symbols of Army life, uniform and uniformity, camaraderie and the tell-tale signs of

³⁹⁹ Felixstowe Salvation Army Archive, www.felixsa.org.uk/archive/displayimage.php (last accessed June 14th, 2015).

⁴⁰⁰ The organisers come from within the Army Mission Team or, in this case, the Cadets Working Group. On rare occasions, usually the annual Carol Concert at the Royal Albert Hall, the Army will hire a theatre professional to produce a more creative event.

Army activity and aesthetics. The songs used in both meetings replicate the concept of faith, conversion, dedication and commitment, and the overarching theme of moving from the secular world of employment to the sacred concept of devotion through ordained ministry. The focus of the meaning of music used in this case study links ethnomusicology and the sacred anthropology of the Army, especially the emphasis on devotion and service within a cultural setting. As I explain in this chapter, the meaning of music at this event is designed not only to enhance worship and provide context, but to showcase what it says about the organisation and its tendency for action through service, its protection of values and doctrine and its distinctive style of churchmanship.

Commissioning and Ordination Day is often organised in a way that reflects the skills and giftedness of the Cadets. In my session (1986-88), Cadet Ray Begley had been, prior to entering college, a professional dance and musical theatre artist. His expertise in choreography was utilised and, on our Commissioning Day, we collaborated to perform a stage show as part of the evening meeting. A meeting may commence with quiet or loud music, with or without introduction and, as in many large events, the preoccupation with acknowledging each other, or settling into the occasion is not conducive to listening to what is, for many, background music. Mood setting becomes more apparent and important as the formal commencement of the meeting approaches. For example, ten minutes before the afternoon meeting commences, the ISB commence playing.⁴⁰¹ In effect it is ‘background music’, having no introduction or contextualisation, but, to Salvationists, ‘pre-meeting’ is a usual

⁴⁰¹ Ibid. Link: 00:01.30.

occurrence. The music on this occasion, chosen by Bandmaster Dr Stephen Cobb, is an arrangement by a member of the ISB, Paul Sharman, of a song *The Power of the Cross*, written by contemporary Christian composer Stuart Townend.⁴⁰² When played within the context of a worship meeting, the effect is one of dramatic interpretation of lyrics. Played here, it has little impact, as people continue to mill around and greet each other. Polite, rather than rapturous applause at the conclusion indicates some measure of appreciation, but the music has been lost in the pre-meeting vacuum of idle chitter-chatter and people finding their places in the auditorium. However, I contend that this is used as a mood enhancer, seeking to settle a congregation to focus their attention on what is about to take place. Sharman is representative of a number of popular Army composers who incorporate the requirement to include a ‘hymn/song/chorus’ within a carefully honed, often distinctive style. This arrangement includes his hallmarks of syntax and emotion, drawing the listener in through changes of tempi, mood and volume. The afternoon meeting includes songs that recognise the Army antecedents of Wesleyanism. Charles Wesley’s hymn *And can it be* is one that has been used throughout Christendom and remains one of the most popular of his 6,000-song canon. For the believer, the lyrics contain assurances regarding conversion to Christianity through faith; for those with little interest in, or knowledge of, theology, the words and sentiment may be problematic. The mention of ‘having an interest in the Saviour’s blood’ may evoke uncertainty as to what the lyric refers to. Likewise, the reference to ‘the dungeon flamed with light’, a reference to the

⁴⁰² Townend is a Christian worship leader and one of the leading songwriters of his generation. His songs are used in a variety of denominational settings and his songs, ‘In Christ Alone’ and ‘How deep the Father’s love’ are well known throughout the church. Salvation Army composers have featured or arranged his music.

liberation of St. Peter in the New Testament, may have little resonance or relevance for those who do not know the contextual setting of the hymn. The transmitting of heritage-based songs, those from the wider Church and within Army hymnology is an important part of identifying traditional and contemporary language. For example, the song, *I know thee who thou art*, written by former General, Albert Orsborn⁴⁰³ in 1946, is held with particular affection within Army circles. Used in the afternoon meeting, its language and sentiment have long been utilised by Salvationists to articulate their personal journey of faith and the prospect of the afterlife in eternity. It is a song of victory and reassurance. Also used in the afternoon meeting is a contemporary song, *The Father's Song* by Christian writer, Matt Redman,⁴⁰⁴ in which he considers the response of a penitent soul to a life of obedience, dedication and commitment. The song is a sensitive and modern articulation of Christian discipleship that uses contemporary language within the scope of and understanding of a wider generational constituency.

The evening meeting has a different focus. It has constituent parts: part-party; part-pantomime, part-participation, part-ritual, part-worship, part-calling to a vocational life, and part-celebration, and there is a rich tapestry of musical dialogue at play. The beginning of the evening is unannounced, yet for stalwarts of the event and for those who attend Commissioning on a regular basis, what follows maintains a tradition of 'marching-in the lieutenants' which is part of Army folklore. The lieutenants, each wearing a sash across their upper body, nervously await the

⁴⁰³ General Albert Orsborn was the sixth international leader of The Salvation Army, from 1946-1954. Known as the 'poet General' many of his songs are used within the Army.

⁴⁰⁴ Matt Redman is an English Christian worship leader, singer, and songwriter and author.

drumbeat. As part of a cultural practice, the origins of which are unknown, they are required to march individually or as couples, at 15-second intervals, around the balcony, running the gauntlet of whooping, cheering, klaxon-blaring, banner-waving congregants, before stepping down to the platform; marching (in step) towards the territorial leader and training principal, giving and receiving the Army salute, before taking their place on the platform risers. The music used to accompany this parade, played by the ISB, located under the balcony, is from Army repertoire published in the 1930s. Juslin, in writing about the relationship between music, listening and emotion notes that ‘the most typical listening attitude is one of indifference, where music is not the focus of attention.’⁴⁰⁵ The focus here is on the cadets, making their way along the balcony; the music merely an adjunct to the main visual procession. In this instance, music is purely a pragmatic, Army-based, musical trope, providing an ephemeral backdrop to the main event, the noisy, and public welcome to a group of conscripts, described by Pinker as being ‘auditory cheesecake.’⁴⁰⁶ Bourdieu has commented, ‘Participants often become so immersed or experienced in their specific cultural practices to such an extent that they exceed any need for any thought or explanation of something that is to them a natural disposition or acts that are taken for granted.’⁴⁰⁷ I suggest that, for many observers and participants, this aptly describes a view that this event is a peculiarly safe arena in which to indulge their musical preferences.

⁴⁰⁵ Patrick Juslin, *Emotional Responses to Music* In The Oxford Handbook of Music Psychology Edited by Susan Hallam, Ian Cross and Michael Thaut (Oxford: Oxford Library of Psychology, 2009), 133.

⁴⁰⁶ Steven Pinker, *How the mind works* (New York, New York: W.W. Norton, 1997).

⁴⁰⁷ Pierre Bourdieu, *A Social Critique of the Judgment of Taste* (Cambridge, Mass.: Harvard University Press, 1984).

One of the abiding memories and characteristics of expression in the evening meeting⁴⁰⁸ is demonstrated by the opening remarks of the Territorial Leader, Commissioner Clive Adams. He said, ‘Let’s party!’ The resulting gales of laughter validated the theatre of expressive camaraderie that was to follow. The concept of ‘tunics off for a knees-up’ resonated with my experience of such events. For many Salvationists this meeting provides an opportunity to let go of the shackles of formal worship and liturgy. Although inter-personal, it provides a time of corporate reality, a time and space in which to be mindful of others. For many of the non-Salvationists in the audience, the fragmentary and inward-looking motifs might be difficult to grasp and in an increasingly diverse and fragmented society, I recognise that what follows may only make sense to a number of hearers. Although explicit mission has its place, reminding people of long-forgotten truths, or drawing attention to an alternative way of living, it must be supplemented by other forms which will speak more clearly to those for whom Christianity, or even the existence of God, are neither sought nor understood. Whether this celebration meeting will challenge the converted or convict the undecided is difficult to gauge.

I describe this meeting as a perfect example of how the Army celebrates the conferment of its officers to its mission and I reflected that the celebration meeting demonstrated visually, what the Army thinks it is. For example, robust singing, fun and laughter, clapping, cheering, and the participation of the children are codal identifiers of Army culture. More particularly, the finale was especially creative, visually stunning and bold in its approach, using the ISB, 2nd Mile worship band,

⁴⁰⁸ UKIT 2014, 6pm (00:07:11 - 00:23:52)

drama, flags and enthusiastic audience participation. It is, however, worth noting a few other ‘quirks’ of celebratory moments of music as practice:

***The processional march-past – Army-style– Evening meeting*⁴⁰⁹**

The public introduction of the newly commissioned lieutenants has remained unaltered for many years. The flag-sergeant processes the flag around the balcony of the Grand Hall, followed in 15-second intervals by the rest of the session. The music played by the ISB, was written in 1930 and, as I listened, I recalled the numerous times I have played this march over the years, even noting that I can still remember the fingerings for the solo cornet part. The processional is, for some cadets, an initiation into the marching culture of the Army; others will have been exposed to this feature through their home-corps programme, especially if the corps has a band that marches. It presupposes that the march is still important as a visual spectacle that, in turn, adheres to the military metaphor. The ISB insists on playing a formulaic and processional march from the 1930s. The 10-minute entrance seemed to pass by slowly. This habitus has evolved over many years, but I can find no one who recalls how or even why the practice of the march-in should have commenced and continued. The embodiment of music as structural practice within a culture is worthy of a hypothesis based on tradition and protectionism. I argue strongly later in this chapter that leaders at the top of the Army hierarchical structure are traditionalists who value the skills and performance-based repertoire of its musicians and the challenge of integrating music and people in visual performance remains.

⁴⁰⁹ Ibid., (00:09:02)

Materials

The shared concepts of Christian faith are on display as the afternoon meeting commences with one of the classic hymns of the Church, *Great is Thy Faithfulness*.⁴¹⁰ Throughout this meeting, the Staff Band provides accompaniment music for congregational singing. In words of introduction later in the meeting, the band is acknowledged as being ‘an integral part of today.’⁴¹¹ The band are given opportunity to provide a musical contribution and they play an arrangement entitled *At the Cross*⁴¹² introduced as being written especially for this meeting.⁴¹³ The invitation,⁴¹⁴ to ‘sit back, listen...as we are brought to the cross’ is an emotive example of a desire to convey the musical meaning contained in the composition that includes *At the Foot of the Cross*, *Here at the Cross* and references to sessional song. The arranger/composer, Paul Sharman⁴¹⁵ is a member of the solo cornet section of the ISB and also Deputy Bandmaster of Regent Hall Band (case study 1). He has musically interwoven fragments of three hymn tunes associated with the motif of the cross, using his knowledge of the language of compositional structure and language to construct a musical reflection of theological truths, overlapping the generalities of the function of the cross, with reminders of a Salvationist hymnology. What is striking is the mood created, the *expression* of quietness and reflection, the reverential attitude of *listening*. Even those in the congregation who have no prior knowledge of the words

⁴¹⁰ UKIT 2014, 2pm: (00:08:40)

⁴¹¹ Lieutenant Colonel Anthony Cotterill, Training Principal, William Booth College.

⁴¹² The piece contains references to the tune ‘At the Cross where I first saw the light’,

⁴¹³ The introduction - from Lt. Colonel Anthony Cotterill - is brief but does acknowledge that the music was commissioned for the occasion and does refer to a few of the words.

⁴¹⁴ UKIT 2014, 2pm (00:29:27)

⁴¹⁵ Paul Sharman is the Assistant Territorial Music Secretary, UKIT.

or tunes, and even less knowledge regarding the complexities of music composition for a brass band, will be aware that the atmosphere is hushed. The microcosmic world of a brass band is having a macrocosmic effect on the congregation. The ISB,⁴¹⁶ now identified by a caption on the screen, commences playing a quieter piece of music called *Everlasting Hope*, an arrangement by Paul Sharman of the tune *Great is Thy Faithfulness* that develops into a cascade of climactic moments of musical praise, before a recapitulation of the tune and a subdued finale. It captures and enhances the moment of expectancy. The seamless sound of brass links to the singing of *Thank you for the Cross* as the cadets enter the building, the whole congregational singing in unison,⁴¹⁷ and a moment of worship has been perfectly encapsulated.

The Cross

As the music plays, and central to the session and the concept of following, a pre-recorded video is shown. A wooden cross, sometimes in full shot but often merging into the background, is viewed making its way through various locations from William Booth College through to a live enactment of the journey. The cross remains as an integral part of the two meetings.

The voice

I assert that, in the afternoon meeting, as well as singing, the wider use of voice and subsequent verbal articulations of prosody and affirmations of denominational and personal faith and doctrine are significant in this case study.

⁴¹⁶ UKIT 2014, 2pm: (00:08:40)

⁴¹⁷ Ibid. (00: 26.30)

A voiced introduction and explanation, by Cadet Louise Brown⁴¹⁸ pre-empted the drama presentation of a cross being carried from William Booth College, through various locations towards the ‘live’ entrance of the cross. Voices are a continuum throughout the 2 p.m. meeting, whether they are spoken by an individual giving instruction, teaching or prayers or the constituent congregation giving voice to God in praise. As far as Army worship is concerned, the first congregational song is always a declaration of praise, giving thanks to God. In this meeting, the song *And can it be?* suggests a notion of belief and value that is limited to those with an understanding of the Christian life. The words, written almost 300 years ago, bear little resemblance to a modern-day conversion story apart from the alliteration to a change of life from darkness into light. It is a personal song, directed initially to God and his purposes through Jesus Christ, but then to a more inward-focused experiential view of salvation. Does the popularity of the song breed contempt? The song, admittedly a stalwart of Christian hymnology, does appear, to me, to use language that has little relevance to 21st Century society but is a popular, verbal expression of a theological nicety. The song, paired with the rousing tune of *Cardiff*, played by the ISB, is an example of music and text composed many years ago that remains a part of church hymnology. I found myself pondering whether the culture and language of the 18th-century can be subsumed by this congregation at an event in central London or whether the effective musical accompaniment and the Army’s’ historic associations with Methodism are enough to warrant its inclusion. That said, there is a strong theological element contained within this song. Although the role of the text is the

⁴¹⁸ Ibid. (00:13:35)

most obvious means of expressing theological belief, the musical aspect is crucial in understanding the appeal of Salvationist culture. There are many discarded hymns of the Church, from every century, that speak of past glories and spiritual antiquity. How and why some hymns remain in use today, while others do not, is worthy of further analysis and debate. There is a current interest⁴¹⁹ in how interpersonal, intercultural, interlinguistic and bridges on which music and translation intersect correlate, and how words linked to music are currently translated and what is needed to improve the provision of such translation, within, but also beyond lyrics.

The next congregation song is more contemporary, written by Matt Redman.⁴²⁰ *I will offer up my life* is introduced and accompanied by 2nd Mile worship group and is representative of the inclusion into Army worship of repertoire from the wider Christian Church, even though the song was written 20 years ago! In the past 20 years, the acceptance of contemporary songs has been fraught with contention. Older Salvationists, eager to protect a unique identity of the Army's own ecclesial musical canon, have reacted with impunity to 'modern' or 'non-Army' music, ambivalent to any sense of ecumenical co-operation, or theological and cultural significance. I have witnessed fellow Salvationists refusing to sing, or even walking out of worship, when a so-called modern song has been used, so indignant in their own derision and antipathy. These barriers are coming down, however, and the gentle and subtle

⁴¹⁹ The Translating Music project is currently analysing how music is translated between genres but will be prioritising how Opera is it plans to focus more specifically on opera, which has led the way successful translation provision to multilingual, audiences and often appeals to an older public with some level of hearing or visual impairment. As opera companies have been pioneers in this domain, they will ask the question how they can influence best practices in translation provision across genres and media platforms. www.translatingmusic.com {Last accessed April 29th, 2015}.

⁴²⁰ Matt Redman, *I will offer up my life* Published by ThankYou Music, 1993.

inclusion of popular Christian songs and hymns, from whatever source, seems to be more generally accepted, although I noticed some officers and members of the congregation who were not singing.⁴²¹

The use of the voice is expressed in a particular way through drama and, as in previous Commissioning and Ordination Days, scripts are devised and written in college for specific use on this one occasion, using thematic and visual appendices.

Individual ordination

This is a particularly poignant moment of the Commissioning and Ordination process, as it signifies the culmination of a process of application, assessment and training and follows the signing of a covenant⁴²² a few days beforehand. Although the camaraderie and support of fellow cadets is an important part of communal life, the individuality of ordination has a significant impact to a cadet, their family and friends.

On hearing their name announced⁴²³ each cadet moves forward to salute the Territorial Commander, hear words of commission and a word of Scripture before receiving their officer certificate (see Figure. 8.13). An invitation is given for those in the congregation to stand in recognition of their support and relationship with the cadet. Unlike some other denominations, the conferring of the laying-on of hands at the moment of ordination is not part of the Army tradition.

⁴²¹ It is true that some officers do not enjoy a varied musical and textual palette, preferring a retreat to more established repertoire and practice.

⁴²² The Covenant Service takes place at William Booth College on the Wednesday before Commissioning and Ordination Day. It includes worship and testimony sessions and, significantly, cadets are invited to sign a 'Covenant Card' at the mercy seat, pledging allegiance to God through The Salvation Army.

⁴²³ UKIT 2014, 2pm (01:19:15)

Figure. 8.14: The Commissioning of Cadet Louise Brown by Commissioner Clive

Adams⁴²⁴



Construction

The domain of construction revolves around the concept of how musical and verbal ideas are debated and explored. Throughout the day, and in both meetings, the sounds and language of theology and music practice are intrinsically woven into the fabric of worship, performance and text. I have already referred to the Planning Committee, which is responsible, under the guidance of the training principal, to organise, select and manage the fine details of preparation. The distinctives of the Army worship styles are taken into consideration and, as my notes and those of the committee allude to, there is a strong sense of appropriateness and adherence to, the values of the spiritual and ceremonial aspects of both meetings. The music and verbal ideas are expressed in the opening segments of the afternoon meeting as elements from secular and sacred worlds are combined. By using the song, ‘The Way of the Cross’, and

⁴²⁴ Felixstowe Salvation Army Archive.

‘Thank you for the Cross’ together with scenes projected onto the screen, encompassing East Street Market, an underpass, the London Eye, Westminster Bridge and the Houses of Parliament, this format of music and verbal ideas sets the scene for the day with the powerful imagery of a cross taken on a journey from William Booth College to Central Hall, Westminster. It expresses something of the synergy of meaning - from hallowed theological training and sacred space to secular environments - and the embodiment of commitment through the auspices of Commissioning and Ordination. Throughout the day, there are numerous examples of the construction domain. Most notable, for Salvationists at least, is the patterns or structure of the meeting. As indicated in my other two case studies, the familiarity of opening song, prayer, Bible reading, and testimonies followed by further songs, drama, offering and announcements and a Bible message are all evidenced in the afternoon meeting. In normal circumstances - at the local corps - members of the congregation do not have a copy of the meeting plan, but a pattern or form is generally followed. The use of songs is one way to explore this domain. Bohlman suggests that ‘sacred music depends on the dialectic between written tradition, notably hymnody, the textuality of religious songs, and oral tradition, usually liturgy and ritual’⁴²⁵ and I recalled how, when studying liturgy at University of Leeds, I visited my local parish church for Evening Prayer. On arrival, I was given four books but, with no clear instructions from the Priest-in-Charge on the processes involved in worship, I had to follow the guidance of my neighbour in the pew. Although the

⁴²⁵ Philip V. Bohlman, *Introduction: Music in American religious experience* (Oxford: Oxford University Press, 2006), 9.

Army embraces a canon of songs from a wide constituency of sources, I have suggested that there is form and patterns in Army worship, there is normally (in weekly meetings) little formal liturgical or ritualistic orality. How can this dichotomy be resolved? Firstly, in this case study, the example of the Declaration of Faith (p. 18), the reciting of Salvationist doctrine by the cadets and the following statement of intention, is a unique opportunity for liturgy to find its place within Army worship. Secondly, I view the place of senior leadership in the Army as being an integral component in the construction and example of worship styles. Although Army officers are given freedom to develop their own methods appropriate to congregational resources and culture, national events have a predilection to showcase the preferred choices of authoritative figures.

There remains, however, an ambivalence to organised liturgical structure within the Army, and a determination to furrow paths of spontaneous and choreographed collaboration as it celebrates its cultural identity. The use of children as part of Commissioning and Ordination Day is one example of cultural transmission, as the following instance demonstrates:

An informal discussion ensues on the platform between some of the children of the newly commissioned lieutenants, and the leader of the Army in the UKIT, Commissioner Clive Adams.⁴²⁶ The conversation revolves about the idea of ‘having fun’ and being ‘crazy’ but then morphs into a ‘stomp-like’ presentation.⁴²⁷

⁴²⁶ UKIT 2014, 6pm (00:52:25)

⁴²⁷ Ibid. (00:57:57)

Values

Boyce-Tillman refers to values as being the relation of an event ‘to the wider community in which it is set – the macro area of culture and the micro area of a particular event.’⁴²⁸ This evaluative frame is also noted in case study 1 (see page 230) and case study 2 (see page 295) but it is especially prevalent at this large Army ceremony. As a national event, Commissioning and Ordination Day is representative of the current musical language and verbal parlance of Salvationist music and worship used in both macro and micro contexts. By situating musical meaning in this domain, it offers an insight into the way that Salvationist culture is represented and organised and offers an opportunity to reflect on what Lewis calls, ‘foundational cultural schemas.’⁴²⁹ I contend that the Army centralises its music within a framework based around a constituency of ‘brass’ ‘non-brass’ and ‘other music types.’ As each generation of Salvationists musicians has been introduced to its own set of values, repertoire and leaders, this has maintained and perpetuated an understanding of, and contribution to a sub-culture, and even a sub-text of what worship or music should be like. The assimilation of brass band music into new expressions of Army corps has not happened in recent years. Self-preservation of a music language so loved by many is an interesting phenomenon as the lived experience of music-making ebbs away from a wider denominational locus. Assimilation into new music expressions, especially within a worship context, represents a challenge for established and traditional Salvationists, especially in this setting where some members of the ISB do

⁴²⁸ Boyce-Tillman, *Tune Your Music*, p. 60.

⁴²⁹ Jerome Lewis, *Empirical Musicology Review*, (Vol 7, No-1-2, 2012), p.98.

not engage in the singing of a particular worship chorus. Disengagement in worship is a common sight in Army meetings, especially from those who do not enjoy or embrace music genres from either sodal or modal congregations. The concept of musical refashioning is of real concern for those for whom predictability, tradition and traditionalism, and protection of the status quo is paramount. Respondents (see Figure. 4) identify that the music used during the day is representative of their perceived notions of Army music and its place within the denomination. The canon on Salvationist hymnody is expressed in the *Song Book* (2015) and is an amalgam of old and new texts. My opinion of the songs contained is tempered by the fact that this edition serves the Army worldwide and I recognise that, though I would not choose certain songs, the wider consistency of believers will have a different view than mine. The value of aesthetic qualities is worthy of mention here, as it relates to denominational culture. There are no Army halls in the UKIT that have been constructed purely for the acoustic benefit of music. Indeed, the rationale for construction and design is based on practical and financial reasons. However, Central Hall, Westminster offers opportunity for the musicians to perform in a much larger venue, which in turn, provides challenges for the specific communication requirements, especially programme music, e.g., *Jubilo, Jublio*⁴³⁰ as there a visual element to the ISB's performance.

Elliott argues that at the heart of this understanding of tradition is a necessary hermeneutical relationship between the 'professional' members of the Church and the

⁴³⁰ Jubilo, Jubilo, which translates as 'Rejoice, Rejoice' was written by Major Martin Cordner in 2013 for The Salvation Army's Territorial Youth Band course in Bournemouth, England.

‘people.’⁴³¹ In my view, corps officers, mission leaders and music leaders, should interpret for the congregation, the on-going form and meaning of that tradition. In theory and in practice, the respect of tradition is essential for the transmission of culturally desirable sentiments. I acknowledge that, in the afternoon meeting, the unique Liturgical element at the heart of the conferring of Ordination replicates similar processes from other denominational services. Although ritual is often marked and bounded by music, the experiencing and re-experiencing of officership through the practice of doctrinal articulation links the past with the present.

Parochial Protectionism

As mentioned in Part One, and as demonstrated in all case studies, ‘Salvationism’ is a prevalent force at work in the lives of those within the movement. It is established through cultural manifestations of language, art, music, uniform and peculiarities of its structure and, although I cannot easily articulate what is, essentially ephemeral and transitory, there is normally a lot of rhetoric language and ‘in-joking’ during meetings.

As mentioned in Chapter 4, there are many within the Army, especially music and mission leaders, who continue to perpetuate that music, text and theology are important components of denominational life. Like many organisations, the Army enjoys a unique reputation and a high level of public trust and is viewed as possessing a high degree of legitimacy. Within the confines of Commissioning and Ordination Day, the ethos and traditions of the Army are on display to both and internal and

⁴³¹ Charles Elliot, *Memory and Salvation*, p. 134.

external audiences.⁴³² I reflect on the comments from my notes, and those questioned regarding the authenticity and purpose of music used in this case study. I particularly referenced the marching parade of the lieutenants in the evening meeting (Figure 8.15):

Figure. 8.15: The Lieutenant ‘March-in’ parade. Evening meeting.

Photographer: John Martin



This evoked memories of my own march-in, in the Royal Albert Hall in 1988, and this part of the day’s activities has been a feature of Commissioning and Ordination for many years.

From a music perspective, Salvationists, myself included, view each musical note as a powerful expression of human potential to continually remake ourselves.

⁴³² The annual Christmas Carol Concert, held at the Royal Albert Hall in December, attracts many non-Salvationists including individual and corporate donors to its work. The ISB and the International Staff Songsters provide the music, reflecting the traditional components of Army music makers.

The unique role of music is that it does this by taking something of the past, the written music, and remaking it in this present. The issue of meaning is again highlighted in this amalgam of past, present and future. Begbie crystallises this unique power in music when he writes ‘As musical occurrences anticipate their future, they carry their past; as their future is unfolded, their past - and ours - is enfolded.’⁴³³ There is, in the form of traditional music-making and publishing, an undoubted opportunity to use the power of music to communicate the central incarnational truth of the gospel. One of the key strengths of the Army is that its music serves as ‘acted memory’ of remembering and ‘re-presentation’ of belief, theology and practice. The music of Commissioning and Ordination Day provides a type of historical consciousness by using music and memory from other generations. The re-enacting of my own commissioning and ordination 30 years earlier sparked memories of community and corporate behaviour that similarly resonated with others who were present. However, the case study also demonstrates that the flexibility of cultural practice within the Army - as it embraces technology, new music and language - is indicative of a movement keen to provide continuity within a changing and contemporary church.

Differences between afternoon and evening meeting

Although the overall themes of afternoon and evening meetings have similarities, there are some notable differences that are worthy of brief mention and comment. The

⁴³³ Jeremy S. Begbie, *Play it (Again), Music, Theology, and Divine Communication, Creative Chords: Studies In Music, Theology and Christian Formation* (Leominster: Astley J., Hone, T., Savage, M. (Eds.). 2000), 61.

evaluative frames are helpful in deciphering the specific elements of mood, purpose and focus. There is a palpable mood of sacred reverence on display throughout the afternoon meeting, demonstrated by quietness, a reflective attitude and solemnity in contrast to the noisy, enthusiastic and fervour of the evening meeting. The music used in the afternoon is mainly devotional and reflective within a worshipful context in contrast to music that encourages celebratory and participation. The domains of Values and Parochial Protectionism highlights that, whilst the afternoon meeting seeks to emphasise the internalisation of belief, the evening meeting seeks to encourage a wider, global and external view.

Table 8:3: Differences between afternoon and evening meetings.

EVALUATIVE FRAME	AFTERNOON MEETING	EVENING MEETING
Expression	Solemn Liturgical/ <i>semi</i> -liturgical Formal uniform Personal – inward Exclusive	Celebratory Non-liturgical Relaxed ‘summer’ uniform Community – outward Inclusive
Materials	Cadet uniform Formal uniform	Officer uniform with sash Informal uniform
Construction	Image of the cross Articulation of Articles of Faith Senior leaders on platform Focus of cadets Serious Exclusive	Image of flags and banners Territorial Candidates Director in appeal for applicants Specific use of children and families Fun Inclusive
Values	Dedication and commitment to God Response to officership Mercy Seat appeal	Dedication and commitment to serve others.

Parochial Protectionism	Focus on officership as a vocation. TSA is still a movement where leaders are identified through denominational traits, subject to regulation and processes.	Focus on family and response to challenges ahead. We can celebrate in different ways through different means and methods and remain <i>Army</i> . A focus on unity
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Analysis of Mission framework

As a yearly, national event, Commissioning and Ordination Day has a specific focus and remit in the Army calendar. Corps officers lead the mission focus at their appointment, providing leadership, teaching and support to their congregation. The event at Westminster Central Hall is the culmination of two years of theological training and, through sacred moments of commitment, and with joyful celebration of achievement, it remains a significant event. Music is an integral part of the two meetings. Through the auspices of the Planning Committee, music has been chosen, rehearsed and performed as a means to facilitate the overall aim of the day. Their Function Statement⁴³⁴ states:

- To celebrate the commissioning of the ‘Disciples of the Cross’ and the steps they have taken thus far in following the way of love.
- To call the congregation to follow the way of love, to show that discipleship (i.e., being a follower of Jesus) is both exciting and a deep experience (life changing) and it is an invitation for all.

⁴³⁴ Although this statement is not made public, it is mentioned in the Commissioning Planning Group meeting minutes.

- To challenge the congregation to deepen their following of the way of love, either by renewing their commitment to God, reaffirming their devotion to him or giving their life to him for the first time.
- To challenge people to be obedient to his call on their lives in whatever form/guise that may take.

To this end, there were many component parts of both meetings that are attributable to the mission framework. Whilst not able to critique every contribution in both meetings, I highlight some of the music that was used in order to contextualise their inclusion, and to place them in the mission framework. Significantly, the public oral introductions of the songs, music, drama and testimonies by the meeting leader are descriptors. No links to missional themes are given, and the congregation is, in the main, left to decipher any codes of meaning for itself. The lack of explicit referencing is atypical of many meeting leaders within the Army who, by virtue of their lack of comment, expect the music and lyric to convey the missional messaging.

Saving Souls

I highlight two songs that come under this category. The afternoon meeting commenced with the song, *Thank you for the Cross*, a song from the pen of Darlene Zschech,⁴³⁵ which evoked the sessional name, ‘Disciples of the Cross’ and set the tone for the entrance of the Cadets into the auditorium. The song was not introduced, and the congregation watched the large screens on the platform as a pre-recorded

⁴³⁵ 2000 Darlene Zschech/Hillsong Publishing.

video was shown of the cadets making their way from William Booth College, Camberwell to Central Hall, Westminster. At the end, a 'live feed' enabled the cadets to assemble within the auditorium with the cross at the forefront, carried by a member of the session and placed on the platform.

Thank You for the cross, Lord,

Thank You for the price You paid.

Bearing all my sin and shame,

In love You came

And gave amazing grace⁴³⁶.

The second song, is one of celebration. *And can it be*, commenced the afternoon meeting. With words by Charles Wesley, it is set to the stirring tune of 'Cardiff'.

And can it be that I should gain

An interest in the Saviour's blood?

Died he for me who caused his pain,

For me who him to death pursued?

Amazing love! How can it be

That thou, my God, shouldst die for me?⁴³⁷

⁴³⁶ SASB No. 241.

⁴³⁷ Charles Wesley

Growing Saints

Commissioning and Ordination Day celebrates and highlights the role of discipleship within the life of a Christian. In the evening meeting, there was a specific ‘Call to Discipleship and Officership’, led by the Territorial Candidates Director, Major David Kinsey, and featuring a drama presentation. This was prefaced by the song: *You are holy*⁴³⁸

I will follow

I will listen

I will love you

All of my days

You're my Prince of Peace

And I will live my life for you.

A dedication song, and a sessional song, are especially commissioned for each session and are premiered on Commissioning and Ordination Day. Both songs for this session were written by Major (Dr) Matt Spencer and introduced by the meeting leader with reference to the tradition, but without reference to the lyrics (although they are printed in the Order of Service). The Disciples of the Cross sang their sessional song in the evening meeting, with the emphasis on personal discipleship central to its theme. The song speaks of the path of sacrifice and service, one in which they will experience challenges and joy and they share Christ's love and mercy with those they serve.

Chorus

⁴³⁸ Words and Music: Michael W. Smith.

Disciples of the cross of pain;
Disciples of the cross of shame;
Disciples of the cross of sacrifice.
Disciples of the way of love;
Disciples of the King above;
*Disciples of the one who reigns in victory.*⁴³⁹

For many Salvationists, the words of General Albert Orsborn have long been considered as an integral part of Army hymnody. Known as the ‘poet General’, Orsborn has written numerous songs that remain in the canon of the Army repertoire. Perhaps the most well-known was ‘I know thee who thou art’, featured in the afternoon meeting, and alluding to the nature of discipleship:

Thy name is joined with mine
By every human tie,
And my new name is Thine;
A child of God am I,
And never more alone, since Thou
*Art on the road beside me now.*⁴⁴⁰

⁴³⁹ Words and music by Major (Dr) Matt Spencer, Sessional Song (Unpublished – The Salvation Army)

⁴⁴⁰ SASB No. 79.

Serving suffering humanity

This event captures the very essence of Army holistic mission, in that it demonstrates a level of commitment, whilst providing musical and visual reminders of the evocation to seek to serve the lost that is at the heart of the Covenant between the officer and the Army. The aforementioned sessional song includes the words:

To love the broken; defend the weak;

Comfort the hurting; the lost to seek.

Befriend the friendless; stand for the right;

Transforming darkness with Heaven's light.⁴⁴¹

The inclusion of the song *God of Justice* most aptly demonstrates the aspiration to 'Serve Suffering Humanity'. Written by Tim Hughes,⁴⁴² the song is an impassioned plea for the Church to engage with suffering humanity. The line 'Keep us just from singing, move us into action' is a reminder of the outward moving of the church from, in the Army's case, its buildings, and into the community where suffering exists. Although not written by a Salvationist it evokes the ethos of the founding fathers of the Army.

⁴⁴¹ Major Dr Matt Spencer, Sessional Song.

⁴⁴² Tim Hughes is a (born 23 July 1977) is a British worship leader, singer, songwriter, and Anglican priest. Formerly the director of worship at Holy Trinity Brompton, a large Anglican church in central London, he has since been ordained as a minister in the Church of England and appointed Vicar of St Luke's, Gas Street Birmingham. He leads Worship Central, an international worship training and resource centre. www.worshipcentral.org {last accessed 1st March, 2022}.

Congregational song *God of Justice*:

God of justice, Saviour to all,
Came to rescue the weak and the poor;
Chose to serve and not be served.
Jesus, you have called us.
Freely we've received, now freely we will give.

*We must go,
Live to feed the hungry,
Stand beside the broken,
We must go.
Stepping forward
Keep us from just singing,
Move us into action,
We must go.*⁴⁴³

The role of emotion and meaning.

Commissioning and Ordination Day is the largest gathering of Salvationists in the territory every year. Even before a note of music is played or sung, a variety of human emotions are already stirred in those who meet, especially for those who have a

⁴⁴³ *God of Justice* (Brighton, UK: ThankYou Music, 2004)

personal relationship with the cadets who are to be commissioned and ordained. Many will be family members, who may or may not be Salvationists or Christians, but are nevertheless supportive in their relationship with the cadet. Some will attend through links with the corps the cadets have left to enter William Booth College. Also present are members of staff and lay employees at the college, as well as Salvationists from around the country who enjoy the day for what it is - an important event on the calendar.

Table 8:4

ISB – moments of consecration; 2nd Mile – too loud	Sentimental Reaffirmation Positive	Worship band inspired participation	Uplifting. ISB were supportive	ISB music helped me focus
The singing of the cadets inspired me.	Good quality of music	Worship group meant nothing to me – just a constant din of meaningless emotion	Fun	Too loud at times
Draws me close to God	Good to see words linked to music played by the ISB	ISB – nostalgic 2nd Mile: relevant and engaging	Video: moving and reflective	ISB chose well Worship band led effectively but too much repetition
Reflective times – praise and joy	Contemplative, reflective, challenging and affirming	ISB – positive and warm 2nd Mile: too loud	Enjoyed the JAM kids	ISB – always seem to tick the boxes. 2nd Mile: repetitive – I was dismayed at their appearance
ISB and worship group – very effective and made me feel excited about church	Words on screen helped me to connect Worship band – connected to my preferred style	Joy, exuberance and reflective	Felt left out because I didn't know some of the new songs	Poetry of final song resonated with me

I highlight two specific comments from the above responses about the non-brass worship group, 2nd Mile: *'Just a constant din of meaningless emotion'* and *'The worship band connected with my style and preference'*. Before I attended Commissioning and Ordination Day in 2014, I had become well aware - through intuition and shared comments in the planning meetings - that there was a dichotomy and tension amongst the members of the group regarding whom to invite to accompany the congregational singing. The tradition and practice from the early days of the Army was that the premier band, the International Staff Band, would be present at this event, not only to accompany the singing but to also present their own musical contributions before, during and after the two meetings. However, in the past 20 years, the use of non-brass worship groups within the UKIT has increased significantly and they have been used within the context of this event. This binary approach has created tension between those who favour one style over another, but has united those within the Army who see value, purpose and place as part of the music tropes now evidenced at local corps settings.

I use an example from the case study to highlight that, when synergy between the traditional and contemporary music as missional practice takes place, the result is compelling. The finale (see below) is so described as it brings together at the end of the meeting, elements of the day in a singular visual and music presentation, utilising the resources and expertise available, officers, the ISB, 2nd Mile, and the congregation.



‘The Finale’⁴⁴⁴

It is best captured by the live presentation: and demonstrates elements of theatrical drama, lighting, costumes, dance, clapping, songs written by the Founder, William Booth - *Send the Fire* and *O Boundless Salvation* -are fused with musical instrumentation such as keyboard/synthesizer, percussion, as well as, significantly, the ISB. Audience participation is encouraged, and the climax of the finale is the juxtaposition of brass and non-brass instrumentation in the final verse of Booth’s anthem. For me, as a regular attender at this annual event, the finale in 2014 was one of the most innovative I have observed, giving voice to those within the Army, and many others agreed (see Table 8:5 below).

⁴⁴⁴(2:15:20 – 2:21:35) https://youtu.be/u_bpVqozqYc?t=8139 {last accessed 9th October, 2018}.

Table 8:5 - Reactions for finale

Disappointing.	I liked it very much. Inclusive.	Different. I loved it and wholeheartedly identified and participated.	Superb and a great use of participation.	Loved it. Drama, emotion, dancing – I felt that, as an observer and a participant it worked well for me.
Very well produced. Good mix of music and dance. It drew the congregation in.	Enjoyed this very much and sent me away on a high point.	Well planned, Well presented And not too long.	Powerful, loud, resonating a visual treat. I loved it!	Vigorous ending.
I loved the way the 150 th year of TSA was presented.	I enjoyed this! Symbolically fused the traditions of the Army within a contemporary experience.	It was good but needed a bigger stage for impact. Old and new collaboration was effective and included so many talents and skills.	Very effective and allowed officers and cadets to celebrate whilst allowing the congregation to participate.	Stirring, encouraging, relevant.
Loved it!	The combination of dance, singing, worship band and brass band – truly excellent finale.	The old and new mixed quite well.	Brilliant mix together with dance and drum – it was excellent.	Very showy – possibly some elements of Americanization in the presentation but the combinations worked well.
Exciting Inclusive A great way for officers to celebrate their own Commissioning.	Loved the mix of styles. Best ending for years!	Exciting and quite well executed.	Very good – the presentation was great, and it fitted the day perfectly.	Finally – something that was complete and integrated using all music groups together and using creative expressions.

With only one respondent providing a negative reaction, I have chosen two comments to reiterate my claim that, in this one element, the collaboration of styles and genres perfectly capture the ethos of the day:

‘Finally – something that was complete and integrated using all music groups together and using creative expressions.’ and

‘It [the Finale] ...symbolically fused the traditions of the Army within a contemporary expression.’⁴⁴⁵

My observation was that the ending of Commissioning and Ordination Day was a particular highlight, giving those present a myriad of emotional meaning to the visual and projected sense of mission. The concept of taking what has been received from the day - the sacred, devotional aspects of commitment, dedication and service - to the world outside resonated with many of those who responded through the questionnaire and, in my view, was an example of how the traditional element of Army music was conjoined with the contemporary.

Conclusions

Commissioning and Ordination Day is an amalgam of different components, of similarities and opposites, and of varied demonstrations of emotions. It is the one annual event where the congregational categorisations of sodality and modality are demonstrated within a nodality setting; where ‘traditional conservatives’ and ‘radical liberals’ of the Army meet together; and where people of faith, no-faith or ex-members of the Army participate together. It provides a musical and missional

⁴⁴⁵ Quotes taken from questionnaire.

barometer of how, in practice, the Army celebrates its unity and diversity. This is a perfect example of intersectionality, a *pot pourri* of congregants, musicians and leaders. It is, in part, ceremony and conferment, ritual and liturgical, spontaneous and *semi*-liturgical, serious and fun, reflective and progressive, and for the Salvationist at least, a powerful reminder of the value of officership and leadership. It remains an example of the diversity that music can bring, and how pre-conceived views on music within a faith organisation can be challenged.

Significantly, there are musical links within the mission framework, but these are implicit rather than explicit. The focus of both meetings remains on the lives of the cadets and their response to the call to ministry as officers. However, the implicit markers, given through conversations, questionnaires and my observations, suggest that the event includes sufficient moments within the two meetings when music as a denominational practice is shown to be relevant, innovative and progressive. An annual event, with a particular focus on adding to the ranks of officership, has its limitations in garnering information regarding music as missional practice. However, it does indicate the dilemma for those who choose songs and lead worship.

My conclusions have caused me to reflect on my journey of trying to embrace new musical tropes into my pre-conditioned preferences. Was I genuinely surprised by what I had witnessed, and am I able to accept that my musical comfort-zone needs to be challenged? As well as being able to appreciate the traditions, and transitions, of music as missional practice that were evidenced at this event, I witnessed a diverse, eclectic and collaborative approach from the organisers and musicians.

Chapter Nine: Problematizing and celebrating diversity

At the commencement of my research, preconceived ideas about how and why the Army uses music as missional practice were at the forefront of my mind. These preconceptions were based on a lived-experience, a life ‘within the ranks’, and contributions to the Army as an officer, leader, composer and performer. However, I have also had to acknowledge my misconceptions, borne from ignorance, lack of understanding and a narrow, Army-dominated view of mission, ecclesiology and theology.

In discovering the breadth of music practice as it relates to mission, I have increased my understanding of its importance. The results from my three case studies have confirmed that, in tangible ways, music is used as an integral part of Army mission; as part of, and contributing to, other forms of missional practice. My research has reminded me of the rich heritage of tradition, whilst exposing me to new, authentic and culturally relevant transitional music. The Army’s music-making contributes greatly to its mission, carefully adapting and adopting ways of making music more engaging to those with faith, and with those who, as yet, do not. The challenge is that music be identified within the three mission frameworks - Saving souls, growing saints and serving suffering humanity - and that more intentionality is placed on using repertoire to perpetuate missional objectives. It is incumbent on meeting leaders, music leaders and composers to aggregate leadership skills so that music - be it traditional or contemporary - can be both maintained, and managed. There is much to celebrate, not least, the diversity in the field of Army music practice.

In this chapter, I review my aim and rationale and, in so doing, question and consolidate my findings, review my autoethnographic ‘insider status’, before I identify some key issues, and reflect upon my journey of faith and discovery.

Overall review of thesis

The aim of my thesis was to review how and why music is used within the context of the Army’s mission through a series of three contrasting ethnographic case studies based in London, and to provide a basis to re-contextualise and re-imagine its place.

In Part One, I introduced my research and my role and status within the Army. In Chapter 1, I established the aims, contexts and perspectives of my autoethnography. In Chapter 2, I considered mission and how, in particular, it informs and impacts the music used by the Army. In Chapter 3, I introduced my research methodology and design. In Chapter 4, I considered the Congregational categorisation models and the five evaluative frames, and in Chapter 5, I referenced the Army context and some important elements of music as missional practice in the past 60 years..

In Part Two, which comprises Chapters 6 (Regent Hall Band), 7 (Stepney Corps), 8 (Commissioning and Ordination Day) and 9 (Conclusion), I presented findings from the case studies. My first case study was Regent Hall Band (Chapter 6), situated in the locale of Oxford Street in central London. The band is synonymous with the traditional aspect of Army music-making, operating from their large suite of buildings within a modal congregational base. My second case study was Stepney Corps (Chapter 7), situated in the east end of London, close to the birthplace of the

Army, operating as a transitional corps in a Scout hut within a sodal congregational base. My third case study was Commissioning and Ordination Day (Chapter 8), an annual conferment of officership, held at Central Hall, Westminster within a nodal congregational base. The case studies have confirmed that there is a commonality about Army life. A common identity through service and visualisation, often through the wearing of uniform; a common mission, through adherence to, and application of mission imperatives, discipleship and outreach; a common worship, through meeting style and symbols; and a common theology, through the SA Doctrines and teaching. However, the congregational categorisations - Modal, Sodal and Nodal - and five evaluative frames - Expression, Materials, Construction, Values and Parochial Protectionism - together with my data and personal reflections, have pointed to issues regarding the strength of feeling regarding the issues of tradition and/or transitions in the proclamation of music as missional practice. My autoethnographic approach has enabled me to draw out the findings that I mention in this chapter. I have evidenced shared values, semiotics, and theology and mission and music practice in all my case studies. However, my autoethnography has highlighted the apparent and hidden tensions of how and why music is such an important requisite for mission and reveals a Christian movement that has adapted and adopted music styles, patterns of social behaviour such as rehearsal times, seating, formalised uniform, expectations and rules and regulations that have remained intact for generations. With increasingly changing social and cultural life, with church decline, including the Army, these tensions - real and imagined - continue to centre around the traditional and transitional narrative. Many musicians perceive that their direct contribution to mission is through

performing music, whereas for congregants, their participation is not a substitute for mission, but part of it.

My conclusions are based on the data and opinions of others via questionnaires, interviews and focus groups, but also from self-reflection from experiences, memories, observations, conversations and diary entries. Whilst I appreciate that my case studies were based in London, the models of traditional and transitional corps - together with the national Commissioning and Ordination Day - are evident in all countries where the Army operates.

The main findings revolve around how and why music is used in practice to support the mission. Before I concentrate on the answers in each study, I want to contextualise and reflect on my position as a researcher.

Review of aim, rationale and methodology

Since birth, I have been inculcated into the Army culture of service, commitment, dedication and witness especially through music practice as mission. As soon as I was able to hold a cornet, I was inducted into the familiar pattern of being a young musician, playing, practicing and performing. My aim has been as a result of my impassioned belief that the Army, and especially its music, has a part to play in society, particularly within the cohort of evangelical Christianity.

In Part One, I expressed the reasons for my interest in, and involvement, with, Army music as missional practice. I acknowledge that the rationale for my research was a personal interest in music and, as an officer, music leader, instrumentalist and composer, how I could critique and explain its use in three diverse locations. I came

to the conclusion that I had to ask: what the point of music is in terms of its missional importance? I could no longer articulate an accurate answer. At the start of my research journey, I was acutely aware of the decline in attendance at corps throughout the UKIT and I considered that music practice, repertoire and genre may be part of the problem.

I devised a mixed-method methodology that allowed me to understand and determine if music in the Army is an effective tool for mission, especially when, inherently, music has had such an important cultural status within the ranks. The benefit of this approach was to capture the views of Salvationists, congregants, practitioners and those not connected to the Army. Integral to my methodology was my status as a participant-observer, an ‘insider’ at Regent Hall, and an ‘insider-outsider’ at Stepney and Commissioning and Ordination Day. My questionnaires, focus groups notes, diary entries and conversations were all important in my quest for clarity and data collection. All the music that I observed and performed throughout the case studies complied with the three objectives of the mission framework: *Saving souls, growing saints and serving suffering humanity*. However, significantly, it was not apparent or explicitly highlighted by any leader in many, if any, of the worship services I attended, that the music used was linked to them. It is indicative of an assumption by meeting leaders that Salvationists and others who attend Army worship services already have a context about mission (and music). I have been challenged to be more intentional about the links between music and mission as I continue in my ministry as an officer, leader, composer and musician.

Although the role of emotion and meaning was not the main focus of my research, its inclusion highlights how these strands of human behaviour are an integral part of individual and corporate responses to the missional message through music. Whilst these responses are sometimes visibly, for example, a move to and kneeling at the mercy seat, or to signs of crying, many people do not project their feelings in ways that make it possible to review adequately.

‘Insider’ status: some reflections

The majority of the research upon which my thesis is based was conducted as ethnographic fieldwork over a six-year period (2010-2016). My visits to Regent Hall and Stepney were significant as I observed a well-established and well-known congregation (Regent Hall) as well as being introduced to a new (fresh) expression of Army corps. I discovered much about the nuances, traditions, conversations, and leadership styles at a local level. I observed mission in practice. I marvelled at the way in which music was used in the context of worship through an array of instrumentation, voices and interaction. I made every effort to engage in conversation with as many people as possible, and to participate as a fellow congregant. I observed the specific culture of the two corps, with their different spectrums of ability, size and impact. My desire to question how and why music is used was conditioned by the contextual factors in each case study.

My preconceived ideas, role, experience and knowledge provided the catalyst for this research. I valued the place of Army mission and music and was proud to have played a part in shaping its practical expression. In turn, these values shaped the

nature of my relationship with colleagues and fellow musicians. The challenge was to be taken seriously, as my role and reputation, as officer and musician-composer, had preceded me into my research. My fieldwork has been with people that I had known as colleagues, by association, or by a shared theological doctrine. My case studies have not revealed any unique insights or discoveries; neither have I been shocked or surprised. What was significant, however, is that I found differences between my own status and knowledge of Army mission and music, and how it was evidenced in practice.

My upbringing, personal preference, status and compositional output are closely linked in cultural practice to Regent Hall and, to a lesser extent, Commissioning and Ordination Day. As a participant-observer in Regent Hall Band, the local traditions, rituals, camaraderie, repertoire, uniformity, rehearsals and unspoken hierarchical structure are like those I have experienced as a bandsman for the past 50 years.

The local traditions and cultural practices at Stepney Corps were, however, different to what I had experienced before. Although I had read the corps Mission Statement and knew the officers quite well, I knew little of the congregants, worship style and instrumentation. Although initially surprised and challenged by the aesthetic of the worship space, the lack of formal uniform, the non-segregation of music groups and the apparently non-prescriptive seating arrangements, the sharing of breakfast with members of the congregation prior to Christian worship enabled me to be accepted and welcomed. I recognised the value of food as a tool to make people feel

relaxed and which resulted in an experience of authentic and focused worship, characterised by the inclusivity and joy expressed by the congregants.

The ethnographic diversity was most apparent at Commissioning and Ordination Day, an event that used music to navigate the complex identity of sodal and modal congregational preferences within a nodal constituency.

My research evoked strong emotional responses to my sense of vocation as a full-time officer and musician. I have become self-critical of my insider perspectives, whilst acknowledging comments from other voices through data, questionnaires and focus groups as I developed my changing views. I am not a social geographer, but mindful that the concept of live intermediality⁴⁴⁶ has been at the centre of my practice as research. My ‘doing- thinking’⁴⁴⁷ in practice has enabled me, through observation, to understand that my resultant findings present a view of what the Army is contributing to its mission through music. I have considered the past, present and future of Army music as missional practice and my observations have enabled insight into the shifts between ‘only what is done’ to ‘some of what we do.’ I have been humbled to see the dedication and commitment of those who see music practice as integral to their expression of the Christian faith. I have been reminded that music supports and is integral to Army life, and that it has a positive impact on the lives of those who participate.

But what impact does music have on the mission of the Army? I claimed that music has a decisive impact, and is an important denominational codal identifier,

⁴⁴⁶ Joanne Scott, *Intermediality Praxis and Practice as Research: 'Doing-Thinking' in Practice* (London: MacMillan Publishers, 2016).

⁴⁴⁷ Robin Nelson, *Practice as research in the arts: principles, protocols, pedagogies, resistances* (Basingstoke: Palgrave Macmillan, 2013).

providing opportunities for a shared music performance and worship experience within traditional (modal), contemporary (sodal) and hierarchical (nodal) congregational models. I have argued that each has a unique set of values, practices, and repertoire, but my evidence also shows a shared, corporate musical identity and practice within sacred and secular spaces. I have described the missional and musical roles prevalent at local, divisional and national levels, and how they are representative of the diversity of mission and musical tropes within Army. I chose the three case studies for their varieties of cultural and sub-cultural differences, music repertoire and styles, personnel available, demographic and geographic locations. In comparing and contrasting local and national expressions of music practice that, although London-centric, has a wider relevance throughout the worldwide Army, I have identified that music is one example of what unites Salvationist musicians and congregants. I have used five evaluative frames to interrogate the specific aspects of Army musicking in relation to the mission, question the derivatives of how the mission is delivered, and discover that music, although only one component of missional strategy, remains such a favourite and innate part of Army practice. But music can only be effective in collaboration with other aspects of the mission narratives, so my research is limited by leaders, repertoire and personnel resources.

Heifitz and Linsky have commented, ‘People do not resist change, *per se*. People resist loss.’⁴⁴⁸ My autoethnography confirms that the changing perspectives on what and how mission is achieved is essential to the continuation of the Army. What

⁴⁴⁸ Ronald A. Heifitz and Marty Linsky, *Leadership on the Line: Staying alive through the dangers of leading*, (Boston: Harvard Business Review Press, 2002).

is also true is that change will involve music, musical performance, musical repertoire and music participation. The *transitions* from the *traditional* musical expressions of the pre-1960s tipping point, to the multi-faceted music deployed as part of Army mission today are indicative of a changing dynamic, where mission remains the primary focus and where music is a diverse continuum.

Regent Hall Band: Case Study One

Before I commenced my research, I knew how the band used music in and for mission. As a member, I was aware of the band's mission statement that supported the corps in its mission. I knew the schedule of rehearsals and engagements; I had an understanding of the repertoire and performance standard; I knew that teamwork, camaraderie and etiquette was important. As an instrumentalist who had played thousands of pieces and millions of notes, playing in the band was part of my heritage, enjoyment and service to the mission. But did I know why specific music was used?

As an officer, the knowledge of the mission statement that I have used in my research, *Saving souls, growing saints and serving suffering humanity* has been indelibly on my mind and in my understanding of the Army's mission. As such, every note I played (and listened to) has a reference point that links the music repertoire to the mission. As a member of the Territorial Music Council, I was aware that the publication of brass music was appropriate, programmatic and functional.

But I was left with the question: How and why does the band support mission? The band's outreach via the street parade was designed not to draw attention to itself,

but to the Saviour it represents. The music had to be by definition in march-time, and was, in my mind, incidental music designed to attract rather than convict. However, music in this seemingly ‘means to an end’ activity, was used within the premise of a missional activity and did attract the attention of many people. The leaders - and members - of the band understand the Army’s mission to save souls.

The band’s devotional music - in its indoor setting - aids worship and, in referential links to lyrics, together with the support of multi-media, serves the mission aspirations of growing saints. The band is truly representative of those within the wider Army world who recognise its instrumentation, uniform, repertoire and leadership models. The modal characteristics of formality, regulation, protocols, responsibility of membership and especially exclusivity (‘play if you can - if you wear uniform’) are inherent in similar brass band approaches music as missional practice throughout the Army world. Noticeable was the hierarchical structure of leadership and the sense that music choice was arbitrary and not collaborative. There is a strong belief, certainly within the Army banding community, that it provides an inclusive, flexible and versatile vehicle for spreading the Army’s message.

Stepney Corps: Case Study Two

Before my visits to Stepney, I did not know how or why the corps used music in and for mission. My subsequent discovery was to observe a small, informal but growing corps where the identification with and use of specific Army music was less apparent; rather a preference to use more contemporary songs. The invitation to, and integration of, all congregants to belong to a music group was noticeable and appreciated. The

corps had a three-fold commitment to use music as part of its mission. The music associated with *servicing suffering humanity* became more apparent with the case study at Stepney. The local traditions and cultural practices at Stepney Corps were different to those I had previously experienced. Although I had read the corps Mission Statement and knew the officers quite well, I knew little of the congregants, worship style and instrumentation. Although initially surprised and challenged by the aesthetic of the worship space, the lack of formal uniform, the non-segregation of music groups and the apparently non-prescriptive seating arrangements, the sharing of breakfast with members of the congregation prior to Christian worship enabled me to be accepted and welcomed. I recognised the value of giving people a voice individually and collectively as people felt relaxed, resulting in an experience of authentic and focused worship, characterised by the inclusivity and joy expressed by the congregants.

Through singing songs in the worship meeting and by taking the Advent story to customers on the Dockland Light Railway (DLR), the way in which they approached using music differed from that of the other two case studies. The worship leaders also led the (smaller) music and had a knowledge of 'in-house' and 'outside' music genres. As such, they were able to use a 'pick-and-mix' approach to repertoire and ideas for congregational singing and participation. The social characteristics of innovation, informality, unregulated, non-prescriptive, inclusivity ('play when you want') are features of similar transitional approaches to music as missional practice, not least within an Army setting.

Commissioning and Ordination Day: Case Study Three

Commissioning and Ordination Day represented a more diverse approach, with the predominant genres and styles of Regent Hall and Stepney finding a mutual embodiment within an annual event. As a regular attender at this event over the past 35 years, I was aware of how music was used during the two meetings as part of the overall mission objectives but noticed the shift from the exclusive use of a brass band to the partnership with a non-brass worship group to accompany congregational singing.

Although the focus was on individuals who were to be commissioned and ordained, the three-fold mission statement was highlighted throughout the day in the choice of songs. Indeed, this event highlights a strong bias relating to *growing saints*, and the concept of discipleship through commitment to officership. My link with the event goes back to my own commissioning - in 1988 -and the memories that it evoked during my research of the 2014 event. The music used at this event demonstrated the wide cohort of styles and instrumentation now being used within the Army.

On display was an interconnectivity of both sodal and nodal categorisation models within a nodal hierarchical structure. I reflect that diversity within the Army has been, in the main, a positive contribution to its identity and effectiveness as broader expressions of music practice has moved the Army from being musically 'one-dimensional' to a movement embracing alternatives to the band/songster 'ghetto'. The traditional ways of securing commitment through playing in the band or

singing in the songsters face major challenges. Singing songs of militant and radical warfare in the contradictory comfort of a middle-class, predominantly white, sub-culture does not readily resonant with some Salvationists.

Research findings

For many Salvationists, ‘doing’ is as important as ‘being’; with an abundance of frenetic activity and ‘organised religion’ that leaves little time (or desire) for quietude and reflection. In all case studies, however, there was a marked choice of using new choruses and songs from the wider Christian music scene, rather than those from a diminishing Army canon. The majority of these ‘worship songs’ were directed at God, self or the world as opposed to specifics about mission and the responsibility of the Army to be ‘missional’ in intention. My fieldwork highlighted the diversity of opinions regarding worship and its link with mission. For some, worship perpetuated what they liked/were used to and, from a comfort zone of familiarity and memory, especially as it related to mission and outreach.

The iconic Regent Hall venue and corps and its association with the history of the Army provided Salvationist visitors⁴⁴⁹ with a sense of ‘home-coming’ and assurance of traditional markers, familiar missional and musical concepts.

Individuals at Regent Hall and Stepney characterized their own identity and spiritual experience by highlighting the influence of music used in the Army, some

⁴⁴⁹ Many Salvationists visiting London make a trip to Regent Hall for Sunday morning worship. Like many Methodists who encounter worship at Wesley’s Chapel, or Anglicans at the city’s Cathedrals, Regent Hall is perceived as a being a bastion of traditional Salvationism, a place of memory, identity and musical proficiency.

even citing that it was the music that kept them within the denomination. These comments transcended gender, employment, location, or other affiliations to alternative social groups.

My fieldwork interviews and focus groups demonstrated a strong affiliation to music being used as part of a missional objective within a denominational structure. Despite personal preferences regarding style, repertoire, genre and participation, the purpose of the use of music in mission was clearly articulated. Despite personal inclinations regarding other aspects of Army codal identifiers, for example, uniform, exclusivity, form of worship and formal or informal worship, the place of music in mission was important to the identity of each group through its value as belonging to a particular mode of Salvationism, as seen by each other.

Interviews revealed that an association with tradition, memory and upbringing were key to preferences. Many Salvationists are ‘sons and daughters of the regiment’ who, like me, were inculcated in the ways and means, and music ideology and practice of our antecedents. ‘I know what I like’ has been a maxim for personal choice and, in these days of accessibility, many people can locate and attend a church that favours and focuses on a style. For some congregants, the concept of the local corps being the ‘corner-shop’ church as demonstrated by Stepney, or the large ‘supermarket’ concept of Regent Hall appeals to those who attend.

Although I witnessed a strong unity of identity for the mission of the Army, I noted that for some, the concept of using musical genre that, in their view, is outdated, out-moded, and a metaphor for Victorian England, a gateway for exiting the Army and a feature that may suggest that decline in membership is linked to the use

of certain musical tropes, as much as a view that the Army is not being true to its heritage or tradition. The reasons why people leave church are not a matter for debate in this thesis, but the proliferation of abandonment of individuals for musical reasons is a concern within the Army.⁴⁵⁰

The wider field of ethnographic studies specific to location and time, both in historical and contemporary settings, is crucial to an understanding of social groups, interaction and category. My ethnography of Army music in 2014 has revealed a complex attitude and understanding from within and outside the denomination as to what musics are appropriate for mission. Whilst the case studies show that music remains a key component to an identification of congregational categorisation and provides values and meaning to mission and practice, there is still a level of unease regarding the use of certain genres. Some of these concerns are articulated through the Army press or social media sites, but many are anecdotal. Whilst music provides opportunity for social activity, rehearsals, Christian camaraderie, shared purposes and social structure, there remains a sense of conflict as to its exclusive nature and status within the wider Christian landscape.

In Chapter 1, I argued that the mission of the Army remains *the* unifying strand of its ecclesiology, theology and mission. Whilst most academic studies of the Army have concentrated on these topics, I claim that the three case studies were representations of how music is used within the context of mission, demonstrating a diversity of genres, identity, participation and performance. I further claimed that

⁴⁵⁰ There are no statistics for the numbers of Salvationists who leave for specific musical reasons but, anecdotally, my sense is that some grow disillusioned with the genre and suitability of repertoire.

music is a reminder of the interplay between the written and the unwritten, the interplay between the modal (traditional model), the sodal (non-traditional model), and nodal (a national event), between public perception and private reality and between inclusive and exclusive musical modes. All case studies represent a habitus of missional activity, with a strong emphasis on presentation, performance and perception. I discovered that, whilst there is an occasional antipathy, congregants and musicians are willing to forgo personal preferences for the greater good. Likewise, the music used in mission is not merely ‘art for art’s sake’ but has purpose and meaning. The music used is, as Dueck states, ‘not simply homology or superstructure, but a dialectical part of social processes and social structure.’⁴⁵¹ When this is linked to a Christian and missional setting, the results have an extra dimension, a sense of purpose, meaning and reasoning behind all repertoires. Whilst I acknowledge that there is an element of entertainment or ‘lollipop’ music that is used, the vast majority is linked, in some way, to mission and the intentionality that it transcends time and space. Musical meaning cannot be found in a score, but only in the culturally situated, subjectively experienced mode of performance.

In the context of my fieldwork, the categorization of ‘congregational types’ provided the structure to identify the social and musical language of the performed and shared music. In Table 9:1 the comparisons of distinctives in each case study illustrate a diversity of current musical practice, but also similarities. The comparative

⁴⁵¹ Jonathan Mark Dueck, *An Ethnographic Study of the Musical Practices of Three Edmonton Mennonite Churches*, (Alberta: PhD Thesis, University of Alberta, 2004), 226.

frames used in Table 9:2 helps to identify and evaluate the music practice within the case studies.

Table 9:1: Distinctives, similarities and tensions in Modal, Sodal and Nodal congregations.

	Regent Hall Band	Stepney Corps	Commissioning and Ordination Day
Category	Modal	Sodal	Nodal
Distinctives	<p>Large premises, city location, Two outdoor ‘open-air’ services in nearby areas. Weekly rehearsals, Commissioned bandsmen/women, exclusive music participation groups, local leaders, indoor worship meetings, prescribed seating arrangements, audio-video equipment, uniform, flag. Order of Service only available to music leaders. An ability to ‘harmonise’ in congregational singing. Occasional use of tambourine or timbrel display. Variances in attendance and many visitors from around the world. Iconic venue – to Salvationists.</p>	<p>Use of Scout hut, urban inner-city location, and music rehearsals on ad-hoc basis, no local leaders, one meeting, and informal, non-prescribed seating arrangements. No formal uniform. Breakfast available. No Order of Service available. No flag or crest. Use of ukuleles.</p>	<p>Use of large, non-SA building, ticketed seating, commissioning brochure (Order of Service), annual event. A mix of music genres – brass and non-brass worship bands. Music chosen by committee and approved by senior leadership. Unique congregation – uniformed established Salvationists, and family and friends of cadets. Almost exclusively ‘white’ congregants.</p>
Similarities	<p>Music leadership – bandmaster. Use of contemporary Christian songs. Ethnic mix.</p>	<p>Music leadership – corps officer. Use of contemporary Christian songs. Ethnic mix.</p>	<p>Music leadership – bandmaster. Use of contemporary Christian songs.</p>

Tensions	Music chosen via the personal preferences of music leader (s). Is the music relevant to those who inhabit the secular space outside the building? Internal tensions about the relevance of music genre and the exclusivity of membership.	Little evidence of tensions regarding music choice.	Music is chosen by a committee but is subject to the final authority of the territorial leader. Trying to get a balance between traditional and contemporary.
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Similarly, Table 9:2 uses the comparative frames to identity and evaluates the music practice within the case studies.

Table 9:2: Evaluative frames comparison

Evaluative Frame	Regent Hall Band	Stepney Corps	Commissioning and Ordination Day
Values	Filial relationship with other brass bands within TSA. Flag, mercy seat, self-identity.	Mercy seat.	Perpetuating of renewal of officer ranks. Personal testimony by cadet, mercy seat, flag, self-identity.
Expression	Evocation of purpose, meaning and response. Congregational participation.	Congregational participation.	Congregational participation. Images and memories of The Salvation Army heritage – officership, music genre, paraphernalia, codal notifiers. Reminders of personal experiences in relation to faith.

Materials	Human voice, congregational singing, brass, percussion, audio-visual presentations.	Human voice, congregational singing, ukulele. Audio-visual presentations.	Congregational singing, brass, non-brass worship group, drama, children's song, skits, humour, human voice. Audio-visual presentations.
Construction	Regulated by leaders but follow predictable format.	New ideas and spontaneity a feature of worship.	A mixture of genres within a strict regulatory <i>modus operandi</i> .
Parochial Protectionism	Maintaining a perceived 'tradition', through use of uniform, brass bands and street parades. Musical intimacies – protecting repertoire, social grouping and habitus.	Feeling of being part of TSA but not bound by tradition or traditionalism.	New presentational ideas embraced and encouraged. A strong sense of senior leaders encouraging traditional and contemporary music.

Throughout the case studies, the emphasis on music practice has always been linked to mission; that of the local situation aligned to the wider narrative of territorial policy and churchmanship. Music is one of several 'tools' of mission and often used as an adjunct to the spoken word, assimilated in Table 9:3 below:

Table 9:3: Missional Roles Comparison

Music as missional practice	As part of worship meetings, street parade and outdoors service, concerts, C.D.s, tours, Music used as part of mercy seat appeal.	As part of worship meeting and occasional street parade.	As part of worship. International Staff Band allocated time for solo music contribution. Prayer chorus as part of mercy seat appeal.
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Mission – Leadership	Corps officer and corps council.	Corps officer and <i>ad hoc</i> groups.	Territorial leadership and the Training Principal
Mission – Processes	Mission Development Plan. Strategic Framework Document.	Mission Development Plan. Strategic Framework Document.	Orders and Regulations issued by the Chief of the Staff. Commissioning and Ordination Planning Group – representative cadets and staff. Meetings chaired by Training Principal.
Mission – Support and resources	Corps Mission sub-group. Divisional Headquarters; Territorial Mission Development Unit. Access to National Church Development Scheme.	Divisional Headquarters. Territorial Mission Development Unit. Training available at local and national conferences.	Staff of William Booth College.
Mission – Corps membership	All corps have been involved through a series of discussions groups.	<i>Ad hoc</i> – collective meetings when necessary	N/A
Mission – accountability	Div. Strategy Council.	Div. Strategy Council.	Feedback at post-Commissioning review.

The extent to which missional roles are different is illustrated in Table 9:3, which compares key roles. Although there are similarities, there are specific responsibilities dependent, almost exclusively, on personnel and other resources that are available. In the Regent Hall and Stepney case studies, the main instigation of missional focus and its delivery was perceived to be the preserve of the corps officers and local corps leaders.

I also found that respondents had a collaboratory view to mission, preferring participation and unity to isolation and individuality. The Mission Development Plan, Strategic Framework and regular meetings at divisional level provides substantial accountability and support structures. Each case study highlighted a noticeable enthusiasm for mission to take place, and a desire to use music, although there was much more attention to the process of learning music and improving performance levels than there was to developing understanding about what mission is and its relevance to 21st-Century London.

Table 9:4 demonstrates the diversity of leadership, congregation, repertoire and responsibilities within the three case study settings:

Table 9:4: Music roles and comparison

	Regent Hall	Stepney	Commissioning and Ordination Day
Leader of worship	Corps officer	Corps officer	Territorial Commander
Leaders of music groups	Five groups all with leaders - uniformed, commissioned, five-year appointment renewable, recommended by peers, distinctive trimmings on uniform.	Corps officer	Dr Stephen Cobb (International Staff Band) and Dave Cotterill (2 nd Mile)

Music groups	Senior and junior brass band; senior and junior choir; non-brass worship group; all rehearse weekly and wear formal uniform. Pianist.	Ukulele group – <i>ad hoc</i> . Rehearsals when necessary.	International Staff Band 2 nd Mile Worship Group
Congregation	Approx. 160 in morning meeting: 70 in afternoon meeting. 50/50 uniform wearing	Approx. 30 people. Vast majority not wearing uniform	1,300 people from all backgrounds. 50/50 uniform – non-uniform.
Repertoire	Extensive and catalogued library including vocal and brass repertoire.	<i>Songs of Fellowship</i> books; <i>Salvation Army Tune Book</i> Own lyrics to popular themes	All published repertoire available.

Although other individuals took part,⁴⁵² the direction and management of the worship experience in each case study was facilitated through the auspices of officer leadership. The key roles of meeting leaders and music leaders at Regent Hall and Commissioning and Ordination Day and those at Stepney were significantly different. Table 9:3 demonstrates how the roles of the musicians, congregants and repertoire differ in each location.

Apart from during commemorations of the major Christian festivals, the music contributions of Regent Hall music sections were not necessarily linked to the overall theme and structure of the meetings. The music sections were given a slot in the indoor worship experience, but their performance was normally offered without introduction, explanation or context. Occasionally there was a contextual comment

⁴⁵² In Salvation Army worship, people are sometimes invited to lead a prayer time, lead the Bible reading or share in personal testimony.

and there were conversations between officer and music leader regarding themes or a preferred genre to be used, but often, the choice of sectional music was left to the discretion or preference of the music leader. Although all music played and sung by the various groups had been rehearsed, there were times when, because of resources available, the music leaders chose repertoire based on who was available rather than any previous knowledge of meeting content or plan.⁴⁵³ On occasions, a specific piece of music was requested by the meeting leader but, in the main, sectional music served as an adjunct and I even had a feeling that the expectation was that the music group participated because ‘it had always happened like this.’ For example, at Regent Hall, Bandmaster Steve Hanover was not often given the meeting plan until Sunday morning. Hanover either chooses repertoire during or following band rehearsals on Tuesday evenings, or prior to the Sunday worship meeting when he observes how many of the band are available, choosing ‘on the hoof.’ This *ad hoc* arrangement is typical of many corps where bands operate a *laissez faire* approach to participation. There is much credence given to the experience of the musical leaders, many of whom have been in that position for years.

At Stepney, the music used within the indoor meeting was more clearly defined and linked to the mission because the corps officers had a multi-faceted role. They were responsible for choosing the theme, content, Bible readings, the music used and for leading worship. They also wrote lyrics to illustrate a theme, using music from TV shows, adverts and nursery rhymes, teaching the congregation through

⁴⁵³ Music leaders at Regent Hall generally receive a copy of the meeting plan a few days before Sunday worship, too late for choosing appropriate repertoire.

repetition and rote. The ‘worship group’ rehearsed on an *ad hoc* basis when the members were available and tuition for those who wanted to play the ukulele was given either individually or collectively as need arose.

At Commissioning and Ordination Day, the demographics and Order of Service highlighted a more formal and formulaic approach, with senior territorial officers providing meeting leadership and musicians from the traditional category, the International Staff Band (ISB) sharing music accompaniment with the contemporary group, 2nd Mile, observed in Table 9:5 and 9:6 below:

Table 9:5: Meeting leadership, planning and location of music.

	Regent Hall Band	Stepney	Commissioning and Ordination Day
Music repertoire/contribution participation	Pre-meeting, during meeting and postlude (benediction) Accompany songs.	Music from C.D. in background as people arrive.	Pre-meeting music by ISB. Devotional piece/selection during afternoon; a more substantial piece during evening celebration.
Planning	Planning of meeting leadership done by corps officers. Bandmaster chooses repertoire at Tuesday rehearsal or prior to Sunday morning. Little evidence of formal planning.	Planning done by corps officers.	Significant input from Planning Group who meet monthly six times before Commissioning. There is discussion regarding theme, presentation, graphics, drama, participation and songs to be used.

Location in meeting	Music groups participate arbitrarily during worship meetings at the direction of meeting leader.	As predetermined by corps officers.	Programmed in advance to maximise impact.
Meeting Plan (Order of Service)	Given on Sunday morning to music leaders, pianist and senior local leader.	No official plan given to congregants. Often subject to change, even during worship service.	Agreed weeks in advance and included in Commissioning brochure – no deviations.

Table 9:6 Participative musicians and congregants.

	Regent Hall	Stepney	Commissioning and Ordination Day
Brass Instrumentalists	36 in senior band 12 in junior band	One trumpet	30 in ISB
Choir members	45 in senior choir 15 in junior choir	None	75 in united sessions
Worship group	Varies but approx. 7 young adults	Two x guitars	2 nd Mile – seven in total: Vocals, keyboards (2), percussion (2) lead guitar, and bass guitar.
Pianist	Six competent pianists, some are not used in worship meetings.	Member of staff from The Theology Centre	Member of staff from William Booth College
Ukulele group	None	About 25 instruments available	John Mitchinson, from Southend Citadel is pioneering the use of the ukulele in Salvationist worship. He led a congregational song using a ukulele.

Congregants	150 in morning 70 in afternoon	30	1,700 in both meetings
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Tables 9:5 and 9:6 demonstrate the formal and informal aspect of worship, and how groups and individuals are used. At Regent Hall and Commissioning and Ordination Day, the inclusion of music groups is clearly defined and identified as being crucial to the experience of worship. At Stepney, there is a more relaxed approach, less defined and arbitrary, dependent on who is present.

Different demographics connect to the roles of musicians and congregants, especially at Regent Hall and Stepney. Regent Hall has a significantly larger proportion of elderly congregants within the corps, although the music leaders and participants in music groups are young adults or middle aged. Participants saw the senior and junior choirs at Regent Hall as being significant contributors to the ongoing music ministry and to the protection of repertoire. Those attending Stepney were generally younger; a fact valued by the corps officers as representative of the continuing vitality of the corps in attracting the current generation of young and newly married people. The music selected for use at Stepney was not regarded as protecting or encouraging the use of repertoire and was more likely to be chosen for its relevance to the theme of worship. In Chapter 2, I claimed that the use of music is a predominant feature of its ecclesiology and ‘four-voiced’ theological framework, based on my use of data analysis, congregational categorisation and evaluative frames. This is particularly true within the private confines of its music practices. As in the case of most music groups, societies, congregations and social activity, there are signposts of behaviour and practice that can only be fully understood by those

within the group. My thesis argues that the members who participate in mission view music as being an important component of Army identity.

I further claimed that, whilst ethnographic case studies offer evidence of practice, performance and presentation from an ‘insider’ perspective, a wider constituency of theoretical understanding from popular music studies should also be considered. I acknowledge that there have been several studies undertaken that have identified music and musicking as being integral to understanding private and public identity. These are markers to the effectiveness, or otherwise, of music and its connection to cultural values and practices. The internal workings of Army ecclesiology and its performed theology are unique, its lack of liturgy, non-observance of the sacraments and the use of specific musical instruments and tropes render the Army as something of an ‘outcast’ within wider theological and ecumenical music expression. Rutherford suggests that society should be a ‘plethora of different, sometimes overlapping and often conflicting communities’⁴⁵⁴ and this observation resonates in part with what I have discovered to be true. It is a fact that the predominant forms and genres used by the Army in my case study locations - brass band music, choral music and ukulele - do not feature within the mainstream music output of British religious life or society.⁴⁵⁵

This thesis has highlighted the fact that although there is diversity in practice, performance and presentation, there is still enough commonality to contextualise each

⁴⁵⁴ Julian Rutherford. *Identity: Community, Culture and Difference* (London: Lawrence and Wishart, 1990).

⁴⁵⁵ There is an increase, however, in choir participation and the popular conception of its benefits. One significant factor has been the television series, ‘The Choir’ and the efforts of its presenter, Gareth Malone to increase participation from people with little singing experience to sing in a vocal group.

other's identity. The connection of the musicians in terms of belief, mission and doctrine is less abstract than differences in repertoire and location. As mission provides the impetus for change, there are those who fear that the traditional aspects of music-making will either cease or be replaced by something that, whilst being relevant, may challenge the preferences of the majority. However, corps are forever changing and, as the table below (Table 9.7) indicates, opinions are sincerely held. The part that music will play continues to be a 'hot potato'. Sweet recalls, 'the problem with the church today is not that it is 'too traditional; the problem with the church today is that it is not traditional enough. It has held the future to a frozen version of the past.'⁴⁵⁶ He suggests there are only three ways for Christians to respond: deny it and drown; fight it and lose; or recognize it and adapt to its opportunities. My observations suggest that the Army continues to both recognise and celebrates unity and diversity. My own praxis has been challenged and, as well as appreciating and acknowledging my preferences, I am more aware of the need to appropriate my leadership style within the context of leading worship at different corps.

Table 9:7 Traditional conservatives and Radical liberals

Agenda/Topic	Traditional conservatives	Radical liberals
Tradition	Adherence and preservation.	Abandon tradition and methods that do not work.
Uniform	Maintain formal uniform wearing, especially in music group.	Little desire to wear uniform, unless at a formal event or representing The Salvation Army locally.

⁴⁵⁶ Leonard Sweet, *Soul Tsunami, sink or swim in new millennium culture* Zondervan (Grand Rapids: Zondervan, 1999).

Music groups	Defence of brass and choral tradition.	Willing to try new music groups, especially in terms of relevance and mission.
Orders and Regulations	Needed to impose discipline. Used as a sanction against those who err.	No relevance in a peer-led mission field.
Mission	Agree with Territorial Mission Statement and transcribe to local context.	More concerned with context and to develop ideas locally.
Identity – Corporate and Cultural	Keep the tradition alive, through maintenance of visual and public perceptions.	Desire to re-position, re-invent and re-brand The Salvation Army.
Buildings	Preserve the old; build new replacements when needed.	Not bound by buildings – creation of sacred space in the public space or use of buildings owned by other agencies.
Resources	Use material sent from Territorial Headquarters.	Use, adapt and design own material.
Arts	Occasional use of drama.	Entrepreneurial approach; more ‘edgy’ use of cultural modes and forms.
Events	Support of territorial music events.	Unlikely to attend a national music event.

Whys and hows of music as missional practice: Main conclusions

The core findings from my thesis has been to acknowledge the role that music plays within the context of mission; to provide evidence-based research on Salvationist ecclesiological practices; to demonstrate the diversity within Army congregational-types; and to celebrate how music contributes to ‘Saving souls, growing saints, and serving humanity’ that is at the heart of the Army’s mission and practice. My case studies have enabled me to contextualise the local congregation types and focus on the variances of music and mission currently evidenced within the Army. My research demonstrates that music is a servant of mission within corps and at a representative

national event. The Mission Development Plans are a crucial and integral part of how and why certain music is used. I assert that music is an important part of Army culture, seeking to embrace personal commitment within a framework of cooperation, camaraderie and commitment.

My research has concentrated on three case studies of music as missional practice within the Army within a cohort of traditional of transitional expressions, at local corps and a national event. Like many Christian denominations, the Army uses music to worship God, attract people to its church, provide opportunities for congregants to participate, and to share the missional intention with each other. I have asked, in practice why, and how, music as mission is demonstrated within the missional priorities.

I have asked how, what and why certain music is used within the specific contexts of location, creating belonging and developing community, and intentionality by Army musicians. In doing so, the core of the thesis has been a review of the contextualisation of music in missional practice that is dependent on resources, location, personnel, musicians and repertoire.

By reviewing missional priorities, I have discovered a diversity in how music is used from evidence given by leaders, musicians, performers and congregants, and crucially, through the lens of my experience, observations and participation. The diversity has included the use of a brass band on a street parade, a ukulele group, a non-brass worship group, congregational singing, theatrical performances, junior and senior vocal groups, vocalists and instrumentalists. During my research, three

particular important areas of music as missional practice has been an integral part of my thesis findings, namely, the importance of location, the use of music in order to develop community and belonging, and the intentionality of Army musicians.

The importance of location

The importance of location has been a significant codifier within my research. Regent Hall is located in a central city-centre environment and attracts a congregation that travels into Oxford Street from a wider area; Stepney is within a multi-cultural, multi-ethnic urban, diverse community that attracts a congregation from the immediate location; Commissioning and Ordination Day is located at a large Methodist building that attracts people from throughout the country (and overseas). The locations represent a wider cohort of similar congregations within the Army, not only in London, but throughout the world. Although the case studies are located in a city, the Army is represented in many other different geographically and cultural locations, including city, suburbs, urban and rural environments. Music used for missional purposes appeals to and affects different audiences at different times and at different locations. Music has the power to allow participants and listeners to reflect and renew their understanding of faith and service. The wider cohort of music genres, styles, repertoire and performances now visible within the broader aspects of church life reflects, in part, both adherence to traditions and the inclusion of more transitional aspects of music. For example, the appeal of the choral tradition within Cathedrals settings is the preferred option for some; whilst, for others, the contemporary songs evidenced in more recent denominational settings, for example, Hillsong and Holy

Trinity Brompton, London are representative of the changing transitional nature of Christian worship.

The use of music to develop community and belonging

Throughout my research, one of the most striking products of creating and making music is the link between and the camaraderie of, those who compose and those who perform. The links are demonstrated by a shared semiotic that is based on a shared motivation that music is an important and integral part of mission. The use of questionnaires, focus groups, interviews and my participant-observation confirm that music-making is not altruistic or performance-based, but focused on sharing and developing community and belonging. My research has recorded occasions of the conviction that music is part of missional practice for reasons of proclamation of a Christian message within a specific location. The musicians that participate in missional activity through music-making do so through a shared experience within the context of worship and service. All musicians are connected and inter-connected through a shared mission. Different musics are used as missional practice because of the 'unity in diversity' pragmatism that is at the heart of the Army's ethos of sharing the gospel through means at their disposal. The case studies have demonstrated the importance of selecting music that is appropriate, functional, thematic and relevant to the context of worship.

The intentionality of Salvation Army musicians

As well as using music to develop community and belonging within specific locations, the main unifying and collaborative feature I have discovered is the intentionality of Salvation Army musicians to prepare not only the music, but their service for – and faith in – the concept of Christianity, born out of personal convictions and acceptance of salvation. Like many Christian musicians, therefore, there is a definitive approach to music as mission, linked to, and demonstrated by, the importance of rehearsals, preparation and through prayer.

A feature of all rehearsals is time spent for a Christian reflection or thought, a bible reading, and prayers for members of the congregation or a wider confluence. Before each worship service, members of the music group meet for prayer, asking God to bless their contribution to the service.

Significantly, the importance of putting music composition and music-making within a missional (Christian) setting highlights the differences between secular and sacred performances. Although it hasn't been the focus of my thesis, future research into the differences between secular (distinct from sacred) and sacred groups playing the same music is to be encouraged. The intention and motivation of sacred and secular groups are different, but the results on the effect on the listener and performer will contribute to areas of musicology and ethnomusicology.

Contribution to wider fields of research and future research options

I have uniquely contributed to the understanding of the role and purpose of music in Christian mission, drawing on the specific example of The Salvation Army. My research will add to the growing interest of these subjects within the Army, and in

other denomination and non-denominational settings. In doing so, I have addressed an integral part of Army missiology – that of music as missional practice – and discovered the rich variety of expressions within different locations and congregations. I reflect on my journey within the Army, and within this research, and celebrate the contribution music makes to mission. I confess that my preconceived ideas regarding music as missional practice was based on preference rather than practice and, therefore, I am confident that initiatives, resources and personnel will continue to create appropriate opportunities for music as missional practice throughout the Army.

I am aware that music as missional practice may be perceived to be an area of the Army that promotes individuals and groups to a position of authority and power, by virtue of their status as composers, worship-leaders and performers. Although I did not observe undue elevation of status or importance of individuals or groups, I acknowledge that music is an important part of Army life, drawing people into worship but, conversely, has the potential for individuals to manipulate feelings of emotion – this may be an area for further research.

Limitations:

Time did not permit me to consider the impact of other music as missional practice genres of which several are becoming important within the ecumenical sphere. Within the specific Army cohort, recent developments (2019) include the employment of regional music and arts specialists, resources for creative arts (dance and community choirs), drama groups, photography and flower arranging. These resources include

advice on spiritual enrichment, pastoral skills, leadership skills, artistic priorities and rehearsal delivery. Designed by Regional Music and Creative Arts Specialists inspired by front-line requests, they are the first in a comprehensive series looking at many different expressions of music and creative arts in the Army today.

I am acutely aware that the location and contexts for my case studies may limit the impact of my research. There are aspects of (capital) city life that cannot be easily replicated in towns or villages. Whilst my findings may resonate with officer-leaders, mission and music leaders, others may consider their geographical location to be too distant from their reality to be of any value. I hope, however, that music and mission practitioners within the ecumenical life of the wider Church will find something of interest in my findings.

I have acknowledged three tipping points that have occurred - in the 1960's, 1970s and 1990s - that introduced pop music, musicals, and new sacred music into the Army musical cohort. It may still be true that the emphasis on the brass band remains as the prime musical identifier of the Army but the traditional ways of securing commitment through playing in the band, or singing in the songsters, face major challenges. Today's musicians belong to a musical world which is more fluid and open, with fewer overtones of boundedness. I sense that the musical narrative is no longer permanent, established or changeless, and that other 'tipping points', certainly within before 2030, will lead to a more informed and dynamic cohort of Army musicians. This will include an increased reliance on the use of pre-recorded music for congregational singing. As Nettl points out, 'an absolutely static musical culture is

actually inconceivable: {...} change is the norm, rather than continuity.⁴⁵⁷ The challenge for the Army is to cultivate the traditions it covets, whilst at the same time, explore the new possibilities of music-making so that together, music supports the mission in the coming years of inevitable change.

Traditions and Transitions: A place for both

I am from a traditional Army background, where worship and service were dominated by authority, respect, order and a strong sense of allegiance to ‘the Army and its regulations.’ The traditional aspects of Army life were its music and mission, its place in the fabric of social and spiritual life in Hednesford, and its representation of a wider constituency of Salvationism that I witnessed in other corps. The ‘traditional’ music scene was dominated by brass bands and choral groups, but the ‘tipping points’ of more popularist music in the mid-60s (the advent of the Joystings) through to the advent of the ‘musicals’ in the 1970s, and the Roots conferences in the 1980s, demonstrated that the Army was, in my view, willing and able to embrace new musics. The current modes of worship and denominational traits continue to use these traditional motifs but, significantly, there is a place for the transitional music-makers who, whilst recognising the benefits of traditionalism, seek to move away from tradition *per se* when the local context requires a more flexible approach. Whilst the traditional model (Regent Hall) and transitional model (Stepney Corps) co-exists,

⁴⁵⁷ Nettl, B. *The Study of Ethnomusicology* (Urbana and Chicago: University of Illinois Press, 2005) p. 279.

there is a place for the fusion of both, as Commissioning and Ordination Day demonstrates. They are, indeed, mutually acceptable.

My research has deepened my appreciation for Salvationist composers and musicians who view music as an integral part of their service to the Army. I am proud to count myself as an officer-composer-musician in the Army that has been at the centre of my life since birth. My conclusions are not necessarily prescriptive but do show emerging patterns of local music initiatives that relate to congregational and leadership styles that are appropriate and successful. This is an age of participation and the Army, like other denominations, is seeking to find ways of integrating people into music as missional practice. I recognise, however, that there is an inherent sense of wanting to protect the musical practice and identity of the Army as if, in the minds of many, brass bands are the defining (only) way of this being achieved. Indeed, the Army is unique as being the only Christian denomination that uses brass bands as part of its worship. I advocate a protection of the brass band genre - as an missional activity that is useful and engaging - whilst acknowledging that the decline in instrumentalists is undeniable. However, the Army would be advised to explore different and diverse expressions of musical accompaniment and I recommend that further conversations take place, locally, divisionally, nationally, and internationally, so that senior leaders, missionaries and musicians invest time to consider the future direction of music as missional practice. Whilst performance and practice are enjoyable - and useful as a personal vehicle of faith expression - the combination of uniform, style, genre, and reputation are, for others, anathema and viewed as out-dated and outmoded. Army music has the capacity for uniting Salvationists around the

world through a shared semiotic and experience amid cross-cultural diversity. I acknowledge that, in being self-critical and embracing an insider-view, I have changed my understanding about music as missional practice. In seeing and hearing, I have come to appreciate that my findings are based, not on my own prejudice or favouritism, but on what the Army is doing today. I have observed a shift between ‘only what we do’ to ‘some of what we do’. I have reviewed the choices that I have made with regards to praxis in my leadership of worship, music and mission within a local context and, significantly, changed my style in order to be more relevant.

I acknowledge that there are limitations to a small ethnographic study, especially one based solely in London. It is virtually impossible to adequately quantify the research and reproduce data and results that represent a wider time frame, acknowledging that those who participated in street questionnaires were opportunistically selected. However, I believe that, in many cities throughout the world where the Army operates a broad-based musical and mission paradigm, the results would indicate similar patterns of practice, roles and results.

Recommendations

As a result of my research, I suggest the following recommendations that the Army could consider as it moves forward in its mission within an age of uncertainty.

- There is no official Theology of Army Music. I recommend a working group be established so that this can be rectified.
- The last significant discussion on the place and state of music in the Army was 106 years ago. The Commission of Enquiry into Salvation

Army Music⁴⁵⁸ was set up to consider how far the development of the Army's vocal and instrumental music had been of advantage, with specific reference to the salvation of the people, and the building up of a 'simple and zealous soldiery.' I recommend that a similar Commission be convened in order for leaders, theologians, composers and musicians from both traditional and transitional aspects of Army life meet to discuss music as missional practice. I suggest that the following topics would be of interest:

- An understanding of the theology of music.
 - The future of Army music in a missional context.
 - The dilemma between providing music that is of direct appeal to the saved, and 'as-yet-unsaved.'
 - An understanding of the meaning and emotional effect music has.
 - A review of styles and suitability for local contexts.
 - Suitability of repertoire.
-
- An oral explanation given by the meeting leader/bandmaster as to the purpose/theme of a piece of music prior to its inclusion within the meeting. Score Notes are available, and these could be adapted to suit the occasion. This practice could be also adapted for vocal contributions.

⁴⁵⁸ Salvation Army, 'Summary Report of the Commission of Enquiry into Matters Relating to Salvation Army Music' in Ronald W. Holz, *Brass band of the Salvation Army, Vol 1* (Baldock, Herts, UK: Streets Printers, 2006).

- Further and appropriate training be given at Army training colleges throughout the world in order for a synergetic approach to music as missional practice.
- Divisional forums to be introduced in order to foster and encourage dialogue between composers, practioners and meeting leaders.

I appreciate that reflection on history can sometimes be biased and overly romanticised, especially when written by an insider. Finding the right balance between objective analysis and the reflections of a critical yet appreciative insider has, I hope, been achieved. No community is the same, and the Army (and other faith groups) are requiring innovative methods in music and mission to respond to the needs of the 21st century, and to arrest the decline in attendance. I hope, and pray, that my research contribution will inspire others to join me in continuing to perpetuate music as missional strategies that are effective, beneficial and God-honouring.

CODA

Prior to my study, I reflected on the way my life has been shaped (and dominated) by my place within the Army. In challenging my past, I have contemplated my place within the musical landscape of the Army and have become aware and appreciative of a wider constituency of faith-based practice within the Christian cohort. My study has identified issues around faith and practice that I had, nominally, taken for granted and accepted within my own music ministry. I now view my role as a composer and officer with much more clarity of purpose, recognising that I am a part of an Army that values the gifting and commitment of its leaders and musicians.

I appreciate the sense of loyalty and dedication given, and I am humbled by the extent of time, effort and participation offered by hundreds of thousands of Salvationists. I respect more than ever the time, effort and cost of engaging in music practice as mission within the Army. This research has shown me how important it is to have a broader and more nuanced view of musical tropes, and to discover how they can form part of a contemporary Christian church. The evidence suggests that decisions made at a local level are carefully structured and articulated, and transparency and review are considered essential requirements for continuing practice. There is much to be optimistic about as the Army diversifies its music practice. I sense that there will always be a delineation to maintain traditions and traditionalism, but also an increasing circumspection of embracing new musics according to location and context. I love the living music of the Army within and outside the buildings and occasions that embody it. I appreciate the long and glorious traditions of its music, joined in the past 60 years by new sounds and genres.

I have reflected on the Army as a part of the wider Christian church community. I sense that there is a growing realisation that the Army is changing and that congregational types are no longer microcosms of smaller or larger gatherings. Whilst some within the Army in the UKIT see change as an inevitable consequence of decline and review, others remain stoically unmoved by the pace of practice and change, intent on maintaining and protecting the status quo. The community of believers known collectively as The Salvation Army continues to display a rich polyphony of music that, in my view, invigorates, informs and interrogates the cultural landscape of 21st Century Britain. Although I have witnessed the formulaic

approach in all case studies, I conclude that music practice is often free-spirited and unpredictable. There is no liturgical template, nor are there patented restrictions. I do believe, however, that a further 'tipping point' is inevitable. As much as the establishment tries to maintain its historical connections, my evidence suggests that, in missional terms, the current music practice is only perpetuating a singularly internal agenda of parochialism.

Epilogue

My thesis has not been a purely academic exercise. I have re-evaluated my own sense of the value and meaning of music in my role as an officer and composer, which has been a major benefit of approaching my work through an autoethnographic approach. I have changed and broadened my perspective, and I am encouraged that there is room in my church - my Army - for traditional and transitional music, and there is much to celebrate! I am proud of my heritage and I end my research journey grateful for the antecedents and experiences of like-minded travellers who, like me, have had - and will have - the opportunity to 'play in the band', whatever that looks and sounds like.

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Olwyn Westwood, Professor of Medical Education College of Health and Life Sciences, Brunel University London. Salvationist at Staines corps.

Dr Stephen Cobb, Territorial Music Secretary and Bandmaster: International Staff Band and Hendon corps band.

Andrew Blyth, Head of Music Editorial Department, The Salvation Army Territorial Headquarters.

Paul Sharman, Assistant Director of Music and Creative Arts, The Salvation Army Territorial Headquarters.

Dr Helen Cameron, Head of Public Affairs, The Salvation Army Territorial Headquarters.

Bramwell Tovey, Principal Conductor: BBC Concert Orchestra.

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