



# CHRISTIAN CONGREGATIONAL MUSIC

LOCAL AND GLOBAL PERSPECTIVES

10<sup>th</sup> Anniversary Programme

## **CONFERENCE COMMITTEE**

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We are also grateful for our host and partner institution Ripon College Cuddesdon where we hope to be in person in Summer 2023.

The conference this year is split into two weeks. The first week is asynchronous and delegates can take this week at their own pace and in their own time. During this week you will have the chance to view video presentations of papers and panels from other delegates and interact with the conference community in a text-based medium via Slack. The second week will take place live via Zoom, and will offer the chance to hear live plenary lectures, musical workshops and other events as well as to join in live discussion sessions with the different presenters from week one.

**WEEK ONE**

## **Week One (26th–30th July)**

At the start of week one, delegates will be given access to the various video presentations that presenters have sent in via the conference website. These will be hosted on Vimeo, and can be viewed either by clicking through on individual links or via the embedded player on the conference website itself. Which, and how many presentations you decide to view is entirely up to you, but we encourage delegates to consider watching all the presentations in particular streams as they would attend particular panel sessions at a live conference.

Prior to week one you should set yourself up with the conference area on Slack. This will be a space for conference announcements, for hanging out, and for focussed discussions. If you have questions or responses relating to a particular paper or discussion theme you can ask these via the different channels dedicated to particular themes. If these questions are for a particular presenter you can tag people by typing "@" and selecting them from the list. You should also feel free to send direct messages if you want to connect with particular delegates one-to-one.

During this week, the discussion chairs for Week Two will keep an eye on the slack channels relating to their particular theme, and where larger themes emerge which might merit face-to-face discussion these will be noted down to bring up in the live discussion sessions which will take place during Week Two.



# HEALTH AND WELLBEING IN CONGREGATIONAL MUSIC

# **Congregational Music as a Facilitator to Health and Well-Being**

Naomi Heywood, University of Birmingham

This paper is based upon the twin assumptions that that health and well-being are good, and that, following the logic of Anselm's perfect-being theology, a good God is the source of all things good. To this foundation is applied the theology of transformation as espoused by theologians such as David deSilva, Darryl Wooldridge and Lisa Beardsley, which argues from texts such as Gal 4:19 that accepting the gift of salvation is merely the start of a process of becoming like Christ, and that in itself through encounter with God (2 Cor 3:18). The paper therefore suggests that any encounter with God results in transformation towards health and wholeness. From Jeremy Begbie's metaphysical framework, which establishes the place of music within God's creation, insight can be drawn, both from Begbie and other scholars such as Brown, Lynch and Heaney, as to the ways in which music can facilitate encounter with and revelation of God. Begbie deals largely with music as an object. In line with the theology of 'The Great Tradition', Begbie offers that the orderliness of music is a revelation and reflection of the orderliness of God. With a focus more upon the experience of music, Brown, Lynch and Heaney explore how the somatic nature of music can evoke a liminality of experience in which the transcendence of God is revealed. The possibilities for encountering God through music, with the anticipation that such encounters will positively impact upon health and well-being, raises important questions as to how music is both selected and used within the context of congregational worship. The paper closes with suggestions as to what this might mean in practice.

## **Dancing Away Sorrow: Sacred Dance and Wellbeing in a Yoruba Migrant Church**

Rebecca Uberoi, London School of Theology

Dance is a central feature of musical worship in CAC Dublin, a Yoruba Pentecostal and African Initiated Church in Ireland. This sacred ritual is referred to as 'dancing away sorrow', as it is believed to be effective at dispersing sorrow and ensuring wellbeing. Both the physical act of dancing and the community it engenders are understood by church members to be beneficial, regardless of the setting. However, dancing in secular contexts is described as merely 'for fun' because it lacks the perceived spiritual efficacy of dancing in church.

The concept of dancing away sorrow draws heavily on the biblical story of King David's dancing, found in 2 Samuel 6. David's vigorous dancing before God is thought to have obtained divine blessing and is taken as a pattern to emulate, while Michal's contempt for David's dancing resulted in her barrenness and is to be avoided. Both outcomes are understood as supernatural, an act of God in response to dance, and dancing in the presence of God is thus believed to be spiritually potent.

Drawing on ethnographic fieldwork, African theological perspectives, and theories of flow, entrainment and empathic reflection, this paper will unpack the concept of dancing away sorrow and explore the interconnections between dance, the sacred, and wellbeing in this community. The practice will be viewed through the lens of migration, considering the sense of empowerment it brings to the first generation as they navigate change.

## **Music and Human Flourishing in Christian Communities**

Nathan Myrick, Mercer University

Interest in the activity of congregational singing and its relationship to well-being and flourishing has recently soared among scholars (Norton 2015, for example), members of religious communities (Bereza 2021; Haynes 2021, etc), and participants in community choirs (Chorus America's "Chorus Impact Study," for instance). Increasingly, the question of why we sing together in worship—or even at all—is of paramount importance, as illustrated by the impacts of COVID-19. Yet among recent publications, methodology and apparent motives are widely divergent, and the relationship between music and well-being remains an understudied aspect of congregational music.

This paper accomplishes two things: first it conducts a meta-analysis of recent works that study music's relationship to human flourishing and wellbeing, with particular attention to how that relationship is manifest in Christian communities. In so doing, it seeks to both articulate a "state of the field" as well as to identify "best practices" for researchers who wish to engage in similar study. Second, this meta-analysis is considered in conversation with data gathered through virtual ethnographic fieldwork conducted with local churches in middle Georgia, USA, during the academic year 2020-2021. This fieldwork uncovered relevant conditions—and ways those conditions are configured and contextualized—which afford flourishing in relation to musical activity in Christian communities. In keeping with the adage "you never know what you've got until it's gone," the opportunity to study congregants' experiences of life without congregational singing provided compelling evidence of congregational musicking's significance to wellbeing in absentia. These insights afford further analysis and methodological evaluation for scholars and practitioners of congregational Christian music in hope that such insight and evaluation can enhance the role that music plays in congregational health and well-being.

## **Spirit, Song, and Sermon: A Nexus of Therapy for Black Trauma**

Catherine Williams, Lancaster Theological Seminary

In the worship of many Christian communities music that precedes and follows the preaching has a specific role. Just before the sermon a hymn of preparation is often used to set the tone and focus of the sermon. At the conclusion of the sermon a hymn of response or invitation may follow, facilitating the congregation's response to the sermon's claim, challenge, or invitation. When this music around the sermon is thoughtfully selected, homily and hymn are fitting rhetorical partners in the act of Christian proclamation. In many Black congregations it is often the case that these musical book-ends invoke a sense of transcendence, creating a portal into the realm of the Spirit, a therapeutic space for individual and collective Black trauma. Using the interpretive lens of the spiritual, "Balm in Gilead," in dialogue with the work of psychotherapist Resmaa Manekem and psychologist Thema Bryant-Davis, this paper makes the case for preachers and church musicians to be strategic in their choices of music that accompanies the sermon in worship services. Through an analysis of two sermons preached to Black congregations, the paper establishes the value of conjoined sermon and song "to make the wounded whole."

## **Three Historical Paradigms: Healing Trauma through Congregational Singing**

Kayleen Bobbitt, Grace Christian University

This paper, entitled "Three Historical Paradigms: Healing Trauma through Congregational Singing," investigates the political contexts, methods, and representative texts of congregational song in three historical settings of the Christian church. Each of these settings is characterized by a common dilemma—that is, social circumstances conducive to widespread trauma. In each setting, worship through congregational singing was utilized to mitigate the devastating spiritual and psychological effects of such trauma in the lives of the worshipers.

The first setting is the fourth-century church of St. Ambrose, Bishop of Milan, who along with his congregation experienced persecution by Roman authorities because of his stance against the Arians. Ambrose's particular method of healing his congregants' distress through unified song is articulated in the writings of his disciple, St. Augustine of Hippo. The second setting is that of the early sixteenth-century German churches influenced by the Protestant Reformer, Martin Luther. These congregations experienced trauma as a result of intense conflict with the Pope and the Roman Church. Finally, the third setting is that of the eighteenth-century African American church, whose spiritual folk songs reflect the severe trauma of an enslaved people. In each situation, potential applications are drawn for trauma healing through congregational singing in today's local churches.

## **Trauma and Spirituality: Encouraging Wellbeing and Resilience through Congregational Music**

Beth Argot, Dallas International University

Recent studies point to a link between religion and health, revealing that those who are more "religious" have fewer health issues (mental and physical) and have a greater sense of wellbeing. Worshiping communities are now being encouraged to address trauma in their services to aid in the healing of injured people by helping them respond in healthy ways that will bring healing. But many Christians still struggle spiritually due to trauma, or 'heart wounds,' rendering them incapable of having a deep relationship with God. Trauma causes a disconnect in the natural process of spiritual engagement. It is known to affect the cognitive functioning of the brain, making it difficult or even impossible for people to come to a heart knowledge of God. Until healing removes this blockage, life transformation is hindered.

Understanding what happens neurologically during trauma and what initiates healing gives insight into how to create appropriate healing opportunities within the realm of congregational music. This session will provide foundational information on trauma healing to provide a basis on which to utilize congregational worship music to effect healing. It will explore recent research on the intersection of historical worship practices and Arts and Trauma Healing methods, where we identify practices which, when contextualized to the contemporary church, can provide rich spiritual engagement and opportunities for healing within our congregational music, leading to increased wellbeing and resilience.



# HYMN AND LITURGY CREATION

# Discussion Group A

## Contemporary Praise and Worship in the Philippines: Case Studies of Adoption, Adaptation, and Inculturation

Glenn Stallsmith, Duke University

Leaders of the contemporary praise and worship movement actively spread their liturgical theology and musical practices around the world through workshops and seminars during the 1980s. The Philippines was an especially receptive place for these training sessions led by artists with Integrity's Hosanna! Music recording label. A largely Roman Catholic country with a small but growing evangelical Protestant segment, contemporary praise and worship styles in the Philippines followed historical missionary trajectories, gaining a hearing in churches that were especially open to trends and ideas from the US.

This paper traces the reception of the contemporary praise and worship movement in the Philippines during the 1980s and 90s through four case studies of congregations and organizations. The first, Word for the World, is a pentecostal congregation aligned with the Church of God (Cleveland, Tennessee) denomination. The second is Christ the King Cathedral, part of the Charismatic Episcopal Church, which added American charismatic practices to an Anglo-Catholic liturgy. The third group is the Papuri worship ministry of the Far East Broadcast Company, which promoted praise and worship songs composed in Filipino languages. The fourth is Day by Day Ministries, a church network that actively developed and promoted indigenous music and dance styles for use in worship. These four cases constitute a spectrum of responses to the missionary-based phenomenon, beginning with adoption (Word for the World), extending to adaptation (Christ the King and Papuri), and ending with inculturation (Day by Day).

## Experiencing faith and tradition through the performance of hymns: The Stalwart Jutlanders and “Kingo’s Hymnal”

Helen Rossil, Dep. of Musicology, Uppsala University

“I did not begin attending church because I was a believer, it was the other way round: Faith was given to me through participation in the service, which has become of immeasurable value to me.” With this testimony Danish poet Søren Ulrik Thomsen (1956) provides a current (2020) example of how faith can be deeply related to form, and of the relation between the individual, the congregation, and the liturgical tradition. In this paper, I want to shed historical light on those complex relations through the example of “The Stalwart Jutlanders”, a Danish revivalist movement that existed app. between 1800 and 1960. With doctrinal roots in Pietism and Lutheran Orthodoxy, the Stalwart Jutlanders found themselves forced to reject rationalist trends conveyed by two new authorized books: the commentary to the catechism (1791) and the hymnal (1798). This resulted in a series of “singer battles”, where The Stalwart Jutlanders insisted on singing the older hymns (or hymn versions) from “Kingo’s Hymnal” (1699) in the, in their opinion, adequate hymn singing style. I intend to show how they through a specific archaic vocal style experienced the preservation of true Lutheran doctrine, and how this style was also experienced as the sonic materialization of the hymnal which upheld liturgical traditions dating from time of the Reformation.

# **From the Movie Theatre to the Church: Vernacularization of the Liturgical Music and Congregational Participation among the Syrian Christians of Malabar**

George Pioustin, Jawaharlal Nehru University

The Syrian Christians are an indigenous community of Christians in the Indian state of Kerala (Malabar Coast) who believe that their church originated with the apostolic work of St. Thomas in India during the first century C.E. The Malabar Coast with its geographical positioning was a 'contact zone' and Christianity arrived in this landscape through the ocean along with the West Asian traders and was ecclesiastically in allegiance with the Church of the East, forming a community with Syriac as the liturgical language. A classic example of syncretism, the liturgy of the community featured melodious Syriac chants and a highly performative Eucharist which was an amalgamation of West Asian and native practices. The Portuguese Colonialism in the sixteenth century attempted to Latinize the native Christians and made significant changes in their religious and social life. The resistance from within sections of the natives resulted in divisions within the church and further splits continued with the intervention of the Dutch and British rule. The liturgy evolved with the influence of the colonizers. Later, Indian Nationalism and freedom struggle coincided with the Vatican Council, all of which urged for the decolonization of the natives and the following years saw reformations in the liturgy. The newly vernacularized liturgy stressed on the necessity of congregational participation, and often adopted songs from popular cinema into the liturgy. How did this influence the formation of a new genre of Christian devotional songs? How did the composers of this era use techniques and aesthetics of popular films in the liturgical music and how did this influence the congregation's participation? How has the Christian composers shaped the film songs on the other hand? This paper, while dealing with the above questions would also look at what happens to the ancient traditions in this process.

# **Problematizing A Sacred Space: An Investigation of Diasporic Persian Churches in the US Through Christian Worship Music**

Golriz Shayani, University of Texas at Austin

The performance of worship music is an inseparable part of church service. While repetition makes this practice a natural behavior inside the church, simultaneously performing music reinforces the meaning of the church as a space to worship the divine. In this paper, I examine the relationship between music, space, and place in diasporic Persian churches in the US. Most music scholars have considered space and place a medium through which diasporic communities shape and express their identities. However, music plays an additional role than the construction of identity. My study suggests that music also is a space where diasporic communities negotiate power with their host countries. This study asks how does music question the naturalized and westernized worship practices in Persian churches? To answer this question, I mainly draw upon Tim Cresswell's "transgression" theory. According to him, transgression breaks the "normality," and forces us to question what was previously perceived as "common." In this way, transgression reveals topographies of power that are embedded in a place. I argue that Persian worship music is a transgression since it uncovers the exercise of power by American evangelists in diasporic Persian churches. I draw upon my ethnographies from Persian Christian churches and their gatherings in Colorado and Texas to argue that through language and the use of Persian music elements these communities resist pressures to conform to ritual norms of contemporary non-denominational Protestant churches in the US. This study contributes to furthering the academic understanding of music, space, and place among diasporic communities.

# **Singing and Praying as Global Citizens: Performing Community Identity through Congregational Music and Liturgy**

Maren Marchesini, Carroll College, St. Paul's United Methodist Church

In 1999, the Krista Foundation for Global Citizenship was born to memorialize 25 year-old Krista Hunt-Ausland who died in a bus accident while a social service volunteer in Bolivia. The Foundation sought to support Christian young adults through and after full-time volunteer work, hosting retreats that incorporated music and worship. By 2018, the Foundation grew to hundreds of members forming a diverse, dispersed, intergenerational, and interfaith community, and the Krista Foundation leadership sought to formalize their pedagogical approach to music and liturgy to ensure it consistently expressed their shared values and community identity. Employing an emic discourse of service ethics, leaders considered how music and liturgy embodied and exemplified commitments to global citizenship, equity, intersectional diversity, mutual relationship, and representation. As a Krista Colleague, music minister, and academic, I was invited to lead this initiative, intersecting my roles as a practitioner and scholar of congregational music. In this paper, I autoethnographically chronicle the process of creating liturgies and curating music expressive of our service ethics framework in dialogic relationship with a cohort of Krista Colleagues. Drawing on research in music and ethics by Myrick (2018) and Warren and Cobussen (2012), and contextual theology drawn from Tisdale (1997) and Goizueta (1995), this chapter offers a case study of an organization navigating congregational song curation and liturgy creation as praxes of relational ethics and accompaniment, defining and performing a unique community identity.

## **The integration of German hymns into the Japanese Catholic Churches**

Kiko MATSUHASHI, Tokyo University of the Arts

In 1918, *Kokyokai-seikashu*, one of the first hymn books in the Japanese Catholic Church after the rediscovery of Christianity during the Meiji Period was published in Sapporo, Hokkaido. This hymn book stood out from the other Japanese hymn books those days in such a way that this was specifically intended for the congregation. *Kokyokai-seikashu* became the model hymn book for the first official one in the 1930s which, despite the major revision in 1948 and 1966, has been in use up until present. This research verifies the route of the “old-established Japanese hymns” in *Kokyokai-seikashu* which were the translation of the German hymns. Japanese Catholic churches were basically under the jurisdiction of Paris Foreign Missions Society after the rediscovery of Christianity however, the Fulda (Thuringian) Province of the Franciscan Missions had been a mission territory to Hokkaido since 1911. In German speaking regions, the catholic congregation singing was prompted through the liturgical reform during the Catholic Enlightenment in the late 18th century and the repertoire changed in number and in its characters dramatically. It was this tradition that the German Franciscan missionaries brought into the Japanese hymn books.

Through this research, it has become more significant that the Japanese hymns have been greatly influenced by the German Catholic congregational singing. Moreover, through my analysis, arrangements were found in melody lines, rhythms, tonality and cadences which suggests that the integration of the hymns were done with the delicate adoption to the Japanese language and culture.

# The Power of the Psalms. Evaluating their Meaning in Postsecular Society

Henk Vogel, Protestant Theological University, Amsterdam

In postsecular society, secularization and the blurring of religious and secular are simultaneous processes. My research on the psalms in Dutch and Flemish culture shows how, in such a context, performed psalms cannot solely be understood with a strict dichotomy between 'world' and 'liturgy'. Rather, in the performance of these psalms, religious and secular meanings are (playfully) negotiated. I studied this meaning-making process with regard to claims of authenticity, nostalgia and utopia, community and spirituality. Until, my social constructionist approach regarded the psalms as more or less passively appropriated objects, open to all possible signification. However, appropriation is a mutual process: those who appropriate are resignified as well. This raises (theological, hermeneutical) questions about the 'authority of the psalms'. Which meanings appear to be unavoidable, and which are emphasized or avoided? How to evaluate this powerplay?

My research shows a dialogue between artists, organizations and visitors of concerts and poetry recitals, who all share their views on religious, secular, spiritual and other dimensions of the ritual performance of psalms. It challenges dichotomies between the arts and liturgy, and between 'secular' contexts and 'religious' content. Thus, it invites critical evaluation and improvement of our own liturgical practices, how diverse they may be.

The research for this paper was conducted using different ethnographic techniques: participant observation, interviews, and textual and visual analysis. This study is embedded in a research project concerning the ritual-musical appropriation of Psalms, and builds on theory from practical theology, ritual and liturgical studies, ethnomusicology, and heritage studies.

# Traits of Modern Hymnody: How Jaroslav Vajda Developed Genre-Crossing Texts

Jon Snyder, Baylor University

Jaroslav J. Vajda's texts cross genre and formal boundaries as defined by several scholars. This intermingling was not new for him; his work on Lutheran Book of Worship and Lutheran Worship prepared him and ingrained in him the ecumenism and variety of possibilities for congregational song. By analyzing his life, times, and texts, focusing on "God of the sparrow," the research demonstrates how Vajda's text fits neither into traditional hymnody nor contemporary worship songs, but instead blurs the line between the two. In dialog with definitions from other scholars, "God of the sparrow" exhibits folk traits by centering on creation and coming from personal experience, in this case, a parish pastor. However, it is a contemporary worship song in its lack of punctuation, repetition of words, and actions performed by humans or creatures. Furthermore, it is a traditional hymn in its use of keyboard instrumentation, strophic form, and its inclusion of Hebrew Bible imagery. Using theories from across congregational music studies, this paper demonstrates that Jaroslav Vajda's hymns crossed genre classifications and became a touchstone of twentieth-century congregational song. From this research, other scholars may gain a better understanding of delineations about congregational music and how many authors, poets, and composers are currently breaking boundaries.

# Discussion Group B

## Divine and Human Action in the Psalms of Praise in Book V: Implications for Church Songs Today

Shannan Baker, Baylor University

The Psalms, the songs of ancient Israel, have been a resource for church music throughout history both as a song book and as a quotation source for songwriters. While the Psalter can provide language for church songs, it also provides insights into the balance of divine and human action. This balance is one of the areas examined by Lester Ruth in his article, "Some Similarities and Differences between Historic Evangelical Hymns and Contemporary Worship Songs." Ruth compares hymns and contemporary songs in a variety of ways, ultimately demonstrating how similar these two seemingly contrasting collections are in their theology and language. The goal of this current paper is to evaluate whether today's church songs reflect the balance of divine and human action that is demonstrated in the Psalter, which has been understood historically as a guide for our language in worship. The current paper first text mines the Hebrew Psalter, specifically the psalms of praise in Book V, for the balance of divine and human action and the most common verbs. That data is then juxtaposed to Ruth's findings, which are combined in this paper to represent what is sung in churches, both traditional and contemporary. This paper concludes that the congregational church songs of today heavily favor human action while the final book of the Psalter tends heavily towards divine action. Ultimately, this contradiction between the Psalter and congregational church songs acts as a call to songwriters to focus more on God's actions as opposed to our own.

## From Text to Expression: "Fittingness" as a Guideline for Biblically-Informed Worship Music

Scott Aniol, Southwestern Baptist Theological Seminary

Christianity has always encouraged the translation of the entire Bible from its original Hebrew, Aramaic, and Greek into new languages as Christianity spreads to new civilizations, and this is equally true for musical expressions of biblical truth. From early plainchant, Lutheran chorales, to American folk hymns, and beyond, God's people have expressed God's truth in diverse musical forms that reflect the biblical standard of songs like David's Shepherd Psalm and Mary's Magnificat. Yet while a biblical standard can easily provide guidelines for the theological and poetic content of contemporary musical expressions, some Christians have questioned whether the Bible has anything to provide in terms of guiding the musical forms of contemporary Christian worship music.

On the contrary, this paper will argue that since Scripture is itself expressed through various aesthetic forms, what kinds of poetic and aesthetic expressions God chose to use in the communication of his truth in Scripture should inform the kinds of contemporary musical expressions Christians produce as they communicate the gospel and disciple believers into acceptable worshipers of God. Employing the principle of "fittingness" as articulated by both Kevin Vanhoozer and Nicholas Wolterstorff, the paper will suggest how the literary aspects of Scripture provide important aesthetic guidelines for diverse contemporary worship music by way of similarities across artistic modalities. Consequently, if those writing contemporary worship music desire to accurately reflect the meaning of Scripture in the songs they compose, then they must give careful attention to aesthetic correspondence between Scripture's meaning and the contemporary form.

# Good Hymns versus the Devil's Tunes: Debates in Global Methodist Hymnody in the 19th Century

Alan Guenther, Briercrest College and Seminary

The history of hymn books within global Methodism reveals that debates over what makes a good hymn and what are good hymns to sing as a congregation occurred in a number of early Methodist communities in various parts of the world. Postcolonialist approaches to history tend to dismiss the positive contributions of missionaries to national cultures or to see them as indistinguishable from oppressive actions by colonial rulers. As a historian of religion and empire, Jeffrey Cox challenged such assumptions which divided foreign missionaries and indigenous Christians, thought of historical change “in dialectical terms of hybridity or synthesis rather than a permanent binary opposition” (Cox, “Sing Unto the Lord a New Song” 2013). Hymn books published by Methodists in Asia and Africa in the 19th century demonstrate this synthesis as Christians—both missionaries and indigenous Christians—contributed to the dual processes of translating songs by Charles Wesley and of incorporating local musical forms to create a new hymnody. This “musical localization” did not occur without some debate over whether indigenous music could be used in Christian worship, a debate which also occurred in Methodist societies in England and North America. Thus, the controversy over the use of bhajans in South India parallels the controversy over the use of camp meeting tunes by Primitive Methodists in England. When John Stamp starts his 1845 song book with the quotation, “Why should the devil have the best tunes?” he was asking a question that Methodists were asking in other languages as well.

## In Quest of “The Acceptable Way of Worshipping the True God”: Applying T. David Gordon’s Liturgical Song Criteria to Today’s Worship Practices

Kimberly Arnold, California Baptist University and Southern Nazarene University

How do modern ecclesiastical leaders determine which hymns or songs to include in their liturgical practices? In years past, hymnal committees were organized to assess the theological, doctrinal, and musical criteria, through which the committee members placed their collective “stamp of approval” on all songs chosen for publication. T. David Gordon issues six criteria committees used in their liturgical song assessment:

1. Theologically orthodox lyrics
2. Theologically significant lyrics
3. Literarily apt and thoughtful lyrics
4. Lyrics and music appropriate to a meeting between God and his visible people
5. Well-written music with regard to melody, harmony, rhythm, and form
6. Musical setting appropriate to the lyrical content (1)

This paper will explore how modern liturgical leaders can use Gordon’s standards in their quest of congregational songs today. I will begin by defining the need for theologically accurate and doctrinally sound songs, followed by an analysis of Gordon’s criteria and how his measures can be applied to modern worship settings, citing specific songs as examples. Throughout this paper I will argue that liturgical leaders have the responsibility to select songs for congregational worship that will lead the body of believers in “the acceptable way of worshipping the true God [which] is instituted by himself...that he may not be worshipped according to the imaginations and devices of men...or any other way not prescribed in the holy Scripture.” (2)

1. T. David Gordon, *Why Johnny Can't Sing Hymns* (Phillipsburg, NJ: P&R Publishing, 2010), 47.
2. Westminster Confession of Faith, 1649, XXI:1.

## It Happened at Dunblane (Panel)

Nancy Graham, Independent Researcher  
Mark Trautman, Episcopal Diocese of Newark  
James Brumm, New Brunswick Theological Seminary

In the first few decades following WWII, church leaders in English speaking denominations, sensed a threat to worship status quo. The newly emerging rock and roll youth culture actively confronted the relevance traditional hymns and other worship music. It became apparent that discussion was needed to examine the issues at hand: what contemporary hymns needed to say and sound like. After experiments with mass settings, drama, new theological presentations, e.g. *Honest to God*, and a rash of newly written hymns that were just a revisit to old hymn style accompanied by a rock band, it became apparent that the church must address the clerically dominated foundations contrasted with the witness of each individual Christian in and through his/her life and work. One consequence was the initiative organized by Ian Fraser through his wardenship of the Scottish Churches House. Fraser realized that the societal encounters taking place were putting questions to the church and challenging the quality and relevance of its worship and music. The meetings acknowledged the strain between the establishment of the church and the artist. Fraser tapped Erik Routley to lead the challenge to repudiate the two commonly heard phrases: the self-preserving "I don't like it" and the idolatrous "only the best is good enough".

This presentation will focus on the catalyst of the resulting Dunblane Music Consultation (1961-1969), to the hymn explosion of the last half a century.

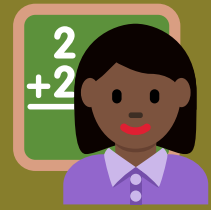
## Interactive Session

### Hymnplay

Sirkku Rintamäki, University of the Arts, Helsinki, Finland

What is a hymn? What could it be in the future? How could the hymn be more creative and communal? In this paper I suggest that we always create a hymn space together with everybody involved. A space where we resonate, become touched and touch each other – even despite of the ongoing corona-circumstances and safety distances. I shall introduce the concept of Hymnplay as an example of creative hymn space that I developed as a part of my artistic church music doctoral studies with a team consisting of versatile musicians, a dancer and a visual artist. Hymnplay is a hymn space that is created together with the participants by singing, improvising, painting, dancing and playing some easy instruments. Even new hymn lyrics are written by the participants. Hymnplay is built on trust, safety and joy. It has pre-built frames or rules as any good play or game that protect the play. Hymnplay consists of a pre-workshop and the "play". I shall introduce a couple of aspects of Hymnplay and some "wildhymns" (new, experimental hymn compositions) in an interactive way. English translations will be used.

**This presentation is preparation for a practical session in Week Two. Please send your contributions in preparation for the session to [sirkku.rintamaki@gmail.com](mailto:sirkku.rintamaki@gmail.com) by 3rd August**



# CONGREGATIONAL MUSIC: EDUCATION, TEACHING, AND PEDAGOGY

## **American Gen Z Perspectives on CCM**

Heather MacLachlan, Donna Cox, Stefanie Acevedo  
University of Dayton

Contemporary Christian Music (CCM), a genre which emerged in the United States in 1969 (Howard and Streck 1999:5), has been celebrated by lay Christians and analyzed by scholars as a form of musicking with particular affective power (Nekola and Wagner 2015; Busman 2017; Ingalls 2018). Church leaders around the world now often include CCM in their regular congregational services, usually in the belief that CCM is especially conducive to active participation by laypeople. And yet, as Ruth King Goddard (2015) points out, large numbers of congregants in Christian churches do not sing during worship services. This presentation conveys the results of an exploratory study, conducted among undergraduate students at a Midwestern American Catholic university, which sought to build on King Goddard's work. The 140 respondents to our survey revealed that roughly half of them had previously attended, more than once, a church service that featured CCM. Furthermore, approximately one quarter of these Gen Z church attenders admitted that while attending such services, they usually did not sing along. Their comments about their unwillingness to sing referred to their negative evaluations of their own singing voices (as predicted by King Goddard), but also to their dislike of the CCM genre. These results suggest that CCM is not always the facilitator of active musical worship that it is assumed to be, and that church leaders ministering to young people in the twenty-first century may need to reassess the importance of CCM in their churches.

## **Congregation or crowd? Re-imagining music and Welsh identity**

Martin Clarke, The Open University

The singing of the Welsh crowd at international rugby matches is widely regarded as a primary manifestation of Welsh musicality and an essential expression of national identity. The traditional repertoire includes hymns in both Welsh and English, as well as the Welsh national anthem and other secular songs. Historically, this has been understood as part of a broad cultural phenomenon encompassing several aspects of Welsh cultural life in which communal singing was central, including schools, male voice choirs and non-conformist chapels. Despite the declining influence of non-conformist religion, the dwindling membership of traditional male voice choirs, and significant changes in musical education in schools, the singing of Christian hymns by the crowd at Welsh rugby internationals has persisted. This paper examines recent efforts by BBC Wales, the Welsh Rugby Union and other institutions to perpetuate this tradition, considering the influence of social media, the cultural importance of the Welsh language, and the intersection of musicality and popular religion in expressions of Welsh identity. It argues that while the influence of the cultural practices that historically underpinned this tradition have diminished, their legacy remains critical to understanding the continued place of communal singing in expressions of Welsh identity.

## **Cultural Capital and the Choir: A study of social stratification and the accumulation of cultural capital within choir schools and the Anglican Church**

Elizabeth Preece, University of Bristol

The education system has long been recognised as a site of social reproduction, yet most research tends to focus on mainstream comprehensive or private schools. Choir schools, however, have rarely been explored within prior studies. The significance of these educational institutions lies in the fact that they are uniquely positioned between three fields: education, religion and music. Using Pierre Bourdieu's concepts of habitus, capital and field, this qualitative study investigates the reproduction of these three fields within two English choir schools through interviews and focus groups. It considers how the schools are intertwined with the Anglican Church and the role the Church plays in the reproduction of cultural values within the school, in addition to how this contributes to the accumulation of cultural capital and the potential conversion of capital between fields. Furthermore, this study draws attention to how choral music specifically offers a medium through which class differences are reproduced. This paper will provide an overview of the project, highlighting the key theoretical points in addition to the primary methodological goals and developments thus far.

## **Music Transcription as Intercultural Work: A Case Study of a Hymnbook in Nepal**

Victoria Dalzell, Independent Scholar

Ethnomusicology has a rich body of work on music transcription; one of the more exciting developments is theory examining how music transcription integrates with other cultural infrastructures to facilitate effective communication between stakeholders in a musical event (Schuiling 2019). Additionally, while music transcription is a form of written literacy, it interfaces with oral and embodied ways of knowing (Ng 2011). In this paper, I apply these recent discussions about music transcription within ethnomusicology to the situation of the musically notated edition of the *Khristiya Bhajan*, the primary hymnal used for congregational singing in Protestant churches in Nepal. While a body of songs for worship came with Nepali missionaries from Darjeeling and Kalimpong, India in the mid-20th century, using Western music notation to teach songs did not come with them. Instead, congregational songs were orally transmitted, quickly became popular, and then added to a lyrics-only devotional song collection entitled *Khristiya Bhajan*. Consequently, the majority of the songs within this hymnal derive from South Asian song traditions that are heavily oral. Efforts since the 1990s to create versions of the *Khristiya Bhajan* that include Western music notation by non-Nepali groups—missionaries from the US and UK, South Korea, and Nagaland, India—and use them in churches in Nepal has yielded uneven results. I demonstrate how music notation embodies cultural conceptions about music, thus has implications for how it is used in pedagogy and performance—all of which have implications for intercultural work in churches.

## **Participation, Performativity, and Hybridity: Ritual Reform and Congregational Singing in Indonesian Chinese-Descent Evangelical Churches**

Hansel Augustan, Southeast Asia Bible Seminary, Indonesia

Catherine Bell believes that ritual is essential for identity formation, a formation that includes a series of life praxis especially dealing with specific social and cultural contexts. As a natural phenomenon, the ritual is thus essential in cultured human life. In some Chinese Evangelical churches in Indonesia, however, these elements are seen with suspicion to this day, especially with regard to the bodily participation of the congregants as key features of a worship service. If liturgy is a manifestation of ritual praxis and as such essential for identity formation, then these churches must revisit the lack of active participation of the body in their liturgy. This presentation shall argue for the importance of bodily and performative

participation in congregational singing and how it affects identity formation among Indonesian Chinese Evangelical churches. I shall show that these can help the people imagine the moment of worship as a meaningful ritual without denying the congregation's hybrid nature. I shall, firstly, examine the nature of worship as a ritual praxis by exploring Bell's idea especially her research on Chinese cultures and ritual studies. Here I shall ask how Bell's notion of ritual can be incorporated into Christian liturgy. Then, using James K. A. Smith's view of bodily practice as a pedagogical method, I shall delineate the practice of congregational singing by elaborating its formative character. Smith distinguishes this practice from the modernist informative education system that is popular in Indonesia these days. Finally, I shall sketch my constructively pedagogical proposal for Indonesian Chinese Evangelical churches using the aforementioned variables.

## **Transforming the Congregational Music Classroom through the Digital Humanities**

Monique Ingalls, Baylor University

Christian communities frequently sing the songs of majority world Christians, sometimes called "global song," to identify with others across region and culture. However, Moore (2018) has noted that a small number of song-collectors and self-designated cultural representatives exert a disproportionate influence in determining what is heard. At worst, rather than reflecting what local Christians actually sing, the resulting songs flatten difference and perpetuate essentialist stereotypes. Western educational institutions have often been complicit in the selective canon creation of Christian Otherness. But how might these institutions help Christian communities in far-flung places to gain an understanding of each others' musical expression in all its complexity? How might they encourage greater local control of musical representation and amplify diverse voices beyond a handful of elite intermediaries? And how might digital humanities methods engage students, church leaders, and lay people in transformative partnerships?

To address these questions, this paper examines a collaborative digital humanities project called Nigerian Christian Song Stories, an interactive, multimedia website that employs many DH methods. Graduate students in Ogbomoso, Nigeria and Texas, USA generated and curated material over the 2020-21 academic year. They conducted online interviews with Nigerian churchgoers, applied text-data-mining methods to interview and survey data, curated image and video files, and learned data visualization techniques to communicate their observations. The project models collaboration between students without the need for large budgets, international travel, or layers of bureaucracy. And it highlights the transformative potential of digital humanities by providing a model of resource sharing and a method for amplifying previously unheard voices within the global conversation about congregational music-making.

## **Worship as Formation - Creation, Practice, and Participation (Panel)**

This panel seeks to address the role of worship music in faith formation. Worship music has long occupied a catechetical function within congregations by forming doctrinal belief and patterning devotional response to those beliefs. This panel will consider the role of worship music in formation through three case studies from the seventeenth century to the present and considering multiple actors and subject positions within this formation process. Firstly, Daniel Johnson will consider the example of Isaac Watts as a creator of congregational song that models the formation of doctrine and piety. Secondly, Laura Benjamins will look at the role of the worship leaders as practitioners and pedagogical influencers within contemporary worship. And finally, Joshua Busman will look at how music streaming services like Spotify

provide unique opportunities for congregational participation by placing worship music within broader networks of popular music. In conversation with one another and with our panel moderator, these three papers open a space to consider the historical and ongoing roles of worship music in the formation of God's people.

### **Awake my soul, awake my tongue! - The Hymns of Isaac Watts as Affective Formation**

Daniel Johnson, University of Leicester

Isaac Watts (1674-1748) was a dissenting minister who is most famously remembered as a hymn writer. This paper will concentrate on the affective pedagogy in Watts' hymns, first published in 1707. Watts wrote his hymns for two reasons. The first was to provide songs that supplemented the dominance of metrical psalmody by specifically giving voice to New Testament doctrines; he argued in the Preface to his Hymns that "we are very much unacquainted with the Songs of the New Jerusalem, and unpractis'd in the Work of Praise." The second was to apply Scripture in the creation of songs that contained reformed theology and affective piety. Watts believed that hymn-singing was given by God to cultivate the affections as well as to inform the mind. As such, Watts' interpretation of Scripture, expressed through his hymns, is rooted in the traditions of Reformed orthodoxy and Puritan piety; his hermeneutic is affective. This paper will argue that a neglected but vital dimension to Watts' hymns is that he was firstly a minister, and as such his hymns are infused with pastoral priorities. Given the legacy and influence of Watts' hymns, this paper will argue that he still remains an informative example for contemporary worship as we continually understand the formative role of Christian song.

### **"Let's Join Together in Praise": Towards an Understanding of the Worship Leader as Pedagogue, Practitioner, and Facilitator**

Laura Benjamins, Western University

Within Western Christianity's musical landscape, Contemporary Worship Music (CWM) has spread rapidly as a musical genre, increasing in prevalence in many evangelical worship services today. The worship leader, typically the lead vocalist or instrumentalist, plays a particular role in the selection and facilitation of CWM repertoire. Not only do worship leaders provide musical direction to the worship band, but they are expected to provide significant spiritual leadership as well. Worship, as a time of formation, shapes the congregation's fundamental desires and beliefs. It is through the worship leader's pedagogical practices and decisions, then, that musicians and the greater congregation may be formed and shaped through their engagement in church musicking. This paper is based on a qualitative case study uniting music education and church music research to examine the worship leader's practices in relation to themes of inclusion through participation, relationality, and musical agency. Similar to the community music facilitator who "informally" guides community musicians in their musicking engagements, the worship leader's pedagogical practices may both invite or discourage practices of inclusion through participation, engagement in relational musicking, and perceptions of musical agency. Drawing on current music education research, this paper extends and interrogates the themes above within a worship context. Further, it considers various theological and musical implications of each for musicians and the greater worshipping community.

### **Spotify Thy Name: Worship and Affect in the Age of Playlists**

Joshua Busman, University of North Carolina

As with popular music more broadly, contemporary worship music has undergone a format revolution in the past 50 years. Originally sold in physical records and paper songbooks directly to congregations and gradually integrated into the broader Christian recording and publishing industries, most listeners now get their worship music fix through popular streaming services. Spotify even provides spotlighted playlists on "Worship Wednesdays" or "Women of Worship" for listeners to discover targeted new worship tracks and maintains a current "WorshipNow" list for nearly a million subscribers that promises to provide access to

"the pulse of today's modern worship music." Additionally, Spotify has developed a partnership with Christian Copyright Licensing International (CCLI) to create the "Sang on Sunday" list which is automatically populated with the top 50 songs from their biannual report on song usage among US congregations. Obviously, these tools provide new opportunities for fan-worshippers to expand and customize their auditory worship experiences, but they also provide new platforms for worship music to circulate outside of the institutional church and interact with broader popular music ecosystems. Whether through user direction in the compilation of playlists or algorithmic recommendation based on previous engagement, explicitly liturgical music is being placed in shuffles, playlists, stations, and mixes with other popular music genres as never before. In this paper, I begin to theorize the new patterns of worship music circulation brought about by the celestial (pun intended) jukebox potential of streaming services and examine the portable power of "worship" as a specific affect in the popular music vocabulary.



# GLOBAL PERSPECTIVES IN GOSPEL MUSIC

# Place, People and Pentecostal Habitus

Pauline Muir, Goldsmiths

Black Majority Churches (BMCs) in the UK are the environments in which Black British gospel musics are developed and nurtured. These spaces signified by their oralities can provide for the ambitious young male, an unparalleled musical learning environment. Whilst these churches are often characterised and caricatured in the media by smiling, clapping, robbed black bodies swaying in time accompanied by soaring vocals, rhythmic syncopations and flashy altered chords, little is known about the learning that takes place in these environs. Since the early 80s, singers and musicians from BMCs have been in high demand in the UK popular music industry for their skills and technical proficiency. The experience of learning and playing in the demanding praise and worship environment of BMCs dictates that musicians and singers are flexible, artistically nimble and able to respond to the sensitive exigencies of a pneumatological Pentecostal moment. Using semi-structured interview material with professional musicians who learnt their craft in BMCs and are now working with well-established pop artists, I argue that BMC environments and their associated social arenas are regulated spaces that constitute a Bourdieusian field of cultural production with its own 'rules of the game', power struggles and internal and external relationships that enable some people to gain cultural capital that can be exchanged for economic capital. Using a conceptual framework of 'place, people and Pentecostal habitus' I establish that BMCs are critical sites of musical development that result in a linkage of the attributes from a local gospel music into a global secular music arena.

## Racial In/Visibility and the Global Gospel Marketplace (Panel)

What do hip hop artist Kanye West, gospel star Donnie McClurkin, and gospel quartet Korean Soul have in common? They have all used their recording careers to destabilize racialized sonic norms in the transnational gospel recording industry. This panel analyzes the ways in which the aforementioned artists have negotiated the racialized gospel industry and congregational music-making spaces. Panelists will engage the contrasting concepts of hypervisibility and invisibility to reveal the racial complexities of black gospel music practice and its increasing global influence. Blenda Im's paper examines the collaboration between South Korean gospel group Korean Soul and African American gospel singer BeBe Winans. Korean Soul's participation in black gospel raises questions regarding the relationship between hypervisibility, commercial viability, and changing perceptions of Korean masculinity in the transnational recording industry. Cory Hunter discusses how gospel artists engage multiple musical and discursive techniques to construct a theology of racial oneness. While their hypervisibility as leading gospel artists enables them to engage foreign cultures in their music, they render invisible the African American cultural conventions that shaped their music making. Charrise Barron explores hip hop artist Kanye West's hypervisibility in the gospel music marketplace resulting in his ability to help re-center black gospel choir music and disrupt global praise and worship's predominance in black American church music. Drawing upon methodologies from musicology, ethnomusicology, religious studies, Africana studies, and transpacific studies, the panelists will examine how gospel artists engage in the production of new social imaginaries through their music, and the power imbalances that subsequently emerge. Each paper illuminates the shifting ways in which gospel music is marketed and the extent to which gospel music continues to engage diverse cultures within and beyond national borders.

### Transnational Medicine?: Performing Gospel Music and Afro-Asian Brotherhood

Bo kyung Blenda Im, Yale University

In 2018, Bebe Winans traveled to Seoul to collaborate with vocal quartet Korean Soul on "Laughter Just Like A Medicine," a gospel track that extols the healing properties of laughter in the face of hardship. "Laughter

(feat. Korean Soul)” was included in *Need You* (2019), Winans’s ninth solo studio album and first album release in ten years. Korean Soul was subsequently invited to tour with Winans in the United States; the five men made appearances on national television shows and performed at black megachurches. In 2019 Korean Soul signed a development deal with Winans’s Destiny Productions. As the first known instance of sustained commercial and artistic collaboration between African American and Korean gospel musicians, the Korean Soul-Winans case study invites questions vis-à-vis genre, race, and gender (Jones, 2020) in the Christian recording industry. Furthermore, it complicates narratives that assume unidirectional movement of musical practices from (U.S.) center to (South Korean) periphery. This paper first highlights the always already global influence of black American music by situating the Winans-Korean Soul partnership within a transpacific circulation history of people, musical styles, and worship capital (Mall, 2018). Next, by contextualizing their collaboration alongside the global rise of K-pop/hallyu masculinities, I suggest that Winans’s recruitment of Korean Soul signals shifting perceptions of Asian masculinity and marketability in the American gospel music imaginary. Finally, through analysis of Korean Soul’s performances and reception in the United States, I illustrate the transformative potential of Afro-Asian Christian musical alliances and offer a critique of their limitations.

### **Thy Kingdom Come: Racial Oneness in African American Gospel Music**

Cory Hunter, University of Rochester, Eastman School of Music

African American gospel music has historically articulated an African American identity. Though scholars have analyzed how gospel music expresses the concerns of black existence (Burnim, 1985), scholars have not discussed how gospel artists have attempted to dismantle racial barriers by promoting a theology of racial oneness. I argue that a theology of racial oneness has infiltrated the music of several gospel artists who proclaim that racial inclusion reflects God’s divine mandate. Their albums challenge the racial segregation of church congregations and attempt to reconcile Christians worldwide. Gospel artists utilize multiple musical techniques to construct racial oneness, including the incorporation of foreign instruments, multilingualism, and hallelujah chants. Hallelujah chants involve repeatedly singing the word “hallelujah,” as this word is understood to have the same meaning and pronunciation in every language. I also argue that gospel artists, to legitimize their theology, engage in an eschatological discourse — a discourse that emphasizes the heavenly kingdom as an imagined future egalitarian community (Ingalls, 2011). By emphasizing that there will be no racial divides in heaven, gospel artists imagine an ideal system of social relations on earth. While their musical and discursive practices denounce racial distinctions, such practices, I argue, are inseparable from African American musical and stylistic conventions. Drawing upon musical and lyrical analyses, data from feedback interviews, and participant observation, I analyze the gospel albums of Kurt Carr and Donnie McClurkin. These artists are attempting to extend the gospel message to a global community and to expand the commercial marketability of gospel music.

### **Gospel Choir Music Goes West: Kanye West as Reorienting Force in Black American Church Music**

Charrise Barron, Brown University

At a time when many musicians and ministers of music in black American churches bemoaned the state of gospel choir music (Abbington, 2001 and 2014), hip hop mogul Kanye West formed the Sunday Service Choir. With this choir, West helped to recenter black gospel choir music in black American churches. West took his Sunday Service choir from the hillsides of the Coachella music festival to center stage in megachurches across the United States. As a hip hop music mogul, Kanye West handily accessed black and white megachurch platforms. With the choir’s penchant for covering and re-mixing gospel choir classics, West and the Sunday Service choir disrupted normative “global” praise and worship programming (Ingalls and Yong, 2015). By analyzing the choir’s recorded performances, interviews, and other media chronicling their reception, this paper will show that West was inciting a reclamation of African American heritage in black American worship spaces. Further, he and the choir were pushing against the ubiquity of global

praise and worship music as codified by organizations such as Hillsong, Elevation, and Bethel. Ultimately, as a global hip hop celebrity and political figure chronically estranged from many black Americans, West was an unlikely catalyst for change in black American church music.

## Secularisation and Gospel Codes

Matthew Williams, University of Bristol

The term 'secularisation' (popularised by Max Weber) pertains to the existence of a societal milieu that does not include God. Secularisation theory proposed that the modernisation of society (through rationalisation and the enlightenment) would bring about a decline in religiosity across the West, leading to 'entzauberung' (disenchantment). Eventually, society would be devoid of belief in the transcendent. The philosopher Charles Taylor challenges this theory by suggesting (with some qualifying factors) that a re-enchantment of the West better describes the secular age that we occupy. Taylor submits that we can perceive the re-enchantment of this secular age through the human relationship with art.

In this paper, I argue that the presence of tacitly understood gospel music code in popular music is one way that popular culture in the West is being re-enanted. I use the framework of semiotics to suggest that the code is being interpreted in pluralistic ways by uninitiated listeners. Through a case study, I will make a case for gospel-code in popular music having a particular role in re-enchanting Western society.

## The Impact of American Gospel Music in Korea and Attempts of Koreanization: Jukeseo wangisira (주께서 왕이시라, He is the King) by Hyeongseon Rhy

Sa Ra Park, Texas State University

Gospel music has had a great impact on congregational singing in Korea. Gospel songs were introduced by American missionaries at the end of the 19th century. This type of song that was originally popularized at religious mass gatherings (e.g., Moody-Sankey's revival movement) were suitable for Korean Christians because they were easy to learn and sing. After 1945, American missionaries brought a different type of gospel song known today as "praise and worship music" or "contemporary Christian music" (CCM). The Korean musicologist Jung Soo Hong calls these songs "Popular Sacred Songs" to distinguish them from Gospel songs. A stylistic difference between the two types of songs is that the Popular Sacred Songs are heavily influenced by pop music (blues, jazz, spirituals, etc.). They are amplified and accompanied by drums, synthesizers, and electric guitar. Since the 1980s, Korean church musicians have begun to compose popular sacred songs. Their styles are mostly influenced by American gospel music. However, some Korean church musicians recognize the value of Korean music and attempted to combine musical elements of Western and Korean music. Among them, Hyeongseon Rhy (b. 1965) and his song Jukeseo wangisira (주께서 왕이시라, He is the King) serves as a good example. This paper will show how Rhy used Korean musical elements in this song. Since the origin of Jukeseo wangisira is related to Korean politics in the 1980s, this paper will also explore the origin by discussing the lyrics. In addition, the paper will also discuss its reception in Korea and other countries.

# **The Ubuntu Gospel Principle: The “Exotic Other And The Familiar Self” In Search Of Post-Apartheid Gospel Aesthetics Of Transition**

Johann Buis, Wheaton College, Illinois USA

Nearly 30 years after the fall of apartheid in 1994, the globalized call and response between Africa and the Americas today, reinterpreted and repatriated gospel music in South Africa, resulting in a complex set of post-apartheid patterns of cultural exchange. The Ubuntu Gospel principle formulated as the “exotic other and the familiar self,” identifies the co-valent call and response of cultural exchange during most of the 20th century. Now, the globalization, digitization, and re-commodification of Christian music dissemination has caused an African gospel music repatriation from South Africa to other countries in sub-Saharan Africa.

In order to reformulate the process of South African gospel music into an Aesthetics of Transition, I reinterpret Rommen’s Ethics of style in an attempt to develop a comprehensive aesthetic formulation of a contemporary congregational genre clustered under the generic term “gospel.”

This generic term for black Christian religious music manifests music in transition. The Missionized and Colonial repertoires evolved into doctrinal transitions, repertorial transitions, and translocal transitions to reimagine a global sonic identification. This sonic identification is marked by afrocentric markers: repetitive gestures, metronomic pulsative patterns, and imitative signification. Using these three afrocentric markers, I show that music of greatest black congregational impact in post-apartheid South Africa today, formulated as the Ubuntu Gospel principle, is an aesthetic of transition; an aesthetic that recognizes both the “exotic other” and the “familiar self.” This co-valent enigma is the Ubuntu Gospel principle: the operative paradigm that governed the segregationist restrictive access of the apartheid moment and now manifests itself in the post-apartheid milieu of democratic access to global sonic identification and dissemination.

## **“Way Maker” by Sinach and the Issue of Overlooked Authorship in Contemporary Worship Music**

Anneli Loepp Thiessen, University of Ottawa

On December 1, 2020, Nigerian songwriter Sinach made history when she became the first Black woman to rank #1 on the Christian Copyright Licensing International Top 25 list for her song “Way Maker.” She was also the first solo woman to do so in over 25 years. “Way Maker” has been widely adopted by evangelicals around the world and has been covered by most major Christian worship bands in North America over the last year. The widespread adoption of the song represents a unique moment in contemporary worship music history as it is arguably the first time a song from non-Western origins has been widely adopted. However, the identity of the anthem’s songwriter has been overlooked. This paper suggests that the context and story behind “Way Maker,” and other contemporary worship songs from global origins, must be communicated in corporate worship. It draws on literature on global Christian music (Glynias Moore 2018) and congregational song ethics (Myrick 2018) to suggest that “Way Maker” is most respectfully used in worship when it is contextualized. By examining the nuances of using “Way Maker” in worship, scholars can further understand intersections between global and worship music, and the church can better prioritize the experiences of the songwriters who shape our faith. Engaging Crenshaw’s (1989) theory of intersectionality, this paper suggests that Sinach’s authorship must be recognized to avoid compounding

forms of oppression, and that values embodied by global song practitioners must be applied to contemporary worship songs that emerge from non-Western contexts.



# CONGREGATIONAL MUSIC AND ACTIVISM

# **Changing Ecological Relationships and Christian Musical Innovation**

Mark Porter

Climate change and changing ecological relationships pose some of the greatest scientific, moral and social challenges in the contemporary world and, as such, increasingly form a major focal point for scholarly, personal and collective endeavour. Recent years have seen a notable flourishing of musical innovation in relation to Christianity and climate change as, for example, Evangelicals begin to write songs focussed on environmental themes, as faith-based activist groups incorporate singing and chant into their rituals of protest, as cathedrals commission requiems for lost species, and as Forest Church groups seek to develop outdoor rituals which bring Christian ritual practices into direct contact with the natural world. Ritual musical activity often stands at the heart of the way in which individuals form relationships and attitudes with the world around them, and it thus provides an important location in which affective and symbolic dimensions of world-relation are formed, expressed, and negotiated. As a flexible and multivalent ritual medium it provides both the freedom to innovate, and the ability to process affective, narrative, imaginative and relational dimensions of being-in-the world. On the basis of recent fieldwork undertaken with a number of the groups described above, this paper will explore the meanings of these musical rituals, the motivations behind them, the sets of relationships which they establish, their effects on and importance to individuals and communities, the ways in which they interweave with broader programmes of action and reform, and their various relationships with existing traditions.

# **Revitalizing Siraya Cultural Identity: Collective Congregational Musicking Within the Musuhapa Activist Movement in Taiwan**

Chia-An (Victor) Tung, Emmanuel College, University of Toronto

Similar to the experiences of other indigenous communities in other parts of the world, the indigenous communities particularly the Siraya people in Taiwan face an uphill battle in having their identity and rights recognized by the Taiwanese national government. However, in recent years, their struggle has witnessed a breakthrough with the musical activism of Filipino-Taiwanese Edgar Macapili and his Siraya-based household. In my presentation, I intend to investigate and assess the efficacy of Macapili's music-making advocacy for official recognition of the Siraya community by the national government.

# **Singing the Taboo in Worship: “Sing Hallelujah to the Lord” As a Protest Song in Hong Kong**

Yee-lok Enoch Lam, Hong Kong Baptist University

Expressing political views and concerning social justice in congregational singing is a taboo in most Hong Kong churches. Though singing hymns concerning social justice is not new in western churches (Cone 1991; Saliers 2007; Westermeyer 1998), congregational singing in Hong Kong Christianity has been taught to be a-political and de-political due to the Hong Kong version of “the separation of church and state”—especially avoiding criticizing the government. Because of two large-scale social movements, the Umbrella Movement in 2014 and the Anti-Extradition Law Amendment Bill Movement in 2019, singing songs with societal concerns received bi-polar receptions in local churches.

This paper investigates the reason and process why “Sing Hallelujah to the Lord,” a well-known song to local Christians, becoming a controversial song that results as a taboo in congregational singing. Firstly, the societal context of singing this song is discussed. Singing at the protesting scene in front of the police overnight became the starting point. Then, the discussion on the political symbolism of this song follows—this song becomes a protest and anti-government song in local Christianity. In a way, local churches are afraid of singing this song in worship. Finally, different attitudes towards this song, including treating it as a political song, banned song, or activism, are discussed. Singing this song in worship, I argue, is not just a way of expressing social justice but also a spiritual proclamation of God's sovereignty over any earthly regimes.

## **The Harmony of Resistance: Reflections on the Traditional-Spiritual Song and A Proposal for Indonesian Congregational Music**

Shyanee Anabella, Southeast Asia Bible Seminary

The death of George Floyd has rekindled the Black Lives Matter (BLM) movement across the Atlantic. Protests took place in many countries, raising voices to eradicate white supremacy. This issue has also opened up the question of Christian solidarity amid the global unrest as such. BLM has its background in the long history of enslavement toward people of African-American descent in the USA. Black liberation and resistance were reflected in Black artworks, especially in poems and melodies used in Sunday services among Black communities. These are also known as the “Traditional-Spiritual.” Congregational music is indeed essential in the struggle for liberation among Black people. This presentation is an inquiry into the possibility to appropriate the Traditional-Spiritual genre and repertoire for the struggle for justice and peace in Indonesia. If congregational songs have helped to create solidarity, resilience, and persistence among the oppressed in the USA, then Indonesian congregational songs, I argue, can help the oppressed in Indonesia to struggle for justice. In my paper, I shall demonstrate this thesis using the example of Dialita Choir, a women's choir consisted of women survivors of the Indonesian massacres of 1965-1966. Firstly, I shall briefly sketch the background of BLM and the place of Traditional-Spiritual songs for justice. Secondly, drawing on the experiences of the struggle of the BLM and the unresolved Indonesian mass killings, I shall delineate the performativity of Dialita Choir and its struggle against injustice in Indonesia. Finally, I shall outline some practical suggestions for churches to take part in the struggle for justice and peace through congregational songs.

## **The Modern Worship “Lifestyle”: Praise, Protest, and Evangelical Ethics**

Emily Andrews, Samford University

Liturgical theology's focus on Christian ethical practice and its relation to sacramental efficacy raises a complex challenge to thinking about how it is that worship provides the locus par excellence for ethical thinking and behavior among evangelicals. While critics in various spheres have questioned the ethical state of evangelicals in light of their political connotations in the United States, this paper aims to provide a nuanced perspective that is guided by the postmodern-deduced premise that all talk of a Christian ethic must be situated within a particular community's reality and life-world. Here, the focus is on understandings of Christian worship, mission, and discipleship operating among renewal evangelicals at Bethel Church in Redding, California. How does Bethel understand its embodiment of Christian activism? And, how does its public worship practice enable that vision of lived faith? After briefly surveying

Bethel's official priorities for Christian living and witness, I offer a sympathetic analysis in clarifying the relationship between Bethel worship and its associated divine-human encounter that identifies modern worship music as a chief practice contributing to the Bethel worshiper's "kingdom" lifestyle. This reading is especially informed by George Worgul's postmodern sacramental theology, a framework centering on root metaphors and imagination as the constructs which foster the evangelical's sacrament-like worship-lifestyle. Given the global influence of evangelicalism, and of Bethel Church in particular, this paper contributes to the growing body of contemporary theological studies of modern worship music.



**POST-COLONIAL STREAMS ACROSS  
THE CARIBBEAN, SOUTH AMERICA,  
AND FIRST PEOPLES COMMUNITIES**

# Discussion Group A

## Inculturation and Religious Identities through Christian Musicking in Latin America (Panel)

The musics of Latin American Christianities offers a unique perspective into the post-colonial dynamics of Christian identity formation. A variety of diverse Christian movements have flourished among Latin Americans by navigating local indigenous identities and while also capitalizing on the colonial legacy of the Spanish language that is shared across the majority of the continent. Though diverse in their affiliations with denominational groups and pre-existing religious identities, these movements have enabled and empowered the formation of new, shared Christian identities through their musical expression.

This panel explores three Latin American cases of the role of music in the formation of new transnational religious identities in the second half of the 20th century. In particular, the panel examines the complex role that music and inculturation has played in the negotiation of identity. Marcell Silva Steuernagel's paper examines the role of *canción de protesta* and Christian identity through musicking in the political and religious context of the period following the Second Vatican Council. Maria Cornou's paper explores the *coros de campaña* of the open-air evangelistic crusades of Carlos Annacondia of the 1980s within Latin American "Popular Protestantism." Adam Perez's paper highlights the development of neo-Charismatic worship identity in Latin America in the late 1980s and 1990s through the lens of Marcos Witt's worship music.

### **"Adoradores": Theological Anthropology and the Limits of Inculturation through Latin American Praise and Worship Music**

Adam Perez, Duke Divinity School

While Neo-Charismaticism swept over Latin America in the 1980s, Marcos Witt's music was propelled into the spotlight. More than just a voice of an international movement's new liturgical practices, Witt's music embodied a new theological anthropology and transnational Christian identity: worshippers. While Witt is known for his musical oeuvre, he also led annual mass worship conferences under the title "Adoradores" at which he taught thousands of attendees that their chief vocation in life is found in John 4:24, "The Father is seeking worshippers who will worship him in Spirit and in Truth." In this paper, I examine how Witt inherited and subsequently disseminated this message of transnational worship identity across Latin America through adaptable performances of his songs. Born in San Antonio, Texas (USA) to a Latter Rain-affiliated missionary family and raised in Durango, Durango (Mexico), Witt's own multiple cultural and theological identities and border-crossings are imprinted on his approach to musical inculturation. The paper will use interviews, multiple media, and song analyses to argue that his approach to musical style helped inculturate the broader theological renovation of identity through music across national boundaries.

### **Protest Music and Christian Musical Expressions in Post-Second Vatican Council Latin America**

Marcell Silva Steuernagel, Southern Methodist University - Perkins School of Theology

The Christian experience in Latin America has historically been infused with song. From Roman Catholic chant to North Atlantic missionary hymnody to Pentecostal choruses, Latin American Christians have sung their faith amidst a history of political and social turmoil. A crucial component in the Latin American songscape is the *canción de protesta* or *canção de protesto* tradition, also known as *Nueva Canción*/*Nova Canção*, that permeated the sixties and seventies. This tradition, which examined Latin American stances

in relation to “gringo” influences and dynamics surrounding political and social power, contributed to the development of national and transnational Christian musical identities in different corners of Latin America. This paper investigates the musical and historical connections between Christian religiosity and socio-political identity in Latin America against the backdrop of the Second Vatican Council (SVC, 1962-65) and the rise of Liberation Theology. It focuses particularly on how the negotiations inherent to the protest song phenomenon helped to shape Latin American Christian musical expressions, particularly in Argentina, Chile, Uruguay, and Brazil. In doing so, it re-examines, from a post-colonial perspective, a history of the negotiation of identity in Christian congregational music making that has not received widespread attention outside of Latin America, and that reveals the convoluted relationships between socio-political contexts, church history, and congregational music making.

### **“Coros de Campaña:” Music, Worship and Inculturation in Carlos Annacondia’s Evangelistic Crusades.**

Maria Cornou, Calvin University

In the Latin American religious field, the 1980s are characterized by the exponential growth of Pentecostalism. This movement showed some continuity with traditional Pentecostalism but at the same time brought innovation, a new style of evangelization usually identified as “power evangelism.” A main character in this movement has been the Argentine evangelist, Carlos Annacondia. His massive outdoor crusades that featured evangelistic preaching, healing, and exorcism, left a significant imprint not only on Latin American Pentecostalism but also on many other groups across the Evangelical spectrum. My research will focus on the worship practices typical of these crusades, paying special attention to the songs (Coros de Campaña), their theology, and the role they played in the process of inculturation and identity formation of this movement usually recognized as representative of Latin American Popular Protestantism.

## **Jesus Woodłáájí’ Sin: Indigenizing the Navajo Christian Church Through Hymnody**

Renata Yazzie, University of New Mexico

Jesus Woodłáájí’ Sin, the first and only extensive Navajo hymnal, was published in 1979. This hymnal contains 365 hymns for congregational singing, translated into the Navajo language. The Navajo Hymnal Committee, responsible for the seven years of intensive translation work, formed in 1972 under the direction of Reverend Dr. Paul Redhouse (1925-2019), an ordained Navajo minister within the Christian Reformed Church. Redhouse wholeheartedly believed that Navajo people had the right to worship in their own language and argued that pre-issued English hymnals by outside church leaders were not suitable for obvious reasons—a language barrier. Through an examination of the historical, linguistic, and musical contexts in which Diné Christians developed this hymnal, I argue this hymnal sonically represents a shift away from White missionary control over Navajo churches to Navajo ministers leading their own congregations in an act of self-determination. Further, I maintain that the process of “Indigenizing” hymnal music not only through translation, but through the act of embodied worship, ultimately assisted in facilitating autonomous, autochthonous and autocephalous Navajo Christian churches.

## **Oremos cantando? The Song Repertoire of Roman Catholic Parishes along the Upper Rio Paraná at the end of the 20th century – Searching for sources and translation practices**

Christina Richter-Ibáñez, University of Tübingen

'Praying by singing' is a basic element of Christian worship. After the Second Vatican Council of 1964–1968, the production of new songs for the Roman Catholic Church's services increased globally and shaped the repertoire of local congregations for the rest of the century. In Europe, new sacred songs were introduced meanwhile traditional repertoire continued to be used. In contrast, Roman Catholic worship in Latin America is substantially characterized by songs that were composed after the council. Nevertheless, it is difficult to research the Latin American song repertoire at the end of the 20th century on the basis of written sources due to the fact that hymnbooks often contain only the words of the songs while accompanying chords or other musical notation are rare. Hence, many melodic versions can be heard in worship. Frequently, the authors of the songs are not mentioned at all.

Starting from a selection of songs and the musical practice in Roman Catholic communities in northern Argentina at the end of the 20th century, the paper analyses the origin of the repertoire, questions the influence of Spanish authors, of translations from other languages, liberation theology, other congregations, and popular music with the help of translation theory. The paper aims to get into discussion with the conference attendees and develop future research perspectives.

## **Traditional Tunes Transformed: the postcolonial transposition of indigenous music to the Moluccan Protestant church**

Jip Lensink, Utrecht University

The Moluccan Protestant church (GPM) in Indonesia currently is in the process of coming to terms with its colonial history. For a long time, the Dutch Calvinist church influenced the GPM regarding doctrine, organization, liturgy, and music. The effort of decolonizing the church takes place through the development of contextual theology, based on the cultural identity of Moluccan Christians. One specific case is the theological proposition of introducing Moluccan traditional music in the GPM. Since recent times, Moluccan instruments and music styles are selected, adapted, and even created for Christian liturgy, and new hymnbooks are compiled by local composers. Inspiration is drawn from indigenous language, nature, cultural traditions, and daily life. Alongside already-existing liturgies and the use of a diversity of older and newer hymnbooks – which reflect pasts and presents of colonial, national, international, and local Christian communities through congregational music-making – the in 2018 established 'ethnic worship service' forms the prime liturgical context for the implementation of traditional church music. On the basis of three months of anthropological fieldwork, this paper asks how traditional music as framed within contextual/postcolonial Moluccan theology is interrelated with lived religion. It presents how the transposition of Moluccan traditional music to church is implicated in heritage-preservation discourses, a broader political aim for ethnic revival, and musical experiences that evoke a sense of Christian-Moluccan identity. These factors shape the resonances and dissonances between the theological and hymnological production of traditional church music and the practical implementation and reception among congregational members, pastors, and musicians.

# Discussion Group B

## A Call to Praise: Exploring the Music of Peter Telfer and the Mawasi Experience (Panel)

Armed with the authority of Vatican II, Caribbean bishops encouraged musicians to write hymns for local congregations that reflected local rhythms, images and language.

One musician who took up this call was Peter Telfer. Working with Bro. Paschal Jordan, arguably the dean of Caribbean Liturgical Music, Telfer has written a number of hymns, the most famous of which is perhaps "O Creator: A Call to Praise". It was performed at a mass in 1985 when Pope John Paul II visited Trinidad. He has also composed other fixed text liturgical pieces, especially responsorial psalms; and a Drum Mass. This panel explores Telfer's work which, although popular with some, has been criticized or at least viewed with suspicion by others, as too African in performance, rhythm and instrumentality. Telfer's music draws not just on overtly African rhythms but also uses the call and response extensively and uses multiple percussion instruments to accompany his compositions. A deeply spiritual and very religious man, Telfer is also very tied to secular cultural activities because of his job with the Ministry of Culture and his involvement in the country's annual Carnival and Emancipation Day celebrations.

Each of the papers presented on this panel examines the complexity of Telfer's music which encompasses his personal spirituality, official Church doctrine, his liturgical training, secular cultural idioms, and real and imagined Africanism as manifested in his work. This panel argues that Telfer, perhaps more than any other Caribbean Catholic Liturgical composers is the most "African" in style as a direct response to the Eurocentric nature of the Church. For Telfer, this is purposeful as he seeks to demystify and value Africanness for Caribbean Catholics.

### Unfixing a Fixed Text: Telfer's Hosanna

Alison McLetchie, South Carolina State University

The purpose of this paper is to discuss a version of the Hosanna (Holy, Holy, Holy) which Telfer performed at this mass. The Hosanna is one of the parts of the mass considered fixed text. This means its location in the liturgy is fixed and there is little ability for the words used, whether spoken or sung, is determined by Church theologians and very little can be altered. Telfer's version covers a popular secular song, Hosanna (1980) by Andre Tanker originally released on his Basement Party album. In One More Hosanna, calypsonian, David Rudder, re-interprets Tanker's song as a tribute to the singer upon his death. While both these songs contain religious imagery, they are secular songs intended to be performed in secular spaces. Telfer uses Tanker's original song as a set for the text of the Hosanna to it. This paper considers this treatment because one of the debates among local composers of Catholic liturgical music is the issue of the appropriateness of particular rhythms, especially those that are recognizably secular, often from a popular calypso, Orisha chants or Hindu bhajans. This paper uses Telfer's version and performance as a case study to examine how and if perceived secular music can and should be included in the sacred space of the mass.

### An Examination of Telfer's Indigenous Afrocentric Music: His resistance to perceived Eurocentrism in the Catholic Church

Francisca Allard, CREDI- The Catholic Institute

In the wake of Vatican II, Trinidad and Tobago, as well as sister islands of the local Caribbean Church, began to vibrate with renewed apostolic fervour combined with a sense of cultural self-worth. There was an explosion of musical compositions using harmonies, rhythms and instruments that form part of Caribbean cultural heritage. Emerging from this creative, cultural mix is the prolific Trinidadian composer, Peter Telfer, who has been churning out compositions for the past forty years. The hall-mark of Telfer's

musical style is its Africanness. All his compositions manifest retentions of African rhythms and harmonies which are further enhanced by the use of African drums and other percussive instruments. His work thus stands out among Caribbean composers who have not only embraced African musical styles but also other inherited musical styles of the multi-ethnic region and have produced hybrid forms of church music. In the light of Telfer's concentration on the African thread of the Caribbean's musical mosaic, this paper seeks to explore the way in which his work defies the parameters of 'acceptable Church Music.' The paper would discuss persistence and re-invention, through analyses of three of his compositions. Focus would also be placed on the indigenous nature (melodic and rhythmic structure) of his work.

### **Peter and the Drum: Caribbean experiences of the music contributions of Peter Telfer**

Jill-Ann Walters-Morris, Independent Scholar

The Caribbean has been described as one of the most prominent parts of the world in which uniquely expressive music is created as a result of the mixing of old and new world cultures (Manuel, 2006). This is particularly true of Trinidad and Tobago, which is known for its steelpan and calypso music, that has emerged mainly from the African heritage of the islands. This vernacular music has been part of the foundation for the creation of cultural sacred music in the Catholic church, and the response to this has also been culturally informed. Peter Telfer has been a contributor to liturgical and non-liturgical sacred music in Trinidad and Tobago for over forty years. His use of the skin drum and other percussion instruments is of great importance to his compositions. The integration of African and other vernacular elements has been done at varying degrees, creating his own hybrid treatment of Caribbean catholic music. This paper explores some of the perceptions of those who have experienced Telfer's music in Trinidad and Tobago and the effects of his contribution to the Catholic church. It also discusses the meanings attributed to the African drum and the ways in which that has influenced the treatment of the instrument for Catholic sacred music on the islands.

## **Christian and Indigenous?: Postsecularism and developing an Ethnomusicology of Indigenous Christianity in Brazil**

Andrew Janzen, University of Toronto

This paper considers the notion of post-secularism as a lens to study Christian Indigenous song in Brazil. Christians from multiple First Nations of west-central Brazil actively compose songs in Indigenous languages and styles. Despite the importance of these songs to the practitioners, such hymnodies are largely unknown to non-Indigenous scholars. In spite of numerous studies of Brazilian Indigenous groups (e.g., Franchetto 2012, Seeger 1987) and studies elsewhere of Indigenous Christian songs (e.g., Reigersberg 2017, Clatterbuck 2017, Hamill 2012), the songs of Brazilian Indigenous Christians have been virtually ignored. According to anthropologists of Christianity such as Vilaça (2016) and Robbins (2003) the absence of such studies can be linked to the historical rivalry between anthropology and Christianity.

Recent scholarship on postsecularism details how the Enlightenment project structured both anthropological and theological thinking. The continuance and resurgence of religion in contexts worldwide has led scholars in diverse fields (e.g. Habermas 2008, Mahmood 2006) to acknowledge the decline of secularism and to consider how secularisms and religions co-exist and interact. Following anthropologists (Fountain 2013) who have proposed a postsecular anthropology which "engages in and with theology" (Merz 2017), I ask: How could engaging with postsecularism aid in studying Indigenous Christian songs and allow us to move beyond the secular/Christian dichotomy that limits Brazilian Indigenous studies? To pursue this question, I draw on my applied ethnomusicology work in Brazil, prioritizing Indigenous ways of knowing (Diamond 2008) in dialogue with critical Indigenous studies (Robinson 2019) towards further decolonization within music studies and theology.

## **The Coming of the Light – maintaining Christian traditions on the mainland**

Philip Matthias, John Parsons, Toby Whaleboat, Marshall Sailor  
University of Newcastle, Australia

On July 1, 1871, in defiance of tribal law, a Warrior Clan Elder on the Torres Strait Island of Erub welcomed ashore London Missionary Society clergy and teachers. On July 1, 2021 Torres Strait Islanders celebrate the 150th anniversary of the landing on Erub. Given the significance of the anniversary within Torres Strait Islander communities, a reinvigoration of the celebrations is occurring. Such celebrations include re-enactments of the landing at Kemus on Erub, hymn singing, feasting, music and dance.

This paper investigates, from the perspectives of Islanders living on mainland Australia (Townsville, Newcastle and Melbourne) the rich traditions of the Coming of the Light, with specific emphasis on the 2021 celebrations. It examines the will for the event to be grounded in traditional TSI culture within mainland Australia, giving a window into diasporic alterations from within local community perspectives.

The paper also examines specific Christian songs as performed at Coming of the Light ceremonies, and offers particular insight into the community's rich heritage of congregational song. In particular, 'Emerete ge' is known as the 'Coming of the Light' hymn, and its history, musical and performance characteristics are analysed within the context of this rich and vast repertoire of Torres Strait Islander Christian worship songs.

## **With God in the Music: Decolonising Pentecostal Temporality**

Tanya Riches, Hillsong College

Neopentecostal megachurch Christians have been the primary producers of musical worship. These churches are innovative and fast-adapting as technologies change and have developed a range of ways to engage their adherents throughout the COVID-19 era. The literature shows that embodied temporality has been historically and theologically central to the global reproduction of these forms. This paper critically discusses Durkheim's controversial theory of collective effervescence and traces its development through Collins' theories of emotional energy to Pentecostal practice. This paper queries the potentiality for a decolonised Neopentecostal liturgical contribution.



# CONGREGATIONAL MUSIC IN THE WAKE OF COVID-19 GLOBAL PANDEMIC

# Discussion Group A

## Between privilege and guilt: Singing in the Finnish Orthodox Church

Maria Takala-Roszczenko, University of Eastern Finland

Following the outbreak of the coronavirus, Finland went into lockdown on 18th March 2020. By the Emergency Powers Act, schools and other institutions were closed for two months. Churches also introduced severe restrictions to their activities. The Orthodox Church of Finland recommended that all divine services be celebrated with ten participants maximum, preferably only the clergy, the cantor, and the necessary assistants. The parishes were encouraged to set up live internet broadcasts of the services. For church choirs, the busiest time of the Orthodox church year – the middle of the Great Lent and Easter – suddenly turned into a time of total silence, as in most parishes the chanting came to be performed by the cantor alone or by two-three singers. Congregational singing was forbidden. My paper examines the experiences of the Orthodox church choirs during the lockdown. Based on a qualitative survey conducted in June 2020, my analysis reveals how these voluntary, non-professional singers perceive their ministry as the performers of the divine music during the crisis, and what kind of reactions they had to the restrictions, focusing especially on the feelings of meaningfulness and privilege, and vice versa, of injustice, exclusion, and guilt.

## Disruption or Stasis? The State of the Contemporary Congregational Song Genre in the Wake of COVID-19

Daniel Thornton, Alphacrucis College

The use of contemporary congregational songs (CCS) by churches or para-church gatherings is measured semi-annually by Christian Copyright Licensing International (CCLI). This paper utilises the most sung songs data from CCLI reports pre and post the global COVID-19 pandemic to assess the degree to which the pandemic impacted song choices among local churches, and how (or if) those songs uniquely reflect the changing times.

Three regions (Australia, USA, and UK) of CCLI data will be analysed. Any changes between those lists will be noted, and songs new to the post COVID-19 reports will be examined musicologically and theologically for their contribution to the genre. Media studies will also inform the analysis of the most watched YouTube versions of those songs, given the dominance of online engagement with CCS during this period.

## Drive-in Congregational Music Geographies: Reflections from the Parking Lot

Kristy Swift, University of Cincinnati

Contextualized within recent congregational music studies emphasizing critical e/inquiry rather than “how-to” manuals (Evans, Jones and Webster, and Porter), my paper will demonstrate that a second wave of popularity in parking lot worship has resulted in new liturgies, musickings, and soundscapes. Through ethnography, web research, and musical geography, I will catalogue and map twenty cross denominational drive-in congregations in the United States and England, including one in existence since

1954. I will detail three case studies ranging from technologically driven mega churches led by praise bands (“the future”) to two-hundred-year-old (“throwback”) churches led by unamplified choirs and historically modeled mechanical action pipe organs to “Shofar in the Car.” Despite differences in theology and liturgical practices, my study reveals shared intersectionalities of diverse people throughout the United States and England whose congregants have taken to the streets.

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## **Musicking at a Moravian Funeral during the Covid-19 Global Pandemic: Arcadia Moravian Church**

Devandre Boonzaaier, Cape Peninsula University of Technology (CPUT), South Africa

The Moravian Church is one of the oldest Protestant churches in the world. Music remains an important part of their worship. The renewed Moravian Church sent many missionaries across the world to spread the gospel. The first mission stations in South Africa and first Moravian Mission Station was established at Genadendal in 1738 by Georg Schmidt for the indigenous (San) people. The author draws his focus on one Moravian congregation, Arcadia Moravian Church in Port Elizabeth, South Africa.

This paper aims to highlight the role music plays at Moravian funerals. Reed Knouse (2008: 174) write that the role of the brass choir during funeral service is more than simply that of a transportable organ. When playing at the graveside, the trombones also symbolize the Posaune (the English Bible translations uses “trumpets”) in 1 Corinthians 15: “[F]or the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed” (Reed Knouse 2008: 174).

South Africa was under lockdown during the Covid-19 pandemic and the South African government limited the number of people who can attend funerals. In the beginning only 100 people could attend a funeral, later the number of attendees was reduced 50 people and later the number attendees of increased to 100 people again.

The author made use of field research and conducted an ethnographic study. This study shows how musicking with the help of technology took place in the Moravian custom at the Arcadia Moravian Church during the Covid-19 lockdown in South Africa.

## **Praise through the pandemic: perspectives on two contemplative approaches to sacred song**

Janice Protopapas, Department of Gurmat Sangeet, Punjabi University, Punjab

The COVID-19 pandemic has caused unprecedented distress on human relationships across the globe, directing us to “shelter-in-place” and follow “stay at home” restrictions, thus exacerbating a pandemic of social isolation and disconnectedness. How can we utilize these externally driven constraints to benefit and enhance our own praise and prayer practice and thus be used for deep transformative healing of self

and society? Perhaps through a contemplative approach towards praise, guiding us inward, can we become more fully established in our true homes, centered in our very breath of life. This paper considers contemplative singing practices from two wisdom traditions: *lectio divina*, an ancient practice from Benedictine monastic heritage and *Śabad simran*, a sonic method of deep spiritual inquiry from Sikhism, which both offer prescriptions for a richer relationship with the sacred dimensions of experience and connectedness through a multi-fold sonic encounter of singing praise, deep listening, and embodying praise. I explore the key components of each method, considering how these approaches, aligned with mindfulness practices can lead to a “realized eschatology”, change in our very perception of reality, as we listen to the ways the Spirit speaks to us when we are silent. The presentation concludes with an invitation to participate in several guided exercises, entering into a space of contemplative song and “audio divina,” sacred listening. Through this activity, we discover a unitive ground among us as a state of perception in which we join in silence and compassion, because of and yet beyond the content of our convictions.

## **The Greatest Christmas Carols in Finland during the COVID-19 pandemic**

Samuli Korkalainen and Leena Lampinen, Sibelius Academy, University of the Arts Helsinki

The Greatest Christmas Carols (GCC) is a sing-along concept organized jointly by the Finnish Evangelical Lutheran Mission and the parishes of the Evangelical Lutheran Church in Finland. In nearly 50 years, these events have become an important part of Finnish Christmas traditions, gathering about one million people to churches, as well as to shopping centers, pubs and schools, in Finland and abroad. During the time from the first Advent Sunday to Epiphany, almost every Lutheran parish organizes at least one event, and the program consists of Christmas carols sung together. Although the main concept has remained mostly the same, it has been renewed as well; for instance, the GCC karaoke was published in 2019. The GCC is also one of the largest charity campaigns in Finland.

Our paper aims to examine how the GCC was organized at Christmas 2020 when the COVID-19 was spreading in Finland and the regional state administrative agencies imposed restrictions on public events. We focus on two dioceses that were in different phases in late November. In the Helsinki diocese, only twenty people were allowed to gather inside, whereas, in the Kuopio diocese, there were restrictions only for specific areas. At the turn of November and December, all gatherings, both inside and outside, were forbidden in both dioceses. We explore what kind of GCC events were planned at first, which of them could eventually be arranged and how they differed from the events of previous years.

## **The Majorcan Easter Chant in 2020**

Barbara Duran, Grup d'Estudis Etnopoètics, University of the Balearic Islands, Institute for Catalan Studies

The Majorcan Easter chant also called “Sales” or “cançons de Panades” is a musical event present in the Mediterranean culture since medieval times. This repertoire is linked with the Easter Goigs (paraliturgical chant) and the Quintos activities in contemporary Mallorca. “Quintos” is the name given to a specific men group traditionally tied to the compulsory Military Service; today only an age group (from 18 to 21 years old) that celebrates some cultural and musical gatherings.

The apparent secularity of today’s society makes this repertoire not only directly related, as in the past, with the Easter religious experience; but still present, with a growing interest in its recovery within a new social context, far from its previous religious background.

But in these days, the COVID-19 pandemic altered the presence of these chants in the 2020 Easter. How could the singers be present in the places they used to visit physically? How did they manage to sing during the quarantine? They found creative solutions: each town, each small place where the singers were present

in the past decades were able to record and spread their Easter songs through social nets and digital media. And some of them, absent for years, came back on streaming, so that the lost chant was able to be present again because the pandemic made the singers aware that something important, the old Easter chant, needed to pop up again, just to make sure that the community was still there, standing for better times.

## **Discussion Group B**

### **Singing Through the Valley of Death: Congregational Singing during a Pandemic**

Scott Connell, First Baptist Church, Jacksonville, FL/Southern Baptist Theological Seminary/Liberty University

In the Fall of 2020 a number of church members of the First Baptist Church of Jacksonville, FL became ill with COVID-19. Some became quite ill, one died, and many had family members and friends die. As the reality of death and its accompanying fear confronted our church and society at large, a plaguing question arose: Had I given my people a sufficient theological diet through congregational singing not just to live well, but to die well?

As worship leaders we put words in people's mouths and in doing so we tell them to live between Sundays in the manner in which those songs instruct them. We don't think often enough about the reality that on any given Sunday, there may be congregants who never make it back for the next Sunday. They may actually be standing before the Judge of the universe by then. What if the words—and the faith they represent—are all they have with which to die? The gospel is sufficient, but have our musical words adequately contained the gospel's sufficiency.

Music carries the text deep into the psyche and forms the spiritual identity there. It lays a foundation for life and inevitably, death. The COVID-19 pandemic has revealed a sense of urgency that should have been there all along. This paper highlights the revelations regarding singing that the pandemic has brought to fore and provides suggestions for a better approach to singing through the Valley of Death that one day we all must traverse.

### **Toward an Understanding of the Role of Digital Technology In Orthodox Life and Practice**

Chad Houk, Baylor University

Digital technology has come to play a vital role in contemporary religious life, both in the real world and in virtual worlds. Regardless of their comfort with it, whether for facilitating worship or for communicating religious values, all religious traditions have had to face the ubiquity of digital technology and find a place for it in their worldview. While some traditions lean one way or another on the use of digital technology, the majority find themselves somewhere in the middle. This may mean that they are dedicated to a neutral view, but in many cases, it simply means that they have not wrestled adequately with the issues involved. In the case of Orthodoxy, there seems to be a disconnect between private and public use of digital technology. While individuals in the Orthodox community use it in the same way that their non-Orthodox neighbors do, institutional use of digital technology is fraught with contradiction and ambivalence. On the one hand, digital technology is embraced as a way to make Orthodoxy more visible, viable, and more

accessible, particularly to its adherents. On the other hand, it is regarded with some suspicion, having limited use for mediating core beliefs, practices, and aesthetics of the Orthodox faith, and potentially serving to disconnect Orthodox faithful from their true community. In the wake of the COVID-19 pandemic, the uncertainty that Orthodox feel about the appropriateness of digital technology for mediating religious life has become particularly acute, and many issues have arisen which call out for resolution.

## **What Sounds at the Core? "Dead Space" and the Psychology of Silence in Musical Worship**

Michael Huerter, Baylor University

A contemporary worship leader leaves a glowing review on a website selling worship pad sound effects, describing the challenges this product saved him from with terms like “awkward pauses” and “dead silence.” A horror film features a tense scene set in an abandoned, eerily quiet Gothic cathedral, the silence looming and threatening. The world faces profound disruption as a pandemic shuts down businesses, schools, and churches, leaving them empty and silent. Silence is a meaningful cultural category, but how is it defined and what does it signify? Silence can be understood as an experience of sound that demarcates and frames performances and religious expressions, clarifying what belongs in worship and what is out of place. It also carries a range of positive and negative cultural and psychological associations, from intimacy and peace to separation and violence.

What are we to make of silence? Drawing insights from fields such as musicology, cultural studies, psychology, and theology, this paper argues that silence functions as a category to establish norms of comfort and meaning, to distinguish the border between the known and the unknown, and to reject sounds that direct attention in undesirable ways. Silence exhibits potential to create discomfort, and often draws our awareness to things we would rather avoid or ignore. But when our typical noise, busyness, and musical worship cease and give way to silence, might God meet us there? In this paper I will explore how the silences we face, seemingly threatening death, may give way to new life.

## **“Sometimes I just crawl under the covers and hide”: Caring by, for, and with congregational music leaders during the COVID-19 pandemic.**

Fiona Evison, Western University, London, Ontario, Canada

We are living in extraordinary, even dangerous, times. COVID-19 has wrought drastic changes in our relationships and our music-making. Global social disruptions from the pandemic continue to touch our lives on individual levels. Music educators—in the community or classroom—have endured seemingly unending months of restrictions and worry that have muted their musical voices, figuratively and literally. Without warning, rehearsals and gatherings were suspended in March 2020. Disappointment replaced eager anticipation, and congregations huddled around home computer screens instead of observing Passion Week together in close community. Multiple seasons of music-making have since elapsed and now the joyful sounds of Christmas will be hushed in a silent night of governmental lockdown. In the midst of this ongoing disruption stand music leaders with the desire and mandate to serve and care for their communities. Through phone and email interviews, ten of these leaders shared their perceptions and experiences of maintaining the “community” in their congregations and choirs from March-August 2020. This paper explores the effects of extraordinary times on relationships within community music groups. In

the face of social disruption, how is care enacted and received? In other words, who is caring for the vulnerable in our midst, and who is caring for the carers? This study seeks to examine these vital questions, and reflect on their broader implications to our ways of being together as a community.



# TEMPORAL, LITURGICAL AND THEOLOGICAL PERSPECTIVES

# "Faith of Our Fathers? Examining style, appropriation and change in congregational song"

Douglas Anthony, Liberty University

"The style of music you choose to use in your services . . . may be the most influential factor in determining who your church reaches for Christ and whether or not your church grows." This provocative quote from evangelical pastor and author, Rick Warren bestows upon musical style an efficacy for identification that exceeds that of any if not all other socio-economic and political ideologies – heady stuff for us music scholars.

This paper revisits a 2001 study that examined the attitudes and ideologies which determined the styles of congregational song among sixty-one Christian congregations in Allen County, Ohio between 1995 and 2000. Incorporating both survey tools and ethnographic inquiry, the original research attempted to create comparative categories for stylistic change and perceptions of change and to determine whether such changes were the result of passive or strategic processes. If strategic, it asked how and by whom such decisions were made and sought to identify the salient issues. Finally, it attempted to determine the influence of Rick Warren's words for the churches in this study.

My main objective for this presentation is to flesh out the strengths and, maybe more importantly, the weaknesses of this research project and to identify other scholarship that would be helpful for others engaged in similar research projects.

## A Working Paper on Talk and Silence During and Around Music in Worship

Avril Landay

The authoress asks why so many people burst into conversations as soon as a church service liturgy ends, and increasingly loudly over the organ voluntary that directly follows? Various reasons are suggested, and the social and personal attitudes which give rise to them are considered. Some of the attitudes underlying such outbursts of conversation during organ postludes originate in impatience and internalised pressure to get on with other things, some arise from concern for how others perceive one's 'religiosity.' Others are only used to music being anything but 'background music' which can be talked over. Some may dislike organ music. Many church members seem unaware of the importance of organ voluntaries as part of the church service and a means of contemplation and prayer. It should be understood that reverent silence should surround services, including prelude and postlude voluntaries, as a matter of respect towards God, courtesy to the organist whose offering of music to God and the congregation it is, and to those who are in silent prayer, perhaps inspired by the organ music. I suggest that priests, ministers, pastors, and organists offer their congregations regular opportunities to listen to organ voluntaries and talks about how these may inspire prayer, worship and contemplation. The importance of being still and silent for others' sake as well as for one's own should be gently stressed. An organist's talk about the organ and the music played on it could be enlightening and valuable. Small-groups' opinions and experiences reported after a general talk to the whole congregation by the organist and ordained clergy may deepen and enrich the experience of the local church at worship and prayer. The origins of attitudes that cause impatience and self-consciousness could be dealt with sensitively and in some cases, kept confidentially by each small-group. Given Covid restrictions, such talks and discussions would be well facilitated via Zoom, with 'breakaways' into small-group discussion after the general talks by the ordained clergy and the organist. Upon re-gathering, small-group leaders might well report on their groups conclusions. A summing-up could then be given to the re-gathered Zoom congregation by the ordained clergy.

## **Constructing a Fuller Historiography of Contemporary Praise & Worship Practices (Panel)**

Our panel will be a historically revisionist consideration of the limits of attributing the rise of Contemporary Praise & Worship (CPW) to the Jesus People Movement, especially with respect to this movement's music and music industry which it spawned. Emphasizing this movement is commonplace in secondary literature across a range of disciplines and has become accepted historiography. However, it is an interpretation of history that rests on a faulty framing of events derived from underdeveloped primary material. This panel will seek to offer a historical revision of the widely accepted narrative. An initial paper will explore the issue broadly, offering a more nuanced and complex portrayal of the historiography of CPW and highlighting the omissions and limitations in the Jesus People liturgical narrative. Two complementary papers will build upon this broad introduction by offering both a theological and a geographical case study of the development of CPW that highlight the insufficiency of the Jesus People historiography that is focused upon American sociological developments. The first paper will describe a new theological paradigm—the Tabernacle of David that emerged in the early 1960s that has become a foundational biblical ideal undergirding and directing new practices of CPW, especially in the growing 24/7 worship movement. The second paper will highlight the development of CPW in Singapore, highlighting how their adoption of new musical practices in the 1970s was not connected to the Jesus People but was an outworking of the theological ideas present in the Singapore charismatic renewal.

### **Dwelling in the House of the Lord: The Theology of the Tabernacle of David in Pentecostal-Charismatic Worship Practice**

Jonathan Ottaway, Duke University Divinity School

This paper will chart the history of one of the major but overlooked theological ideas that has shaped the development of new practices of contemporary worship music—the Tabernacle of David. For its proponents, the biblical narrative of David's establishment of a new tabernacle on Mount Zion, where the Israelites enjoyed unmediated access to God's presence in the object of the ark of the covenant, provides a biblical roadmap to experiencing the unmediated presence of God in the church today. David's Tabernacle is the image of God's divinely-ordained model for worship. Its practices—expressive, spontaneous, open-ended, musical worship—are the necessary practices for contemporary Christians who desire both to worship God rightly and to encounter God's presence. In my paper, I will describe the emergence of Tabernacle of David theology in the early 1960s, contextualizing this paradigm both within its immediate historical-theological context of the mid-century Latter Rain revival and within a broader evangelical history of typological theologizing. Since the 1960s, the model of the Tabernacle of David has not remained static but has evolved and grown significantly as it has become the primary liturgical model for numerous pentecostal-charismatic organizations. In particular, my paper will describe the adoption and adaption of Tabernacle of David theology in the flourishing global 24/7 worship movement where numerous movements like IHOP-KC, Burn 24/7, and David's Tent have all established themselves as literal embodiments of this biblical paradigm.

### **Reconsidering the Role of the Jesus People Movement in the Historical Development of Contemporary Praise & Worship**

Lester Ruth, Duke University Divinity School

This paper will address and seek to revise a commonplace historiography of the origins of Contemporary Praise and Worship, namely that this way of worship and the music which it spawned arose in the Jesus People movement of the late 1960s and early 1970s, especially in several key churches in southern California. While there is a kernel of truth in this portrayal, this paper will argue that the origins precede the 1960s and that the history of Contemporary Praise and Worship was more complex and diverse (including racial diversity) than many have thought. Seeing an earlier and broader story for this liturgical

phenomenon allows us to see that the key element in the rise of Contemporary Praise and Worship (including its music) was not mid-century cultural upheaval but, instead, was the development of a compelling biblical theology of worship.

## **The Charismatic Roots of Contemporary Praise and Worship in Singapore Methodism**

Debbie Wong, Duke University Divinity School

This paper presents a case study on the charismatic renewal in the Methodist Church in Singapore. Although a new practice of Contemporary Praise and Worship (CPW) grew out of this 1970s renewal, in this paper I argue that the distinctive features of this new practice was less concerned with musical style than with the pursuit of spiritual experience. As Singaporean Methodists experienced the power of the Holy Spirit through the phenomena that accompanied the charismatic renewal such as speaking in tongues and miraculous healings, they began to express their worship in ways that mirrored the exuberance of charismata. Crucially, their worship emphasized greater levels of physical and emotional expression that they understood as outward signs of deeper intimacy with God. They sang new songs that expressed this intimacy by singing directly to Jesus rather than merely about Jesus. Songs that put scripture to music became favourites, in line with their renewed emphasis on God's Word. While these changes were ultimately accompanied by the adoption of new contemporary musical styles and instruments, this was a side effect of their pursuit of deeper spiritual experience. Musical or cultural concerns for relevance were peripheral to the changes in their practice. Instead, shifts in biblical and theological interpretation were at the core of this new form of worship.

## **Jesus as Boyfriend/Bridegroom in Criticism and Devotional Practice**

Sarah Bereza, Independent

When Christians criticize worship songs as being "Jesus is my boyfriend" songs, what are they actually condemning? At surface level, the criticism is that these songs of adoration, desire and longing could just as easily be sung to a lover as to Jesus: the songs in content and performance practice imply sexuality (perhaps feminine and/or illicit sexuality) and lack distinctively Christian terminology. Secular commentators make similar claims, such as in the television show South Park's "Christian Rock Hard" episode where the word "Jesus" replaces "Baby" in secular love songs. But why shouldn't Christians songs, especially ones directly addressing Jesus, be notably similar to love songs? After all, Christians generally consider the Church to be the bride of Christ, with Jesus as its bridegroom, and consider the poetry of the biblically canonical Song of Songs to be an allegory of Jesus and the Church or of Jesus and the human soul. Using historical analysis and interviews with musicians and theological leaders, I argue that the deeper criticism of these songs is not of sexuality or contemporary romantic norms, but of gender: that "Jesus is my boyfriend" songs are part of a mystical devotional practice that both reflects and encourages unstable or fleeting faith because of its feminine qualities.

## **Occasional Religious Practice and Congregational Singing**

Sarah Kathleen Johnson, University of Notre Dame

The North American religious landscape is characterized by declining participation in religious institutions, increasing uncertainty about matters of faith, and a growing proportion of the population who identify as nonreligious. Nevertheless, people with a range of relationships with religion continue to turn to religious practices occasionally, often in connection with specific types of occasions such as holidays, life transitions, or personal or communal crises.

Drawing on three years of ethnographic fieldwork in the Anglican tradition in Toronto, I develop the concept of occasional religiosity and explore the religious experience and lived liturgical theology of occasional religious practitioners. In interviews with 41 participants in Anglican baptisms and funerals, music is often mentioned as a memorable and meaningful dimension of congregational worship.

In this paper, I analyze how occasional practitioners experience and understand the roles of liturgical music at critical times in their lives, such as the birth of a child or the loss of a loved one, and in connection with seasons and days of the Christian year when they attend religious services, such as Christmas and Easter. Their insights into congregational song—whether anchored by the organ, a choir, or a worship band—and its connection to emotion, memory, community, and transcendence shed light on the ongoing roles of religion in increasingly nonreligious and religiously diverse social contexts. Privileging the perspectives of occasional practitioners on the liturgical and theological margins can challenge and enrich the theology and practice of all participants.

## **Singing Christendom into Being: Congregational Singing in Early Medieval Rogation Processions**

Carl Bear, Pontifical Institute of Mediaeval Studies

Congregational singing played a significant role in the formation of a Christianized society in the early middle ages, as exemplified in the annual three-day Rogation processions around Ascension Day. Nathan Ristuccia, in his recent study of early medieval Rogation Days, argues that the Christianization of early medieval Europe was primarily a ritual performance and that, as part of this process, Rogationtide embodied a new Christian commonwealth. The defining feature of Rogationtide was the procession of the entire local community that ritually embodied Christian society. Congregational singing was central to these processions, as seen, for example, in the lengthy instructions for music during Rogation processions found in the Ordo of Angilbert of St-Riquier (ca. 800).

Congregational singing was an essential feature of Rogation processions since their origins in fifth-century Gaul, as evidenced in the accounts of Sidonius Apollinaris and Avitus of Vienne. The musical role of the congregation during the Rogations can be traced in early medieval Gaul/Francia through textual evidence, including the homilies of Caesarius of Arles and the Eusebius Gallicanus collection, as well as Gallican conciliar and liturgical texts, up to Angilbert's early Carolingian Ordo. In addition, musical evidence found in vestiges of Gallican Rogation chants within the early Carolingian chant repertoire, including processional antiphons and preces, can be put into dialogue with textual sources. Taken as a whole, this evidence provides insights into the development of congregational song repertoire, the performance of congregational singing, and the shifting meanings and functions of congregational music in early medieval Christendom.

## **The theme of Lent. Meaning of Paweł Szymański's 'Miserere' for voices and instruments**

Violetta Kostka, Academy of Music in Gdańsk, Poland

Paweł Szymański is one of the leading of Polish contemporary composers. His 'Miserere' for voices and instruments was commissioned in 1993 by the Second Program of Polish Radio for a concert related to the theme of Lent. In 1994 it received a nomination from the International Rostrum of Composers in Paris and was presented by more than 30 radio stations around the world. It was published by Chester Music and recorded on a few CDs and DVDs.

The piece says about a believer, after committing a grave sin. He prays and while praying he is in some ritual, mythical, sacred time. The impression of this kind of time is gained by text and music, but mainly by the repetition of musical passages and the 'fuzzy' modulation through five and a half of circles of fifths. In the first and third movements of his prayer, where the language and musical attributes operate at roughly the same level, the sinner as intense remorse, but because of an equally strong faith in God, he is mentally balanced and living in hope. In the middle movement, however, he feels anxiety and fear that he may not receive God's grace. This and no other conceptual blend comes from the domination of music over the text. As is seen from the summing up of my interpretation, I use the idea of Conceptual Integration Network of Fauconnier and Turner. The analysis will rely also on Zbikowski's achievements on musical concept and analogy.

## **VENI EMMANUEL: The Appropriation of Plainchant in Hymns Ancient and Modern**

Sarah Amos

*Hymns Ancient and Modern* (1861)-a product of Tractarian efforts for the development of Catholic ecclesiological expression in the Church of England-established numerous melodies deriving from plainchant as standards of English hymnody. Published during a period of heightened interest in historic liturgical practices, the hymnal was a comprehensive collection of both contemporary hymns and musical selections traditional to the Roman Church. In order to ensure that all the content of the hymnal was equally suitable for congregational performance, the adopted medieval and Renaissance melodies were modernized by the music editor, William Henry Monk (1823-1889), through the addition of organ accompaniments. By drawing from Catholic repertory and adapting selections to make them suitable for congregational singing in the spirit of Protestant inclusiveness, the hymnal's compilers assembled a collaborative work that served as a musical response to the philosophical maxim via media that was emphasized by the Tractarians.

Due to the limited knowledge of early music notation and practical concerns of congregational appeal, the ancient melodies appropriated into the hymnal were modified through the imposition of barlines, diatonicism, and four-part harmony. To illustrate this phenomenon, the majority of this study is dedicated to the comparative analysis of Monk's 1861 and 1868 settings of the Advent hymn tune VENI EMMANUEL with their derivation from Thomas Helmore's *The Hymnal Noted* (1851). The purpose of this method is to highlight Monk's utilitarian approach of molding the plainchant melodies to both suit Victorian tastes and foster successful congregational performance.

**WEEK TWO**

## **Week Two (2nd-6th August)**

Before the start of week two you should download and install Zoom onto your computer and make sure you are familiar with its basic operation. The zoom link to access each session can be found in the Week Two area of the website. We will aim to record all of the plenary sessions and to make these available for viewing later in the week should you wish to re-visit a particular presentation.

The themed discussion sessions which take place during week two have been set up as spaces where panellists who presented in week one will have space to interact with each-other and also to respond to some of the different themes which have emerged throughout the different discussions on Slack over the course of the week.

MONDAY, AUGUST 2, 2021



7:00 AM (Europe/London)

## Australasian reception

Tanya Riches (Chair), Stephen Burns, Mark Evans, Daniel Thornton, Amelia Koh-Butler, Ann Perrin

Australasian reception invites scholars on this time zone to meet a number of leading scholars working in the fields of music, liturgy and congregational studies. If you're somewhere in this part of the world, or want to network with people who are, then come along and say hello.

2:15 PM (Europe/London)

## Conference Welcome/Orientation

The conference committee

(Chair: Mark Porter, Zoom Support: Shannan Baker)

The official start to the conference live week. Join us for a virtual-face to virtual-face welcome into the conference community and some brief orientation into our second week together.

2:45 PM (Europe/London)

## Congregational Song Leadership in Online Spaces (musical activity)

Paul Vasile MMC

(Chair: Monique Ingalls, Zoom Support: Breck McGough)

This participatory session welcomes your voices, bodies, and questions to an emergent conversation about congregational song leadership in online spaces. Who are we becoming as we move, as we breathe, as we sing together?

Paul Vasile, Executive Director of Music that Makes Community invites those gathered to explore community singing and reflection practices rooted in the non-profit's unique work during the pandemic. What new shapes or models for congregational song are emerging from Zoom-based worship experiences? What are the qualities of leadership and practical skills that support online song leadership? How might the hospitality we share online translate back to in person singing?

4:15 PM (Europe/London)

## **My Soul Looks Back and Wonders: Rememory, Repertory and the role of Congregational Singing in Chronclining Local Civil Rights Histories.**

Tammy Kernodle

(Chair: Birgitta Johnson, Zoom Support: Michael Huerter)

In June of 1964 hundreds of black and white college students gathered on the campus of the Western College for Women in Oxford, Ohio for orientation sessions in preparation to go to Mississippi to teach in freedom schools and register black Mississippians to vote. The Mississippi Freedom Summer Project represented one of the strongest initiatives for social change employed by SNCC (Student Non-Violent Coordinating Committee) and CORE (Congress of Racial Equality) during the first half of the 1960s. However, its significance is often overshadowed by the murders of James Cheney, Michael Schwerner, and Andrew Goodman near Philadelphia, Mississippi. To those that went to Mississippi, the Western College in Oxford was sacred or hallowed ground. In 1974 Western College was subsumed by Miami University and for years there was no discussion about the campus' role in the civil rights movement. However, in 1999 a collective of activists, Oxford citizens and Miami faculty initiated a series of events designed to commemorate and preserve the history of the Freedom Summer. These efforts were multi-directional in nature consisting of reunions/conferences, an oral history project, and the construction of two memorials. The song repertoires employed as a tool of non-violent resistance by the activists figured heavily into these moments of memorialization. This talk will discuss how the singing of freedom songs was used during the reunions/conferences as a form of rememory (as used by Toni Morrison) to invoke deeper understanding of the unexplored or under-recognized trauma experienced by activists in 1964.

5:00 PM (Europe/London)



**Meal Break**

5:45 PM (Europe/London)

## **Discussion: Hymn and Liturgy Creation A**

Kiko Matsuhashi, Golriz Shayani, Helen Rossil, Glenn Stallsmith, Maren Marchesini, Jon Snyder, Henk Vogel, George Pioustin

(Chair: Adam Perez, Zoom Support: Samuel Tande)

In order to provide space for discussions arising out of the video presentations given in week one, throughout week two of the conference discussion groups will be organized around the main conference themes. These will offer presenters the chance to discuss together around a common focus, and for delegates to pose questions around some of the larger-scale themes which the video presentations have provoked.

## **Discussion: Congregational Music & Activism**

Chia-An (Victor) Tung, Yee-lok Enoch Lam, Shyanee Anabella, Emily Andrews, Mark Porter

(Chair: Marcel Steuernagel, Zoom Support: Daniel Johnson)

**6:45 PM (Europe/London)**



**7:00 PM (Europe/London)**

## **Faith in Music: Making Public Theological Sense of Songs**

Tom Beaudoin

(Chair: Anna Nekola, Zoom Support: Samuel Tande)

How might Christian Congregational Music Studies benefit from lively conversation with popular music? The history of popular music is strongly Christian-influenced and has summoned and served diverse congregations of committed fans and casual listeners. Yet I propose that popular music is not just Christian-influenced, it is theologically significant and can be understood as more-than-Christian. I will draw from my recent experiment in public theological education, teaching a free, open, online course, “Faith in Music: Sound Theology from the Blues to Beyoncé.” I will conclude by raising questions for Christian Congregational Music Studies about what kind of persons and publics Christian-influenced music can make, how the music doing the making comes to be considered as Christian, and how the “considerer” is entangled with what can be said about music’s theological significance.

**7:45 PM (Europe/London)**

## **Roundtable: Learning and Inclusion in Hymn and Liturgy**

Paul Vasile, Kay Norton, Mary Louise Bringle, Nathan Kruse

(Chair: Mirella Klomp, Zoom Support: Chad Houk)

Congregational music’s grounding in community means that issues of learning and inclusion are often live ones for those leading communities. Communities seek to provide ways into a common musical activity for those entering a congregation for the first time and to maintain a sense of belonging for those who are longer-established in a particular group. Questions of inclusion form important loci of experience for the individuals visiting a congregation, who are seeking space for themselves and their lives within it, or who are wondering whether it’s time to move on and seek a new spiritual home. How do congregations negotiate these questions when it comes to musical repertoire or liturgical space? How do common practices enable or hinder learning and inclusion? How might they open up more-hospitable practices which do better justice to the individuals seeking to find a congregational home?

TUESDAY, AUGUST 3, 2021



2:00 PM (Europe/London)

## Bluegrass and Religion: Farther Along and Wayfaring Stranger

Pete Ward

(Chair: Mirella Klomp, Zoom Support: Breck McGough)

My research into Bluegrass Music started with the experience of jamming with friends over the years most of whom knew had no Church connection and in some cases were really quite negative about religion. At some point someone might say Let's sing 'I went down to the river to pray' or let's do 'I'll Fly Away'. They loved these songs and enjoyed playing and singing them. I wanted to know why and what these gospel aspects of the music might mean outside of the Church culture? If this question has a theological context I think it connects to my ideas about Liquid Church and more recently celebrity worship.

Bluegrass broadly conceived as Mountain or Hillbillie Music, leading into the classic Bill Monroe inspired Bluegrass and now more contemporary performers such as Gillian Welch or Alison Kraus has always carried within it a strong gospel element with the hymns and songs from the Church being regularly played as well as a great many original gospel compositions. This lecture is kind of test pit for my overall project cutting through time using two classic songs. It explores the ways in which through recontextualisation two classic Bluegrass Gospel songs 'Farther Along' and 'Wayfaring Stranger' take on and resonate with new meanings. From use in movies such as 1917 and Cold Mountain to Shape Note Singing, from Bill Monroe to Ed Shearon, From Elvis to Emmylou shifts in genre and performance are explored in relation to theological innovation.

2:45 PM (Europe/London)

## Collaborative Hymnal Creation: Voices Together Hymnal (musical activity)

Sarah Johnson, Carl Bear, Anneli Loepp Thiessen

(Chair: Anna Nekola, Zoom Support: Shannan Baker)

*Voices Together*, published in 2020, is a new hymnal and worship book for Mennonite Church Canada and Mennonite Church USA, two internally diverse Anabaptist denominations. It includes more than 750 songs and 300 non-musical worship resources. The committee assembling *Voices Together* prioritized welcoming diverse voices and worship expressions. The hymnal contains a considerable body of contemporary worship music, a way of worshipping underrepresented in previous Mennonite hymnals. It presents material from throughout the history of the Christian tradition, both spoken and sung, including new translations and arrangements of late antique, medieval, and Reformation sources. It incorporates songs from around the world, especially drawing on songbooks created for Mennonite World Conference gatherings. It includes visual art,

readings, prayers, and portions of scripture arranged for use in worship. Voices Together prioritizes Anabaptist contributors alongside ecumenical material. This session will introduce the collection, providing background on the highly collaborative and consultative process of shaping the volume, and highlight a range of songs and worship resources. There will be opportunities to sing new songs, learn about publishing a hymnal in 2020, and ask questions.

**4:15 PM (Europe/London)**

## **What the Pandemic Couldn't Take Away—Group Singing Benefits That Survived Going Online**

Kay Norton

(Chair: Monique Ingalls, Zoom Support: Sarah Bereza)

Since about 2002, singing has captured the attention of scientific researchers, and for good reason. Singing involves more brain regions than speaking. Singing can change you behaviorally and physically—as Bernice Johnson Reagon wrote “You cannot sing a song and not change your condition.” Singing also boosts the body’s production of salivary Immunoglobulin A (SIgA), which is a first defense against bacterial and viral infections and thus plays an important part in immune function. It can lower blood pressure, improve heartrate variability, and activate the release of brain hormones such as oxytocin. Singing in a group underpins group bonding, makes us feel that our intentions are shared with our cohorts, and fosters a sense of belonging.

Belief-based singing claims those benefits and generates more. Singing about what we believe can initiate powerful shifts in consciousness in the form of trancing, “getting happy,” speaking in tongues, or simply feeling uplifted. Also, as Philip Bohlman wrote, “singing substantiates religious experience”—it gives belief a physical manifestation in our bodies. When believers sing, they connect their “inner” with their “outer” selves. Singing is a time-honored way to transmit beliefs and scriptures. Finally, singing about faith provides a memorized repertoire for old age and dementia.

What happens when a global pandemic interrupts the safety of singing together in person? Responding to reports of super-spreader events, the volatility of the COVID-19 virus, and staggering reports of COVID-related deaths, people around the globe simply stopped singing with their groups. In autumn of 2020, I launched a short survey to get a sense of the pros and cons of “virtual,” online group singing. Predictably, though they participated, some people really disliked singing on Zoom and other platforms. Interestingly, however, a high percentage of respondents found something rewarding in these virtual experiences. This paper reports on the benefits of distanced group singing, articulated by 208 singers in secular, Sacred Harp, and church groups, from the US to Ukraine to the UK to New Zealand. The good news is that the frustrating time lag and loss of “real” togetherness could not completely dampen group singing’s tremendous power move, transform, and inspire us.

**5:00 PM (Europe/London)**



**Meal Break**

**5:45 PM (Europe/London)**

## **Discussion: Hymn and Liturgy Creation B**

Nancy Graham, Mark Trautman, James Brumm, Alan Guenther, Shannan Baker, Kimberly Arnold, Scott Aniol

(Chair: Adam Perez, Zoom Support: Breck McGough)

## **Discussion: Congregational Music in the Wake of COVID-19 Global Pandemic A**

Samuli Korkalainen, Leena Lampinen, Maria Takala-Roszczenko, Janice Protopapas, Kristy Swift, Daniel Thornton, Barbara Duran, Devandre Boonzaaier

(Chair: Mark Porter, Zoom Support: Michael Huerter)

## **Discussion: Health and Wellbeing in Congregational Music**

Kayleen Bobbitt, Catherine Williams, Rebecca Uberoi, Beth Argot, Nathan Myrick, Naomi Heywood

(Chair: Marcel Steuernagel, Zoom Support: Anna Nekola)

**6:45 PM (Europe/London)**



**Break**

**7:00 PM (Europe/London)**

## **Postgraduate Meet & Greet**

Hosted by Anneli Loepp Thiessen and Matthew Williams

The networks we form as post-grads are what keep us going, keep us inspired, and offer us support as we navigate the challenges of academic and non-academic life. Having the right peers around us can make the difference between an isolated sink into dissertation-gloom and the spark of inspiration which spurs our creative process to new heights. This is simply an hour of space to get to know other postgrads, to re-encounter those you wished you could spend more time with and let the discussion flow.

**8:00 PM (Europe/London)**

## **Tour of the Bodleian Library's Music Manuscripts**

Martin Holmes

(Chair: Mark Porter, Zoom Support: Samuel Tandej)

A presentation of some of the treasures of the Bodleian libraries music collection from Martin Holmes, Alfred Brendel Curator of Music at Oxford's Bodleian Library and a chance to discuss some of these remarkable holdings with the man responsible for their curation.

WEDNESDAY, AUGUST 4, 2021



2:45 PM (Europe/London)

## Clapping Trees and Vegan Lions: Nature in Eschatological Hymns

Mel Bringle

(Chair: Birgitta Johnson, Zoom Support: Samuel Tande)

Where is nonhuman nature in the hymns we sing about redemption?

In Hebrew scripture, Isaiah prophesied a joyous time to come, when trees will clap their hands, wolves and lambs lie down together, and lions eat straw like oxen. For him and his school, the end of predation served at the very least as a metaphor for the end of violence in a restored, Edenic world. The New Testament amplifies these messianic images with language of a new heaven and a new earth, including hymnic glimpses of cosmic Christology whereby all things—and not just human beings—are to be lifted up and drawn into the fullness of God. Recent movements in environmental theology raise the salience of such passages, exploring the implications of “deep incarnation” and “deep resurrection” for the transfiguration of all life, including plants and animals, by God’s ultimate, renewing power.

Where, then, does a theology of cosmic redemption and renewal figure in our hymns? An examination of representative recent hymnals from the US and UK shows an overwhelming—and in many ways understandable—preoccupation with human salvation. Nevertheless, we do find occasional and noteworthy examples of a more inclusive theology of “general deliverance” (to borrow a term from John Wesley).

To be sure, when it comes to Last Things, we are always singing beyond what we know. Nevertheless, if our songs are meaningful acts of faith and not mere “lip service,” then their lyrics shape our beliefs and our behaviors. What beliefs and behaviors regarding the natural world should newly-written hymns for the 21st century be expressing?

3:30 PM (Europe/London)

## Song Session: Teaching and Caring for your Choir Both Online and Offline (musical activity)

Geraldine Latty with Carey Luce

(Chair: Monique Ingalls, Zoom Support: Breck McGough)

2020 saw creativity amongst choir leaders rise to new levels with opportunities to think around the necessity to move to and provide for our choirs online. Choir leaders were thrown into a world where technical savvy around zoom, wireless spec, microphone, monitor levels and lag was required along with needing to enhance their already developed in-person presentational skills to

gather in a room of singers online. What do you focus on when you cannot check intonation? Or how do you listen out for rhythmic accuracy or coach good diction and enunciation?

In our initial session we will reflect upon these issues and describe other key markers we have found important to attend to in preparation for and running our online choir rehearsals. We will emphasise the value of the simple, accessible song, especially when teaching by-ear/rote learning. We'll also look at what constitutes a basic technical set-up for rehearsals, the value of self-speak and how to provide after-care and support for a choir.

In the practical session that follows we will draw upon our experience teaching community choirs to sing songs by rote/by-ear to sing through a few songs with the conference, offering teaching-tips throughout the presentation and supported both by live piano accompaniment and lyric backing track videos.

**5:00 PM (Europe/London)**



**Meal Break**

**5:45 PM (Europe/London)**

## **Discussion: Congregational Music in the Wake of COVID-19 Global Pandemic B**

Fiona Evison, Scott Connell, Michael Huerter, Chad Houk

(Chair: Mark Porter, Zoom Support: Daniel Johnson)

## **Discussion: Post-colonial Streams Across the Caribbean, South America, and First Peoples Communities A**

Jip Lensink, Renata Yazzie, Christina Richter-Ibáñez, Adam Perez, Marcell Silva Steuernagel, Maria Cournou

(Chair: Dulcie Dixon McKenzie, Zoom Support: Anneli LoepThiessen)

## **Discussion: Temporal, Liturgical and Theological Perspectives**

Douglas Anthony, Sarah Bereza, Sister Avril Landay, Jonathan Ottaway, Lester Ruth, Debbie Wong, Violetta Kostka, Sarah Kathleen Johnson, Carl Bear, Sarah Amos

(Chair: Monique Ingalls, Zoom Support: Samuel Tande)

6:45 PM (Europe/London)



**Break**

7:00 PM (Europe/London)

## **Old Crossroads with New Signs: Contemporary Music Teaching on Longstanding Paths**

Nathan Kruse

(Chair: Mirella Klomp, Zoom Support: Michael Huerter)

A perennial aspect of church music programs involves church musicians who also serve as school music teachers. Often, practicing music teachers assume additional responsibilities as church organists, choir directors, vocalists, and instrumentalists. In these instances, individuals can serve dual roles in two different contexts, calling upon their own preparation in music and pedagogy to guide their involvement; however, the musical and pedagogical underpinnings of school music education could stand in contrast to those found in churches. Principles of inclusivity, participant recruitment, “appropriate” music selection, and performance practice abound, as does the intersectionality of race, class, and gender. In the case of church music, the relationship between music pedagogy, music performance, and spirituality can be complex. How do school music teachers who double as church musicians make sense of their religious and professional crossroads? How do their perspectives help to shape their work with students and congregations? This session addresses the intertwined notions of music teaching and learning in church settings, and draws on scholarship from education and music education. Voices of church musicians who also work as school music teachers will be represented in an effort to illustrate how individuals have negotiated their school music teacher identities in church contexts, particularly with regard to faith formation and service. Chiasmus, the ancient literary device used to reverse and problematize intersecting concepts, will be used metaphorically as a way to examine crossroad tensions and possibilities in church music teaching. In light of the COVID-19 pandemic and social justice movements worldwide, exploring these crossroad patterns could provide additional lessons for confronting and enacting change, repairing relationships within and across communities, and reimagining church music participation in the decades to come.

7:45 PM (Europe/London)

## **Roundtable: The Musical and the Mystical in Uncertain Times**

Maria Guarino, Melvin Butler, Tammy Kernodle, Tala Jarjour

(Chair: Birgitta Johnson, Zoom Support: Chad Houk)

In times of social unrest, political instability, and natural disaster, communities of faith have historically drawn on spirituality and the mystical aspects of their beliefs to strengthen community ties, empower local activism, and fortify wills and resolve in the face of systemic oppression. In many instances, music making has served not only as a soundtrack but also as a conduit for

inspiring, exhorting, and anchoring communities against oppression as well as inspiring allies and fellowships across diverse Christian communities. How are today's Christian communities drawing on the intersections of congregational music making, spirituality and mysticism to navigate today's unstable socio-political realities? How do worship leaders, song writers, and music ministries combat the weaponization of Christianity in political arenas in society? What are some repertoires and songs that have drawn the mystical and transcendent closer to impacting believers facing concurrent pandemics, economic crisis, and instability in religious institutions? This roundtable brings together scholars from a diverse range of specialisms to reflect upon the increasingly topical intersection of music, spirituality, civil unrest, and politics.

THURSDAY, AUGUST 5, 2021



2:00 PM (Europe/London)

## **Goodbye World: Music, Flow, and Identity in Jamaica's Pentecostal Diaspora**

Melvin Butler

(Chair: Birgitta Johnson, Zoom Support: Breck McGough)

Jamaican Pentecostal Christians use music to affirm their cultural and religious identities, celebrate deliverance from sin, and unlock pathways to the Holy Spirit. They use homegrown rhythms and repertoires to nurture feelings of collective distinctiveness which are reinforced by transcendent worship, ritualized nostalgia, and conceptual oppositions between the Church and the wider "world." However, Pentecostals also destabilize this dichotomy by appropriating styles and repertoires that travel across conventional lines of sacred and secular demarcation. In this talk, I explore these competing affirmations of faith and identity, highlighting the strategies of mobility through which believers navigate the crossroads of local and global practice. In Jamaica and throughout its diaspora, music is a creative yet controversial resource for Pentecostals who seek to safeguard both the sanctity and fluidity of their tradition.

2:45 PM (Europe/London)

## **A Creative Pilgrimage Experience with Latin America's Red Create Network (musical activity)**

Gerardo Oberman with Horacio Vivares and Laura D'Angiola

(Chair: Monique Ingalls, Zoom Support: Chad Houk)

Red Create was born in 2004, out of the stirrings of different individuals connected to the liturgical-artistic-musical scene in Latin America. In 2021 it will celebrate 17 years of uninterrupted activity at the service of churches, organisations and faith-communities. The organisation is rooted on the continent, but has a global impact, seeking to contribute to the construction of "another possible world". In this session we want to share some of our pilgrimage through the various creative processes used by the Create Network. The Create Network seeks to accompany the life and mission of local churches as well as regional and global faith-based denominations and organisations. Various options are used when creating resources: group creations, collective creativity, composition based on specific themes or demands, etc. We hope to make some of this pilgrimage visible through the relation of particular concrete experiences. We will also present a number of songs from a Latin American and ecumenical perspective. Different songs from a number of Latin American and Caribbean countries will be sung live, along with something of their contextual theological content and their different musical rhythms. Time permitting, this will lead into a collective creative experience.

4:15 PM (Europe/London)

## **The Singing Body Teaches the Soul to Know God: The Ward Method as Mysticism in the Classroom and Choir**

Maria Guarino

(Chair: Mark Porter, Zoom Support: Michael Huerter)

In Christian liturgical settings, the soul-center of the singing body becomes a powerful and mysterious point of resonance. When we wonder, “what do we learn when we learn to sing in church,” we open up vast social, emotional, kinesthetic, theological, spiritual, political, institutional, and personal dimensions of being and belonging in a religious community. In 1929, Justine Ward created a music education curriculum for parochial schools with exactly these points in mind. Part of a wider reform of Catholic school curricula intended to ensure Catholic children would be educated according to Catholic beliefs systems, the resulting Ward Method is a children’s music education program where Gregorian chant is the foundation for a kind of emotional-sensorial training aimed at fostering an innate awareness of God. On the one hand, this is practical. Like Lowell Mason before her, Ward saw the power of music education to improve liturgical singing. But Ward’s pedagogy is also deeply contemplative and mystical. A Ward lesson allows children to “discover” a piece of musical repertoire by encountering its elements in isolation; it encourages wonder in the presence of truth and beauty; and it emphasizes the power of the singing body to lead the soul toward prayer. And while the implications are unsettling when discussing a music education method designed to train children toward a given ideology, the Ward Method assumes that musical participation accesses an inner way of knowing and thus makes possible a kind of internal repositioning not unlike that described in Jean-Yves Lacoste’s phenomenology of liturgical consciousness or St. Augustine’s speculative music theory. This prompts the question: does musical participation change us at a level beyond our rational, cognitive knowing? In this session, we will look closely and critically at the example of the Ward Method while also drawing on contemplative pedagogy to collectively wonder: what do we learn when we learn to sing in church?

5:00 PM (Europe/London)



5:45 PM (Europe/London)

## **Discussion: Post-colonial Streams Across the Caribbean, South America, and First Peoples Communities B**

Tanya Riches, Alison McLetchie, Francisca Allard, Jill-Ann Walters-Morris, Philip Matthias, Andrew Janzen

(Chair: Dulcie Dixon McKenzie, Zoom Support: Rebecca Uberoi)

## **Discussion: Global Perspectives in Gospel Music**

Sa Ra Park, Bo kyung Blenda Im, Cory Hunter, Charrise Barron, Pauline Muir, Matthew Williams, Anneli Loepp Thiessen, Johann Buis

(Chair: Birgitta Johnson, Zoom Support: Shannan Baker)

## **Discussion: Congregational Music: Education, Teaching, and Pedagogy**

Victoria Dalzell, Hansel Augustan, Monique Ingalls, Heather MacLachlan, Stefanie Acevedo, Donna Cox, Martin Clarke, Elisabeth Preece, Daniel Johnson, Laura Benjamins, Joshua Busman

(Chair: Mirella Klomp, Zoom Support: Breck McGough)

**6:45 PM (Europe/London)**



**Break**

**7:00 PM (Europe/London)**

## **Celebration of Scholarship**

Anna Nekola (Chair) and Presenters

(Zoom Support: Shannan Baker)

2021 marks 10 years of the Christian Congregational Music Conference, and we want to celebrate the amazing work that's been done over the course of the last decade. This session will look back over some of that work, and hear some of your experiences in producing it as well as launching the latest volumes in our own Congregational Music Studies book series. Grab a glass, and join us in a toast.

FRIDAY, AUGUST 6, 2021



1:30 PM (Europe/London)

## Routledge Monograph Workshop

Katherine Ong

(Chair: Monique Ingalls)

This is workshop for early career scholars hoping to find a publishing outlet for their work. It will offer an introduction to the world of academic publishing, and a space to pose questions.

2:45 PM (Europe/London)

## Revisiting the Congregation

Tala Jarjour

(Chair: Anna Nekola, Zoom Support: Samuel Tandeï)

When invited to prepare a keynote for the first conference on congregational music, I was intrigued by the central notion around which the conference was envisioned. I paused to ask: What exactly is congregational music? And how might it be conceived in a comprehensive sense? While numerous questions were pertinent about what constitutes music in this construct, what I found more difficult to pin down was the 'congregational' bit. I concluded in 2010 that thinking globally about a congregational form of music making as an intellectual exercise had to reckon with disciplinary, regional, cultural and confessional varieties (among others), some of which may well hinder the construction of a unifying concept. As the keynote was turned into a roundtable discussion, a number of relevant themes were brought forward. Ten years on, my contribution to the 2020 conference will pick up from where the 2010 one left off. Taking on board the proliferation of publications that emerged from releasing an inquiry into congregational music, I intend to revisit the notion of 'congregation' and the frameworks within which it can be—and has been—addressed. I will ask questions such as: Is 'congregation' still a problem term? How has scholarship on congregational music treated it? And what has been the role of interdisciplinarity in this quest? What I mainly hope to address is: What can we learn from ten years of thinking about collective music-making in a worshipful space?

3:30 PM (Europe/London)

## Hymnplay (interactive paper presentation)

Sirkku Rintamäki (University of the Arts, Helsinki, Finland)

(Chair: Mirella Klomp, Zoom Support: Chad Houk)

What is a hymn? What could it be in the future? How could the hymn be more creative and communal? In this paper I suggest that we always create a hymn space together with everybody involved. A space where we resonate, become touched and touch each other – even despite of the ongoing corona-circumstances and safety distances. I shall introduce the concept of Hymnplay as an example of creative hymn space that I developed as a part of my artistic church music doctoral studies with a team consisting of versatile musicians, a dancer and a visual artist. Hymnplay is a hymn space that is created together with the participants by singing, improvising, painting, dancing and playing some easy instruments. Even new hymn lyrics are written by the participants. Hymnplay is built on trust, safety and joy. It has pre-built frames or rules as any good play or game that protect the play. Hymnplay consists of a pre-workshop and the "play". I shall introduce a couple of aspects of Hymnplay and some "wildhymns" (new, experimental hymn compositions) in an interactive way. English translations will be used.

**5:00 PM (Europe/London)**



**5:45 PM (Europe/London)**

## **Closing Session (thank yous and a chance for feedback)**

The conference committee

(Zoom Support: Michael Huerter)

A chance to sum up and reflect on the conference as well as brainstorming ideas for our next event in 2023.