

# CHRISTIAN CONGREGATIONAL MUSIC

*Local & Global Perspectives*

18<sup>th</sup> - 21<sup>st</sup> JULY 2017

RIPON COLLEGE CUDDSDON

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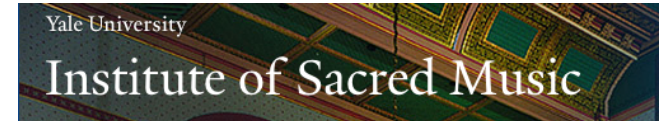
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## **Organising committee:**

The Very Rev'd Professor Martyn Percy, Christ Church, Oxford

Dr. Monique Ingalls, Baylor University

Dr. Tom Wagner, University of Edinburgh

Dr. Mark Porter, Universität Erfurt

Dr. Laryssa Whittaker, Royal Holloway, University of London

Conference website: <http://congregationalmusic.org/>

# Conference Schedule

**TUESDAY, 18<sup>TH</sup> JULY**

	Lounge	A: Harriet Monsell A	B: Harriet Monsell B	C: Seminar Room	D: Graham Room	E: Village Church	
09.30	<b>Registration &amp; Tea</b> 9:30 – 16.30	<b>Workshops</b>					
10.30 - 13.00		<b>Nancy Ammerman</b> Studying lived religion, studying music: Learning across disciplines	<b>John Witvliet</b> Congregational song in liturgy and catechesis during the Sixteenth Century Reformation	<b>Bissera Pentcheva</b> Transcendent visions: Voice and icon in Hagia Sophia	<b>Zoe Sherinian</b> Film screening and workshop: <i>Sakthi Vibrations</i>		
13.00 - 14.30		<b>LUNCH</b>					
14.30 - 17.00		<b>Workshops</b>					<b>Making music</b>
		<b>Sylvia A. Nannyonga-Tamusuza</b> Girls and women’s music and dance - Constructing, performing and crossing gendered boundaries among the Baganda of Uganda	<b>Bettina Varwig</b> Early modern singing bodies	<b>Jeffrey A. Summit</b> Delicious peace: Coffee, music and interfaith harmony in Uganda	<b>Abigail Wood</b> Congregational music in contemporary Judaism	<b>Byzantine chant workshop</b>	
17.00 - 18.00	<b>CONFERENCE WELCOME – Ripon College Cuddesdon Chapel</b>						
18.00 - 19.30	<b>DINNER</b>						
19.30 - 21.00	<p><b>KEYNOTE SPEAKERS – Harriet Monsell Lecture Theatre</b> (Chair: Mark Porter)</p> <p style="text-align: center;"><b>Rabbi Jeffrey A. Summit</b> Singing God’s words: Religious experience, chant and sacred text in contemporary Judaism</p> <p style="text-align: center;"><b>Prof. Jeremy Begbie</b> The order of creation and the order of words</p>						

WEDNESDAY, 19<sup>TH</sup> JULY

08.30 - 09.30	<b>BREAKFAST</b> (residential delegates)			
09.30 - 11.00	<b>KEYNOTE SPEAKERS – Harriet Monsell Lecture Theatre</b> (Chair: Monique Ingalls)  <b>Prof. Nancy Ammerman</b> Congregational Music: Cultures, contexts, and power  <b>Dr. Bettina Varwig</b> Towards a pre-Cartesian history of affect			
11.00 - 11.30	<b>TEA</b>			
	<b>A: Harriet Monsell A</b>	<b>B: Harriet Monsell B</b>	<b>C: Graham Room</b>	<b>D: Colin Davison Room</b>
	<b>P A N E L S E S S I O N 1</b>			
	<i>Global and local dynamics</i> (Chair: Laryssa Whittaker)	<i>Touching hearts, encountering God</i> (Chair: Sarah Bereza)	<i>Transnational connections (i)</i> (Chair: Tom Wagner)	<i>New media, new practices</i> (Chair: Anna Nekola)
11.30	<b>Jan Hellberg:</b> Theology in anthropology (in theology) – Embodiment, participation, community and glocalisation in worship musicking in an African church	<b>Chiara Bertoglio:</b> Cats, bulls and donkeys: Bernardino Cirillo on reforming church music	<b>Nathan Bettcher:</b> "All around the world": Redefining 'congregational song' through the transnational routes of Hillsong Church's music	<b>Michael Ferguson:</b> The Roman Catholic Church in Scotland: new media, liturgical music and a national congregation
12.00	<b>Marissa Moore:</b> Making it our own: The spiritual incorporation of global song	<b>Preciosa Dombele:</b> The analysis of the "Hillsong worship experience": Preparing the soul to speak with God	<b>Marcell Steuernagel:</b> From Australia to Brazil: Tracing the transnational connections of Christian worship music	<b>Tripp Hudgins:</b> Ecclesiology and musicking the digital commons: An exploration of the liturgists and their fans
12.30		<b>Lester Ruth:</b> Enthroned Upon the Praises: The sacramentalizing of praise in the historical origins of contemporary worship	<b>Daniel Thornton:</b> Generic Christianity: An exploration of contemporary congregational song lyrics and the global adoption of popular songs	<b>Kerry Yong:</b> Fluxus art as liturgy – Liturgy as Fluxus art
13.00 - 14.30	<b>LUNCH</b>			

	A: Harriet Monsell A	B: Harriet Monsell B	C: Graham Room	D: Colin Davison Room
	<b>P A N E L S E S S I O N 2</b>			
	<i>Sacred repertoires</i> (Chair: Jan Hellberg)	<i>Sounding and spaces</i> (Chair: Tom Wagner)	<i>Music between faiths</i> (Chair: Maren Haynes)	<i>Who we sing: Gender, Sexuality, and the Intoned Body of Christ</i> (Chair: Sarah Bereza)
14.30	<b>Martin Clarke:</b> Hymnals, denominational identity and ecumenism	<b>Sarah Eyerly:</b> Friends and strangers: the religious soundscapes of Bethlehem, Pennsylvania	<b>June Boyce-Tillman:</b> Music as fraternal dialogue	<b>Sean Glenn:</b> The Song we sing: Gender, sexuality, and the intoned body of Christ
15.00	<b>Maggi Dawn:</b> Singability: What makes a song successful for congregational use?	<b>Natalie Hyacinth:</b> "We are the space": Sacred acoustics and musical performance in a West London suburb	<b>Janice Protopapas:</b> The power of praise: comparing worship music in Sikhism and Christianity	<b>Stephanie Budwey:</b> The Word we sing: Gender, sexuality, and the intoned body of Christ
15.30	<b>Daniele V Filippi:</b> "Catholicus non cantat"? Reframing Communal Singing in Early Modern Catholicism	<b>Mark Porter:</b> Resonance, Bach and noisy congregations		<b>Bertram Schirr:</b> The Body we sing: Gender, sexuality, and the intoned body of Christ
16.00	TEA			
	A: Harriet Monsell A	B: Harriet Monsell B	C: Graham Room	
	<b>P A N E L S E S S I O N 3</b>			
	<i>Beyond the congregation</i> (Chair: Tripp Hudgins)	<i>Displaced traditions</i> (Chair: Lester Ruth)	<i>Popular music and worship</i> (Chair: Anna Nekola)	
16.30	<b>Ambre Dromgoole:</b> "Auditing the oil": Decoding commodifications in black sacred performance	<b>Samuli Korkalainen:</b> Improvement of Lutheran congregational singing as a nationalist phenomenon in 19th-century Ingria	<b>Andreas Häger:</b> The use of Bob Dylan's music in church services	
17.00	<b>Monique Ingalls:</b> Musical modes of congregating: Rehabilitating a socio-musical term for the twenty-first century	<b>Guilnard Moufarrej:</b> Music, liturgy, and media technologies as vehicles for transmission and continuity among the Maronite Christian Immigrants in the United States	<b>Kathryn Kinney:</b> "Look around you as you sing it": Rethinking evangelicalism through corporate modes of musical participation	
17.30	<b>Robin Ryan:</b> "Beneath the slender gums He sleeps": Reading the carols by candlelight effect in Australia's natural and built environment	<b>Jan Magne Steinhovden:</b> The role of music in corporate prayer among Amharic-speaking congregants in displacement	<b>Peter Van Kranenburg:</b> A stylistic approach to Dutch Protestant worship wars	

WEDNESDAY, 19<sup>TH</sup> JULY

18.00 - 19.30	<b>DINNER and CHAPEL TOURS</b>
19.30 - 21.00	<b>Book launch reception &amp; Routledge monograph publishing workshop</b>

THURSDAY, 20<sup>TH</sup> JULY

08.30 - 09.30	<b>BREAKFAST</b> (residential delegates)		
09.30 - 11.00	<b>KEYNOTE SPEAKERS SPEAKERS – Harriet Monsell Lecture Theatre</b> (Chair: Monique Ingalls)  <b>Dr. Abigail Wood</b> Soundscapes of pilgrimage: European and American Christians in Jerusalem's Old City  <b>Dr. Bissera Pentcheva</b> Hagia Sophia: A space in-between heaven and earth		
11.00 - 11.30	<b>TEA</b>		
	<b>A: Harriet Monsell A</b>	<b>B: Harriet Monsell B</b>	<b>C: Graham Room</b>
	<b>P A N E L S E S S I O N 4</b>		
	<i>Creating and contesting spaces</i> (Chair: Laryssa Whittaker)	<i>Ethics and power</i> (Chair: Mark Porter)	<i>Music and social stratification</i> (Chair: Megan MacDonald)
11.30	<b>Victoria Dalzell:</b> Karol Keldai: Christian Nepalis in public space	<b>Sarah Bereza:</b> Deceitful hearts and transformed lives: Performing sincerity and authenticity in evangelical music	<b>Joshua Amuah:</b> The changing trajectories of <i>Ebibindwom</i> (Akan sacred lyrics)
12.00	<b>Marie Jorritsma:</b> Respecting God's House: South African #FeesMustFall protest songs and contested congregational spaces	<b>Maren Haynes:</b> "Collapse our knees beneath us": Submission and agency in a new Calvinist music ministry	<b>C. Megan MacDonald:</b> "If men go to hell, who cares?": Grassroots theology in depression-era white gospel music of the United States
12.30	<b>Oluwafemi Ayodeji:</b> Prayer, combat and music: Spiritual warfare songs in Yorùbá Pentecostalism	<b>Nathan Myrick:</b> The music of repair: Care ethics in congregational song	<b>Martina Prosén:</b> Praise and worship in Nairobi, Kenya

13.00 - 14.30	<b>LUNCH</b>
14.30 - 22.30	<b>EXCURSION TO OXFORD</b> Christ Church Cathedral tours and Choral Eucharist Reception at the Deanery

08.30 - 09.30	<b>BREAKFAST</b> (residential delegates)
09.30 - 11.00	<b>KEYNOTE SPEAKERS – Harriet Monsell Lecture Theatre</b> (Chair: Monique Ingalls)  <b>Prof. John Witvliet</b> A symphonic vision of scholarship on congregational song: Polycentric methods, human finitude, and the flourishing of singing congregations  <b>Dr. Sylvia A. Nannyonga-Tamusuza</b> Performing <i>Baakisimba</i> dance during mass: Negotiating, contesting and politicizing the “sacred” in the Roman Catholic Church in Uganda

11.00 - 11.30	<b>TEA</b>
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	A: Harriet Monsell A	B: Harriet Monsell B	C: Graham Room
	<b>P A N E L   S E S S I O N   5</b>		
	<i>Bridge-building and community</i> (Chair: Laryssa Whittaker)	<i>Reformational agendas</i> (Chair: Lester Ruth)	<i>Transnational connections (ii)</i> (Chair: Mark Porter)
11.30	<b>Devandre Boonzaaier:</b> Moravian church music building bridges in South Africa	<b>Luca Vona:</b> Music and Liturgy during the reign of Edward VI. Medieval legacy and continental influences	<b>Evanthia Patsiaoura:</b> 'Moving high': Musicking as praying among Nigerian <i>Pentecostal</i> worshippers in Athens, Greece
12.00	<b>Brian Castle:</b> Living with contradictions: Congregational song's contribution to reconciliation	<b>Warren R. Beattie:</b> Reforming congregational music in The Free Church of Scotland in the 21 <sup>st</sup> century	<b>Marcia Ostaszewski:</b> Contemporary practice of Byzantine Ukrainian congregational responsorial singing in Canada
12.30	<b>Jochen Kaiser:</b> Singen in Gemeinschaft als ästhetische Kommunikation (Singing Together as Aesthetic Communication)	<b>Erin Fulton:</b> Strength and beauty are in the sanctuary: Lowell Mason's vision of presentational and participatory worship	<b>Jeremy Perigo:</b> Getting past the western v. indigenous hymnody debate: towards a Turkish worship music identity

FRIDAY, 21<sup>ST</sup> JULY

13.00 - 14.30	<b>LUNCH</b>		
	<b>A: Harriet Monsell A</b>	<b>B: Harriet Monsell B</b>	<b>C: Graham Room</b>
	<b>P A N E L S E S S I O N 6</b>		
	<i>Working with black musics</i> (Chair: Maren Haynes)	<i>Music and prayer</i> (Chair: Laryssa Whittaker)	<i>Unity and diversity</i> (Chair: Mark Porter)
14.30	<b>Ibrahim Abraham:</b> Value monism and pluralism in contemporary worship and evangelical musicianship	<b>Johann Buis:</b> Deep structures: Black gospel as prayer	<b>Alisha Jones:</b> Innovation and new currents in black sacred music: Education, preservation, and programming
15.00	<b>Andrew-John Bethke:</b> Multiculturalism and the musical Eucharist: Experiments in bringing cultures together musically and linguistically through the sung Eucharist	<b>Valerie Rogotzke:</b> Prayer, repetition, and memory: musical and liturgical practices at Helfta	<b>Donna Cox:</b> (Re)Visiting congregational music in the black church (presentation/workshop)
15.30	<b>Philip Griffith:</b> Composing for Unity: The role of composition in the promotion of church unity	<b>Avril Pauline Landay:</b> To sing or not to sing? Plainchant and textless music as congregational prayer, and the effects of gender, architecture, furnishings, seating, supportive leading and sensitive listening on music in worship	
16.00	<b>TEA</b>		
16.30 - 17.30	<b>CLOSING SESSION – Harriet Monsell Lecture Theatre</b>		

**Abraham, Dr. Ibrahim** | University of Helsinki

***Value Monism and Pluralism in Contemporary Worship and Evangelical Musicianship***

Drawing on interviews and observations with Evangelical musicians moving between congregational and non-congregational settings, with experience of contemporary worship music, contemporary Christian rock music, and secular popular musical performances, this paper explores the different rhetoric and regimes of value circulating among contemporary Evangelical worship musicians. Drawing on the work of Joel Robbins in the anthropology of morality, this paper analyzes accounts of ‘value monism’ and ‘value pluralism’ in Evangelical congregational settings in Australia, South Africa, and the United Kingdom. Musicians articulating a ‘value monist’ approach to worship performance speak positively and willingly about abandoning or suppressing common musical practices from their non-congregational performances, using terms such as ‘discipleship’, ‘sacrifice’, and ‘service’. Underpinning this ‘value monism’ is the single stated aim of facilitating the congregation’s focus on (sometimes ecstatic) religious affect. Musicians articulating a ‘value pluralist’ approach to worship performance are less satisfied with abandoning or suppressing common musical practices from their non-congregational performances. While acknowledging the importance of allowing the congregational context to mediate performance aesthetics, musicians articulating a ‘value pluralist’ approach, using terms such as ‘authenticity’ and ‘passion’, experience a contradiction between the demands of the Evangelical congregation and the demands of their own individual beliefs and subjective experiences. This paper argues that the tension experienced by ‘value pluralist’ worship musicians is not solely about traditional religious notions of performance and modern secular notions of creative self-expression, but that it is also a product of the ambiguous demands Evangelicalism places upon the single subjective and social individual.

**Amuah, Dr. Joshua** | University of Ghana, Legon

***The Changing Trajectories of Ebibindwom (Akan Sacred Lyrics)***

Ebibindwom, a musical genre of the Methodist Church Ghana, and now in other churches developed as a result of a request from a Methodist Minister, Rev. Thomas Birch Freeman, in the Gold Coast in 1835. It was for the older women and non-literates in the church who were unable to sing the English hymns to substitute texts of traditional musical genres with biblical texts. This practice has variously been defined as a traditional musical genre by a number of scholars. The musical genre has also seen a number of changing phases since then. The paper aims to offer a detailed account of the factors that give rise to the establishment of Ebibindwom as an acceptable musical form to be performed in the church. It further provides the changing phases since its establishment, and portrays how a few art music composers have utilized Ebibindwom themes for their compositions. Through library search from libraries in Ghana, particularly Universities of Ghana, Cape Coast, Kwame Nkrumah University of Science and Technology as well as internet search, and interviews with Methodist Ministers, the author argues that the paper will reveal a perfect state of Ebibindwom, to offer a direction for a perpetuation of its performances. In conclusion I will probe the suitability or otherwise subsuming Ebibindwom as a traditional musical genre.

**Ayodeji, Mr. Oluwafemi** | Durham University

***Prayer, Combat & Music: Spiritual Warfare Songs in Yorùbá Pentecostalism***

Despite music’s obvious importance within Pentecostalism in Yorùbáland Nigeria, it has received almost no assessment within the existing literature. This paper focuses on Yorùbá Pentecostal spiritual warfare songs, assessing their use as a form of prayer. These songs which are generally perceived as spiritual weapon against dark forces; and a highly effective means of accessing the supernatural realm have been performed in the Yorùbá Pentecostal liturgy since the late 1920s, when Pentecostalism was first founded,

and they remain a prominent feature today. In this presentation, I discuss how these spiritual warfare songs are influenced by Yoruba Pentecostal beliefs. I draw upon examples from my recently concluded fieldwork in South-West Nigeria to reveal stylistic features such as typical melodic patterns, typical rhythms and accenting, textual traits, and accompanying patterns, and I show how these relate to ritual objectives. To shed further light on the innate functions of these songs, I also attempt a thematic categorisation. Finally, through a close examination of video recordings, I explore how the manner of performance serves to facilitate corporate prayer.

**Beattie, Rev. Dr. Warren R.** | All Nations Christian College, Ware, Herts, UK

***Reforming Congregational Music in The Free Church of Scotland in the 21st Century***

The impact of the Reformation on music in Scotland and in the Reformed Churches has long been a subject of debate. Recently, the Free Church of Scotland has adopted a more open approach to music in worship than that defined by its historical adherence to “The Regulative Principle of Worship.”

This study will consider congregational music in specific churches in the Inverness area which have exploited this new freedom. In terms of a theoretical approach, the presentation will draw on the work of Frank Burch Brown and his interest in “liturgical aesthetics” (against the backdrop of similar perspectives adopted by the Calvin Institute of Christian Worship Liturgical Series.) In a critique of liturgical aesthetics, Brown explores the particular legacy of music in Calvinist countries in relation to readings of the New Testament, Lutheran parallels and later developments, taking careful account of the implications of cultural and ecumenical factors.

In this historical moment for the Free Church of Scotland there is space for new directions of congregational music-making beyond unaccompanied psalmody. The recent inauguration of the University of the Highlands and Islands with its music and theology departments raises deeper questions about the role of music education and musicology in relation to liturgy and theology for Reformed Churches in the area. The study will also consider to what extent recent changes are shaped, not only by deeply held liturgical, theological and musicological convictions, but also by global flows in Reformed Christianity as they affect music, liturgy and questions of shared identity.

**Bereza, Ms. Sarah** | Duke University, Durham, NC, USA

***Deceitful Hearts and Transformed Lives: Performing Sincerity and Authenticity in Evangelical Music***

Vocalists across Evangelical Christianity, as worship leaders and other soloists, strive to convey truth and truthfulness as they sing. But which truths are important in the context of corporate worship, and what can truthfulness sound like? The concepts of sincerity and authenticity provide a lens through which to examine vocalists’ strikingly different performance practices as they respond to these questions. Both have to do with personal honesty, but sincerity implies speaking true words and believing them to be true, while authenticity connotes being true to your inner self, especially in your actions. These concepts are key to understanding vocalists’ practices because, while the sincere singing of shared beliefs is fairly uncontroversial, a vocalist’s inner self has to be deemed acceptable for authenticity to be desirable in a church setting. If a born-again person’s heart is “deceitful” and “desperately wicked” (Jer. 17:9), then expressing that “authentic” condition would not edify other believers. Conversely, if vocalists’ inner selves are truly transformed, then authenticity would be of paramount importance. Further complicating the issue is that authenticity and sexuality are often voiced through similar performance practices, so many conservatives strongly prefer practices associated with sincerity. I draw on mainstream Evangelical commentary and my fieldwork among conservative Evangelicals to argue that their varying views on salvation and sanctification—views in which a transformed life and a still-deceitful heart are not always mutually exclusive—motivate their different, though not dichotomous, approaches to expressing truth(s) in corporate worship services.

## **Bertoglio, Dr. Chiara**

### ***Cats, bulls and donkeys: Bernardino Cirillo on reforming Church music***

This paper provides new information about Bernardino Cirillo's letter to Ugolino Gualteruzzi (1549). Cirillo (1500-1575), a scholar and a churchman, discussed his views on the proper style of church music, with references to the theory and practice of music in classical Greece (as they were then known) and to contemporaneous trends. He rejected what prevented, in his opinion, a 'moving' rendition of the liturgical texts (such as, for example, complex imitative textures or too strict an adherence to given compositional models), and encouraged composers to find new ways for enhancing the affective power of the verbal text, in a fashion similar to the ethos of the ancient modes.

In so doing, for Cirillo, musicians should take visual arts and literature as their models, inasmuch as rediscovery of the past had prompted artistic achievements of an unparalleled beauty; however, sacred art should primarily conform to its subject and its finality, i.e. to increase devotion and touch the hearts. Thus, for Cirillo, Michelangelo's Last Judgment is magnificent but ill-suited for a sacred building; the article suggests that a similar criticism is voiced by Cirillo also concerning the military activities of Pope Julius II, which are deemed as unbecoming for a pastor.

Indeed, the path proposed by Cirillo for a reform of Catholic church music represents a paradigm for the spiritual and moral reform he hoped for within the Church as a whole. Within this framework, his perspective is a fascinating response to the Protestant Reformation which is being commemorated this year.

## **Bethke, Dr. Andrew-John | University of South Africa**

### ***Multiculturalism and the Musical Eucharist: Experiments in bringing cultures together musically and linguistically through the sung Eucharist***

This paper discusses musical and textual experiments at the Anglican Cathedral of St Michael and St George in Grahamstown, South Africa. The author shows how a dialogue of contrasting musical and textual cultures has been used to create a space of hospitality and transformation for the eight cultural groups which make up the cathedral's perennial congregation. The discussion covers how elements of African musical practice, such as call-and-response, have been used to ensure that the numerous visitors to the congregation can participate fully and immediately. It also examines the most interesting and controversial of the movements of the Eucharist which twins a tune derived from the Xhosa prophet Nstikana's Great Hymn with Afrikaans words. Here the language of apartheid oppression is brought together with traditional South African music to form a new, vibrant and socially integrated sound-world.

## **Bettcher, Pastor Nathan | University of Adelaide**

### ***"All Around the World": Redefining 'Congregational Song' through the Transnational Routes of Hillsong Church's music***

In the 21st Century, congregational songs move rapidly along transnational routes that cross racial, geographical, denominational, technological and musical borders. The traditional concept of churches that gather regularly in sacred sanctuaries is now challenged by a contemporary notion of community where individual congregants worship in transformed spaces, through mediated formats and virtual technologies. This prompts questions such as: what defines a song as 'congregational' and what methodology is available to analyse songs in the context of these rapid changes? This paper will take songs composed, performed and transmitted by Hillsong Church, Australia's largest Pentecostal Church that transmits music to their campus congregations around the world, to explore what makes these songs 'congregational' as they traverse new modes of congregating in live and mediated environments. The research points to new cross-disciplinary methodologies that incorporate analysis of evolving technologies and suggests the necessity of redefining 'congregational song' to be inclusive of global changes while maintaining the experience of localized community connection through music.

**Boonzaaier, Mr. Devandre** | University of Fort Hare

***Moravian Church Music building bridges in 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 station 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 four Moravian congregations in Port Elizabeth and three Moravian composers in based in Port Elizabeth. The literature of these congregations was reviewed and semi-structured interviews were conducted with the ministers, music directors, composers and organists of the congregations discussed in this paper.

This paper aims to highlight the role the missionaries played in establishing a music tradition in the Moravian Church in South Africa and how these Port Elizabeth Moravian congregations music tradition has been indigenised and localised by the Moravians in South Africa in establishing its own musical identity. It also aims to highlight how bridges are being built between different denominations and the Moravian congregations discussed in this paper with music being the medium. Noting that Zinzendorf, bishop of the Moravian Church, was known as an ecumenical pioneer. The author further also draws a comparison between the South African Moravian music tradition in the 18th, 19th century and the present day Moravian Church in South Africa.

**Boyce-Tillman, Rev. Prof. June** | University of Winchester | UK, North West University, South Africa

***Music as Fraternal Dialogue***

This paper will examine the use of the idea of Fraternal Dialogue developed by the Nobel Peace Prize winner Father Dominique Pire (Boyce-Tillman 2013) in the development of a model for interfaith dialogue entitled Space for Peace. The principle of fraternal dialogue sought to walk a middle way between “the suppression of one who is different from me, and total submission to him” (Pire 1967 p65). It will examine how this principle underpinned acts of sharing in London in the 1980’s leading into Space for Peace. Ideas from Buber (1970), Levinas (1969), Derrida (1972) and Sacks (2002) were also used it set up this musical event, here examined in more detail in Winchester Cathedral and the Vedic Temple in Southampton. In the central section of the event the various groups sing music from their own culture – chosen in advance – in spaces around the worship space on a chance/choice basis. This event uses music as a meeting place for various religious musical traditions. Participants are not asked to fit in with a dominant culture but to explore how their music fits with other traditions. It will examine music forms a bridge and so challenges ideas of profound difference. This will include interrogating ideas around the ‘worship’ and how this might be applied to musical events with a religious dimension (Arnold 2014). It will examine the dilemmas involved in the setting up and administration of such an event as well as the musical landscapes created within it.

**Budwey, Dr. Stephanie** | Kirchliche Hochschule, Wuppertal, Germany

***The Word We Sing: Gender, Sexuality, and the Intoned Body of Christ***

The changes in our cultural understanding of sex and gender—what it means to be ‘female’ and ‘male’—is challenged by the presence of intersex individuals. My post-doctoral work, “Letting the Entire Body of Christ Speak: Practical Theological Reflections on Intersex Christian Narratives” includes interviews with intersex Christians in Germany and what their experiences in worship have been. The have felt excluded by common practices in the church, such as dividing the singing of the psalm between ‘women’ and ‘men,’ or dividing voice parts/assigning certain stanzas to only ‘women’ or ‘men.’ How might we change these practices to be more inclusive of those who stand outside of the sex/gender binary? Furthermore, what does it mean to recognize that there are LGBTIQ\* Christians in the church, and how might congregational song need to be re-examined in order to be certain that the hymns we sing and the images of God we employ actually speak to and reflect the entire Body of Christ, not just one limited binary

vision of it? How can we move beyond the male/female binary in congregational song, particularly in how humanity and God are described? How has the congregational song of the church perpetuated this binary? How might congregational music challenge this binary and help to form us as Christians created in an image of God that is not limited to 'female' and 'male'?

**Buis, Prof. Johann** | Wheaton College, Illinois, USA

***Deep Structures: Black Gospel as Prayer***

This presentation examines the deep structures behind Black Gospel performance as prayer. Focusing on (i) redefining the semantic structures in Black Gospel as poesis, (ii) contesting conventional research by showing that the repetitive principle as a triangulation of three deep structures, and (iii) verbal virtuosity, the body in motion, heightened ecstatic expression are central to devotional practice as opposed to performance practice.

My redefinition of semantic structures focuses on social orature as foundational to pre-compositional structures of prayer as poesis. The cultural embeddedness of consistent and weekly devotional practice form the semantic structures and formulas of prayer utterance. Triangulating deep structures of meditative practice, psychological-temperature-as-regulative principle, and the circularity-as-verbal/musical prayer, I argue that these structures elucidate the power of the repetitive principle. Music scholars have rarely asked the "why" of the repetitive principle in Black Gospel devotional practice. My argument is that by looking at these deep structures, we have to take into account recent neurological research insights to illumine the psychological-temperature-as-regulative principle. Surface structures are easy to replicate in concert settings. Therefore, verbal virtuosity, the body in motion, heightened ecstatic expression have been performance practices to imitate outside the Black Gospel devotional context.

Ultimately, my conclusion is that we mistake Black Gospel performance as primarily an aesthetic, sonic experience. Rather, I show that when we examine the deep structures underlying the Black Gospel phenomenon, in its cultural practice, Black Gospel is not performance: it is congregational prayer. Black Gospel, therefore, should be understood as prayer-as-devotional act. This understanding turns our attention away from conventional aesthetic exhibition of musically ecstatic display.

**Castle, Rt. Rvd. Dr. Brian**

***Living with Contradictions: Congregational Song's Contribution to Reconciliation***

By drawing on examples from Mexico and Palestine, the paper will begin by highlighting the role of music in reconciliation, the latter example showing music as a means of holding together 'contradictions'. Living with difference and holding together what is generally regarded as contradictory is an important aspect of the faith journey. The paper would then briefly explore understandings of reconciliation and indicate three aspects which are the focus this paper, namely that reconciliation is a journey before it is a destination, that reconciliation requires living with difference and finally, that a role of reconciliation is the transformation of conflict rather than its resolution.

Drawing on a parish in Zambia, the paper will then argue that congregational song, carefully used within the liturgy, models a way that communities with a variety of ethnic, cultural, economic and educational backgrounds can be celebrated as richly diverse rather than lamented as bitterly divided. There will also be similar examples in the UK. Finally, using congregational song in this way within the liturgy provides rich material for profound theological discussion and debate, both formal and informal, outside the liturgy. Contradictions and differences that are polarising in community can often be lived with and sometimes transformed in worship and congregational song plays a unique role in this reconciliation.

**Clarke, Dr. Martin** | The Open University

***Hymnals, Denominational Identity and Ecumenism***

This paper explores the ecumenical consensus between two recent hymnals from major British denominations, the Church of England's Ancient and Modern: Hymns and Songs for Refreshing Worship (2013) and the Methodist Church's Singing the Faith (2011), both of which deliberately sought to integrate old and new material written in traditional metrical forms, contemporary worship songs, global hymnody and repertoire from distinctive religious communities such as Iona and Taizé. Acknowledging that ecumenical borrowing of repertoire has long been common practice, this paper argues that consideration of the musical settings of shared texts is a significant factor in determining the depth of ecumenical influence. It uses the musical settings of selected hymns by Charles Wesley in these two hymnals and their predecessors to illustrate how perceptions of Methodist musical practice have gradually exerted greater influence alongside the well-established shared recognition of the theological and devotional richness of Wesley's texts. The paper then explores the influence of more recent repertoire, which is often less overtly denominational in its origins, on these denominational hymnals. It seeks to assess whether the increasing ubiquity of works by such diverse authors and composers as Graham Kendrick, Stuart Townend, John Bell, Bernadette Farrell and Jacques Berthier affects the validity of referring to congregational music in denominational terms, or whether music is better aligned to different ways of expressing religious identity.

**Cox, Rev. Dr. Donna** | University of Dayton

***(Re)Visiting Congregational Music In The Black Church***

Congregational music from the historical, 'traditional' Black church is deeply rooted in that music developed on the plantations of America's south. This body of literature called by a variety of names - spirituals, early gospel music and even hymns- served many functions, both within the Black church, community and beyond. From rocking on the front porch while snapping peas, to neighborhood gatherings to prayer meetings, revivals and Sunday services to civic protests, this music provided fuel that helped 'soldiers of the Lord' continue to 'hold to God's unchanging hands.' This very act of 'lifting a song' moves people beyond the conscious self to that place where intellect, body and spirit conjoin. In that place, singing becomes prayer, praise, affirmation, healing work.

Unfortunately, as churches moved to the worship and praise format many began to see these songs as old fashioned and unnecessary, progressively taking them out of the repertoire. As a result, there are generations of people for whom this music, and its history, religious and cultural significance are totally foreign.

This proposal offers a workshop in which participants revisit this body of music. To understand the value of Black congregational music beyond the strictly academic, it is critical that it be experienced. Therefore, after a discussion of the historical, cultural and religious contexts, participants will 'step into' the world of Black congregational music as they learn and sing several songs using the oral tradition. The workshop will conclude with an opportunity for participants to unpack the experience.

**Dalzell, Dr. Victoria** | Independent Scholar

***Karol Keldai: Christian Nepalis in Public Space***

Religion in South Asia is not a private matter. Rather, it consists of public and communal practices that take place at particular times (annual festivals) and in particular spaces (processions or religious sites). Sonically occupying public space not only enables people to enact community but also allows them to claim belonging. This paper examines the Christian Nepali practice of karol keldai—playing carols—during Christmastime, and asks: how does this practice enact belonging on a local scale? The practice of door-to-door singing is a component of many religious holidays in Nepal, thus it is a recognizable component of Nepali culture. The songs Christian Nepalis bring out for karol keldai are original Nepali-language songs sung within folk music styles. Christian Nepalis are aware that caroling is part of numerous Christian traditions, but the musical styles and

participatory format marks karol keldai as their music practice. Based on participant-observation in karol keldai activities in Nepal's capital city over several Christmas seasons, I argue that through karol keldai, Christian Nepalis enact their religious community as well as claim belonging as one of many religions in a newly secular state. As a Hindu kingdom for over 250 years, religion unquestionably shapes Nepal's national character. Hence, even though this South Asian country is now a secular state, the role of religion—especially non-Hindu religions—in public life remains a core question. Christian Nepalis strategically claim local belonging through their choices in musical style and public performance practices at Christmastime.

**Dawn, Dr. Maggi | Yale University**

***Singability: What makes a song successful for congregational use?***

This paper is a further step in my ongoing research into what makes a hymn or song successful in a congregational context. This paper analyses a set of congregational songs that are named through various recognized listings as "most-sung" or "most-popular". It seeks to challenge the accepted wisdom as to why such songs become established in congregational repertoires, and offers alternative possibilities based in the linguistic properties of these songs, describing precise melodic and linguistic characteristics that make a song memorable and "singable", specifically in the context of congregations. The results of the research offer new insights for writers and editors, as well as a better understanding for music directors as to what will make their congregation sing.

**Dombele, Miss Preciosa | Université Paris-Ouest Nanterre La Défense**

***The analysis of the "Hillsong worship experience": preparing the soul to speak with God***

The purpose of this paper is to set an ethnomusicological analysis of the evolution of praise and worship moment at Hillsong Church London. Thomas Wagner talks about the "Hillsong experience" in his work, and he says that the music is the primary component. In this way, the main concern of this paper is to present what is the "Hillsong worship experience", in order to look into this experience, we are going to analyse the music in situ, taking the singers' actions, the screen graphics, the audience response and motion analysis in consideration. This paper thus argues that praise and worship moment in post-denominational churches, as Hillsong, it constitutes the worshiper preparation of his inner man to speak with God. The order of the service builds this preparation, starting with the call to worship in the preservice video, then, the praise songs to build the unity of congregation, followed by worship songs that transform this shared experience in something that every participant has to live individually. So finally, to conclude the moment praying by people problems, that for them is a way to put into action the words that they just sang.

**Dromgoole, Ms. Ambre | Yale Divinity School**

***"Auditing the Oil": Decoding Commodifications in Black Sacred Performance***

In many ways popular Black woman singers who are perceived as having no tie to the Black church have had their spiritual efficacy questioned. This directly impacts the ways that church people view them when they sing sacred music. One only need refer to Beyoncé's rendition of the popular hymn "Take My Hand, Precious Lord" at the 2015 Grammy Awards to observe this. Singers like Roberta Flack and Sister Rosetta Tharpe also experienced heavy critique because of their voice types and preferred performance style. For this reason I argue that the spiritual efficacy of Black women sacred musicians has been so thoroughly commoditized in Black sacred spaces, that it both gives little room for broader expressions of faith and art to be engaged and limits the mobility of those who have been "granted" the agency that institutionally affirmed approval provides. With this project I investigate the Black Holiness/Pentecostal community's conception of the sacred in art and consider the ways that they are restrictive in their contemplation of sanctification and holiness. It is necessary to dissect and break down contemporary views of sanctity and secularity in order to move toward a more fluid

interpretation useful in artistic discussions of the current political moment. This is my aim in analyzing a perception of spiritual efficacy observed within the Black Holiness/Pentecostal tradition and the ways that its commodification impacts the perception of Black women's sacred performance.

**Eyerly, Dr. Sarah** | Florida State University

***Friends and Strangers: The Religious Soundscapes of Bethlehem, Pennsylvania***

Through a series of digital deep maps, this paper presents a GIS-based spatial humanities project that recreates the soundscapes of the eighteenth-century Moravian mission of Bethlehem, Pennsylvania. In the quiet spaces of early Bethlehem, contemplative, meditative listening and meaningful interpretation of sound allowed German, English, Delaware, and Mohican residents to understand their place within the mission community, or their separation from it. Within the buildings of Bethlehem's communal core—its cloistered “choir houses,” separated by age and gender—regular spiritual singing articulated membership in the community. Bethlehem's buildings were carefully crafted to support this distinctly aural vision of religious life. Their timber frames and floorboards were crafted from resonant native hardwoods to be “instruments” that amplified the sound of the singing voice. Even in the private rooms of the choir houses, the round-the-clock vibrations of spiritual songs carried through walls and floors, immersing all community members in the vibrational alchemy of “God's voice.” But, Bethlehem's acoustic community was also bounded by the spaces and places of its human soundscapes. Along the newly created King's Road that bordered the town and connected it with the Colonial Pennsylvania government in Philadelphia, residents created separate spaces for nearby settlers and travelers: a “strangers” store, two lodging houses, and a bookshop. These strangers' spaces existed outside of the sound boundaries of spiritual singing that defined Bethlehem as a religious community. Bethlehem's religious and human soundscapes separated both European and Native American members of the Gemeine [community] from other settlers, travelers, and nearby indigenous cultures.

**Ferguson, Dr. Michael** | University of St. Andrews

***The Roman Catholic Church in Scotland: new media, liturgical music and a national congregation***

New media has played an increasingly important role in the life of the Roman Catholic Church. The elevation of Benedict XVI to the papacy in 2005 coincided with the rise of “the Catholic blogosphere”, which has seen a younger, tech-savvy generation of conservative Catholics take to the internet to rail against the liturgical practices of an older generation of liberals. New media has enabled these Catholics to circumvent the traditional power and communication structures of the Church, at times leaving a bewildered institution struggling to adapt to unprecedented times.

This paper will uncover the role of new media in the shaping of a ‘national congregation’ in the Roman Catholic Church in Scotland. This will be explored in the context of two recent, pivotal events, which have required Scottish Catholics to reflect upon their music-making: the visit of Pope Benedict XVI to Scotland in 2010, and the introduction of the new English translation of the Roman Missal in 2011. In an era when the Scottish Catholic population is more heterogeneous than ever before, this population has nevertheless had to define itself musically, leading to heightened traditionalist-liturgist tensions, and a national-level debate about authority, quality and legitimacy. I will show the important role that new media has played in this debate, and how in particular it has represented an extension of the physical ‘national congregation’ that came together to worship at Bellahouston Park in September 2010.

**Filippi, Dr. Daniele V.** | FHNW, Musik Akademie Basel, Schola Cantorum Basiliensis

***"Catholicus non cantat"? Reframing Communal Singing in Early Modern Catholicism***

Musical historiography has traditionally understood and described congregational singing in the early modern era as an almost exclusive prerogative of Protestant communities. Recent and ongoing studies, however, are beginning to tell a different story. Communal singing, in Latin and in vernacular, had an essential role in many situations of early modern Catholic life, from the teaching of the catechism to popular missions, and from processions to many different liturgical and paraliturgical occasions. Congregational singing was encouraged for many reasons and with different aims: in order to enhance participation in rituals and spiritual exercises, to discipline the crowds, to help unite the faithful, to fill waiting times and alleviate boredom, to help the memorization and appropriation of contents, and to support collective prayer. Singing had, moreover, an important function in defining and representing the individual and collective identity of Catholics, notably in confessionally contested areas. In this paper I will reframe communal singing in the religious life of early modern Catholic communities and discuss how this practice interacted with other aspects of the contemporary Catholic soundscape.

**Fulton, Ms. Erin** | University of Kentucky

***Strength and Beauty Are in the Sanctuary: Lowell Mason's Vision of Presentational and Participatory Worship***

American church musician Lowell Mason (1792–1872) promoted choral and congregational music hand in hand, considering them equally necessary manners of prayer with distinctive musical, textual, and spiritual characteristics. This research interrogates Mason's writings on musical worship via Thomas Turino's conception of participatory and presentational performance, focusing on rich, under-studied sources from 1848–1871.

Mason's writings exemplify sensitivity to the differing spiritual needs of congregants and choristers. Presentational choirs could sing almost any sacred text, but science and taste regulated their compositional and performative possibilities. Texts for participatory congregational singing were invariably worshipful and paired with music considered ancient, solemn, and simple. Mason positioned the effects of these two modes of prayer within the beauty–sublimity dichotomy. Good choral music exploited human learning to inspire aesthetic pleasure; auditors resonated with the texts of appropriately tasteful performances. Yet no human action could produce sublimity. Divine biblical and church-historical precedent supported congregational song; apprehending so sublime an object produced not enjoyment, but awe. Unlike the choral model—in which spiritual efficacy depends on expressive performers and attentive listeners—congregational song was of itself a devotional act.

This research promotes fuller understanding of Mason's aesthetic and religious perspectives, as well as shedding valuable light on the increased popularity of congregational song in the mid-nineteenth-century United States. This research suggests that growth of interest in congregational music was not a teleological process. Neither presentational nor performative musical prayer could hope to replace the other, because each had different means and effects within Christian worship.

**Glenn, Mr. Sean** | Christ Church, Cambridge MA

***The Song we sing: Gender, Sexuality, and the Intoned Body of Christ***

Writing from a feminist perspective, Heidi Epstein suggests a total overhaul of Christian theologizing about music. She proposes a shift from an historical logocentrism obsessed with abstract, disembodied mathematical purity, to more incarnational, sensual application that focuses on music's "messy fluidity and our innate porosity, [allowing] for the relocation of music's theological significance and its disintegrative, distabilising sway." (Epstein 2004, 149). Susan McClary observes that western music relies on discourses of gender in ways that are both tangible and abstract: the rhetorical inflection of musical materials in dramatic music, (McClary 1991,7) extended 'masculinizing' narratives that underwrite large-scale dramatic and symphonic works, (12) and even the very theoretical underpinnings of the western musical idiom (9) all betray cultural attitudes

about gender, sexuality, and power. Yet perhaps it is within music, as it is within the liturgy, that we are narrated beyond our normative horizons. If we assume such a posture, music becomes the site at which our assumptions about power, sexuality, gender, what it means to relate to one another as creatures created in difference, and even our assumptions about God are laid bare before us. As I hope to demonstrate, the music making of our corporate worship can envisage for us places that refuse human desires for power sought from difference.

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Epstein, Heidi (2004). *Melting the Venusberg: A Feminist Theology of Music*. New York: Continuum.

McClary, Susan (1991). *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.

## **Griffith, Mr. Philip | London School of Theology**

### ***Composing for Unity: The Role of Composition in the Promotion of Church Unity***

Many churches across the denominations still experience bitter conflict regarding the music that they employ to support their corporate acts of sung worship. Others recognise the potential for such division and so target their services to suit different musical tastes. Exceptions to this are where the target congregation demographic is limited (usually, by average age of congregation) or where ‘tradition’ is argued to be of greater apparent importance than keeping up with the available contemporary styles and trends. There are good considerations for both. Music of established tradition and of contemporary culture both have an ability to represent and influence the varying demographics that make up our church congregations. Meanwhile, Music as an artistic expression exhibits forms, structures and conventions that lead us to a perception and understanding of what unity is and what it can look like and sound like from a compositional perspective.

This paper will involve original compositions examples as illustrations, and examines some of the parallels between definitions of biblical unity and the principles of compositional unity. There is a focus on survey data relating to the thoughts and experiences within UK congregations. I then ask, from the viewpoint of a Christian composer, how might we, with church unity as our primary consideration, balance the ongoing dilemma between writing music of both compositional and aesthetic worth without compromising suitability and effectiveness for corporate sung worship, especially when our aim is to ‘maintain the unity of the Spirit in the bond of peace?’

## **Häger, Dr. Andreas | Åbo Akademi University**

### ***The use of Bob Dylan’s music in church services***

The paper discusses the use of Bob Dylan’s music in church, more specifically in rock masses or “Dylan masses”. A rock mass is a communion service set to popular music. One existing practice is basing a mass on music by a popular artist, in this case Bob Dylan. The material for the paper includes ten Dylan masses, predominantly using his non-gospel music, from the Lutheran majority churches of Scandinavia and from an American Protestant context. I study material from the Dylan masses – observations, recordings, service leaflets – as well as media material. The paper looks at the use of Dylan’s music and texts, and at nonverbal practices in the Dylan masses.

Basing a communion service on Bob Dylan’s music, or any rock music, is obviously an exception to the norm. This exception needs to be motivated and legitimated. Legitimation is attempted in the discourses around the masses, but also in the way the masses are carried through, not least in how Dylan’s music is integrated in the service, for example by calling the songs “Prelude”, “Confession”, or in the use of Dylan’s lyrics in prayer and liturgy. Aspects of other live performances of rock music are still present in the masses, for example applause and dance. The Dylan masses are also a form of fandom practice, with elements of impersonation in the performances. The masses are negotiating a balance between being a divine service and a concert. They are also part of a discussion on Dylan’s relation to religion.

**Haynes Marchesini, Ms. Maren** | Helena College University of Montana

***"Collapse Our Knees Beneath Us": Submission and Agency in a New Calvinist Music Ministry***

In 1998, Mother Jones magazine hailed the new and rapidly-growing Mars Hill Church (MHC) in Seattle as a non-doctrinal, postmodern, and "culturally tolerant" emerging evangelical church popular among punk rock kids. In June 2003, MHC pastor Mark Driscoll surprisingly announced his shift toward doctrinal theology saying, "I'll show you my theological underwear: I'm a Calvinist." Henceforth, Driscoll staked the church's public identity to the Reformed tradition, joining a burgeoning cohort of interdenominational "New Calvinists" in the United States. This small but potent youth-oriented "resurgence" of Reformers emphasized God's sole sovereignty, especially in matters of soteriology (Hansen 2006 and 2008, Vermurlen 2016). This paper will explore MHC's particular iteration of New Calvinist theology as performed in the lyrics and selected genres of the church's congregational music. Analyzing a large collection of the church's recorded and written material alongside musician interviews, I argue that MHC's music distilled Calvinism to a theology that centered an ontology of submission. Following Madsen/Snow's research on charisma (1991) and Bell's formulation of ritual theory (1992), I offer that MHC's selective Calvinism de-emphasized both collective action and individual agency. I connect this to MHC's leadership consolidations that followed in 2007 and 2011 that increasingly divested congregants of institutional power—conditions which contributed to the church's collapse in 2014. While this paper does not generalize to all New Calvinist churches or leaders in the United States, it does show how a leading non-denominational New Calvinist church interpreted and represented the Reformed tradition in early 21st-century America.

**Hellberg, Mr. Jan** | Åbo Akademi University, Finland

***Theology in Anthropology (in Theology) – Embodiment, Participation, Community and Glocalisation in Worship Musicking in an African Church***

While anthropological analysis of worship practices can contribute to shaping a theology of worship, in the anthropological analysis itself theological thought is data to be analysed. A participant's worship theology – be it verbalised, enacted, or both – is part of the conceptualisation that motivates her choices in worship, including choices concerning musicking (music-making). Her preferences concerning means of expression in worship musicking depend both on her musical conceptualisation (what meanings she attributes to elements of musical expression) and on her theological conceptualisation (what meanings she considers suitable to be performed in worship).

This presentation suggests a theoretical base for a study of localisation in Christian worship musicking by following lines of thought from theorists in theology (including contextual theology and liturgical studies) and in anthropology (as well as in cultural theory, postcolonial studies, ritual studies and performance studies). Focus is on embodiment, participation and community, including the individual and collective musicking/ worshipping body. These themes have been brought to the fore by informants in an ongoing doctoral project, an ethnomusicological study of performed meanings and localisation in the music culture of the Evangelical Lutheran Church in Namibia. Members of this church, which was founded through the work of Finnish missionaries from the late 19th century, currently seek a "glocal" balance in their worship musicking. They wish to retain practices and repertoire shared with Lutherans and other Christians worldwide but also give increasing room for local means of musical expression that emphasise communal, rather than individual, dimensions of the practice of Christian worship.

**Hudgins, Mr. Tripp** | Graduate Theological Union

***Ecclesiology and Musicking The Digital Commons***

The ongoing proliferation of contemporary liturgical practices in the United States presents an opportunity to the scholar of liturgy to widen the scope of inquiry of the field beyond long-standing institutional forms of worship to emerging experimental forms. The focus of this paper is the contemporary musical collective The Liturgists whose musical events are intended to address the liturgical desires of "a global community of people who are interested in Christ but often feel marginalized by Christianity." My

purpose is to interpret the significance of these events for liturgical scholarship specifically in terms of the ecclesiological dimensions of liturgy. From their website: "We create art and experiences for the spiritually homeless and frustrated...Our community connects through liturgical releases, events, and an oddly popular podcast." At a time when formal engagement in Christian practice is changing, new forms of spiritual practice are emerging that have reason to be described as "liturgical." Commonly within the field of liturgics, however, one cannot speak of liturgy without the event being rooted in an ecclesia. The Liturgists' propose that what they offer are liturgies. Their doing so stretches prevalent ecclesiologies. Thus, an audience becomes a congregation and the peculiarities of an aggregate digital commons exacerbate an already difficult comparison.

**Hyacinth, Ms. Natalie | Royal Holloway, University of London**

***"We are the space": Sacred acoustics and musical performance in a West London suburb***

In "Spaces Speak, Are You Listening?" (2007), Blesser and Salter propose the term aural architecture to describe unique spaces that are experienced through sound rather than sight, a phenomenon which enables humans to "see" and feel much more intently with their ears than with their eyes. While focus on material and visual culture are valuable to theological scholarship, religious buildings are often overlooked as important sonic and acoustic spaces that are primarily experienced through sonic engagement. This paper will extend the concept of aural architecture to two West London Christian faith communities; Ealing Christian Centre, a Pentecostal Church housed in a former cinema and nightclub and St Thomas Anglican Church, a modernist inspired, made-for-purpose building. Though the two buildings have their origins from the 1930s, both are very different music, worship and acoustic spaces. While St Thomas follows a more traditional choral repertoire in line with the building's acoustic structure, Ealing Christian Centre considers physical space less important to worship practice, instead placing focus on the congregants themselves being the space. Thus this paper will explore the ways in which aural architecture constructs particular modes of musical expression in each space and how their differing theologies give rise to sonic practice. It will also speak to current topics concerning re-appropriated Christian worship spaces in crowded cityscapes and the broader context of the dynamic nature of Christian music within the changing suburbs of London. Finally I will end with an open and exploratory question: What constitutes a sacred sonic space?

**Ingalls, Dr. Monique | Baylor University**

***Musical Modes of Congregating: Rehabilitating a Socio-Musical Term for the Twenty-First Century***

Within North American Christianity, scholars and church leaders alike often took for granted that the church congregation is the basic unit of religious community; however, new technologies and patterns of mobility of the mid- to late twentieth century challenged the centrality of the congregation by decreasing institutional allegiance and eroding the boundaries between private and parachurch devotion and congregational worship. Have these changes negated the usefulness of "congregation" for describing global, networked Christian communities in a new century? And what might scholars of music-making contribute be able to contribute to models of religious social formations?

In addressing these related questions, this paper aims to rehabilitate the term "congregation"—and by extension, "congregational music"—by proposing a more dynamic and inclusive definition that is capable of navigating complex institutional, corporate, and individual dynamics. My paper develops the concept of "congregation" as both social entity and process, highlighting five interrelated "modes of congregating" within contemporary evangelicalism, drawing from five years of multi-site ethnographic research within North American evangelicalism as well as models of community developed by scholars in sociology, ethnomusicology, and media studies. Congregational music-making within these five modes of congregating—including local church worship, concerts, conferences, public events, and online worship gathering—have altered the ways evangelicals gather to worship, the activity of worship, and the very definition of worship itself. Understanding how these five modes of congregating overlap and influence one another provides a methodological model for how scholars working with other Christian communities might examine congregations as they study of Christian music-making in the twenty-first century.

**Jones, Rev. Dr. Alisha** | Indiana University

***Innovation and New Currents in Black Sacred Music Education, Preservation, and Programming***

With the growth of virtual and streaming platforms for aspiring artists to enter into the music industry, young artists are no longer participating in Black youth and young adult choir music ministry like they did in the 1990s. Observing the ailing music ministries around the country, congregations, institutes, and presenting organizations in predominantly Black communities are reimagining modes of transmitting Black Sacred music traditions. Through this presentation, Rev. Dr. Alisha Lola Jones, founder of Insight Initiative, Inc. will explore her consulting case studies on faith-based, public arts education strategies in launching new 2016-2017 initiatives in Black sacred music education, preservation, and performance. The Center for Music and Worship in the Black Experience at Garrett Evangelical Theological Seminary launched an intensive training that caters to music ministers who commute and desire to work with seasoned practitioners and scholars who are formerly trained in theology. The Johnson C. Smith Theological Seminary established the Certificate in Worship Leadership to remove barriers for non-traditional students by unveiling virtual culturally relevant course offerings. The Washington Performing Arts will discuss reviving gospel music programming that prepares young people for professional music careers in African American vernacular musics by partnering with local patrons to bring new and traditional works to venues to the Kennedy Center. As the result of our exploration, we aim to learn how these organizations model innovative outreach in the changing soundscape of Black Sacred music in congregations and around the globe.

**Jorritsma, Dr. Marie** | University of the Witwatersrand

***Respecting God's House: South African #FeesMustFall protest songs and contested congregational spaces***

On 19 October 2016, students and staff of the University of the Witwatersrand, South Africa along with concerned parents, members of the public and clergy gathered at the Holy Trinity Catholic Church in Braamfontein, near the university. This meeting aimed to discuss a peaceful resolution after the violent #FeesMustFall protests held across the country. On invitation, university management attended, but tensions flared when student leaders refused to allow the vice-chancellor, Prof. Adam Habib to remain, singing that he was a sinner. A statement issued by the Society of Jesus in South Africa later condemned the meeting's disruption, stating that the church's 'safe and neutral space has been violated by those who declared God's House to be exclusively theirs'. From a musical perspective, observers could not fail to notice the performance of protest songs during student meetings and protest action. Politically, these songs originate within the anti-apartheid movement and in some instances date back even earlier to the colonial missionary period; their venerable history is often revitalised with new lyrics to suit particular contexts. While protest songs are by nature exclusionary due to their focus on a particular 'enemy' or problem, their familiarity in the South African landscape means that they can be perceived as a well-known and nationally appropriate expression. Their use in the #FeesMustFall context, however, seems to contain a threatening aspect that differs from their previous usage. This paper examines the exclusionary context of South African protest songs, especially given the events at the Holy Trinity Church and considers how this particular congregational space shows these strongly in relief.

**Kaiser, Dr. Jochen** | Evangelische Kirche in Deutschland und Ev.-Ref. Kirche des Kantons Zürich

***Singen in Gemeinschaft als ästhetische Kommunikation (Singing Together as Aesthetic Communication)***

This ethnographic survey explores congregational singing in Germany and examines how singers feel while singing in Protestant environments. Especially the emotional point of view was given emphasis.

For data collection I used participant observations, interviews and group discussions, questionnaires (for 27 hymns) and videos. The results were summarized for 41 hymns – hymns from the Middle Ages to the 21st century, from hymns similar to Gregorian chants to Gospel – in “thick descriptions” which reveal the experiences of “typical” participants in the congregation. Furthermore I calculated a factor- and cluster analysis, showing that the experiences of singing dealt with emotional feelings, with involvement in the process of singing and most importantly the feeling of togetherness. There were five groups of singers, experiencing the singing in different moods: first,

the largest group are inspired and joyful while singing. The second group does not feel community with others. The third group is calm and overwhelmed. Surprisingly, the fourth group feels that the singing is unsuccessful and the fifth group, the smallest, does not feel comfortable.

Finally I developed a cross tabulation between the clusters and 27 hymns. The results of 1,512 singers were significant because they showed that most of the singers (over 50%) experienced the sung hymns in similar moods. Thus I concluded regarding the connection between the experiences of the singers and musical and contextual features that the “how” of singing is more important than “what” we are singing.

**Kinney, Ms. Kathryn** | Washington University in St. Louis

***Born Again: Rethinking Evangelicalism through Corporate Modes of Musical Participation***

In June 1972, the Jesus Sound Explosion music festival, or Explo '72, culminated a weeklong evangelism training conference organized by Campus Crusade for Christ, International in Dallas, Texas. By examining the overlay of two distinct modes of musical participation, traditional corporate singing and rock concert spectating, this paper articulates how aesthetics of the countercultural Jesus Movement and of conservative evangelicalism negotiated a new Christian cultural identity. Moreover, the parachurch ‘congregation’, not its leaders and organizers, embodied this identity juncture, engaging physically through sound and movement with aesthetic politics that held theological, institutional, and commercial ramifications. The eight-hour festival drew over 200,000 who enthusiastically responded to performances from a spectrum of genres including Jesus rock, southern gospel, black gospel, country, and soul. The ecumenical conference hosted daily noontime singing where traditional hymns and more recent works drawn from the Christian folk-musicals were sung en masse in Dallas’ Cotton Bowl to wind band accompaniment. The Christian identity forged partially through this watershed event contained an alloy of musical postures composed both of the expectation for theological edification through the synchronous musical activity of traditional Christian church music and of the expectation for received emotionality from pop music performance. This connection contributed significantly to the mobilization of the evangelical sphere toward political and cultural ends in the late 1970s and beyond. Archival audio recordings of seminars, Cotton Bowl singings, and festival concerts along with news media reports and Christian publications in support of and in opposition to the conference-festival inform this paper.

**Korkalainen, Rev. Samuli** | DocMus Doctoral School, Sibelius Academy, University of the Arts Helsinki

***Improvement of Lutheran congregational singing as a nationalist phenomenon in 19th-century Ingria***

The aim of this paper is to give a brief outline to the process of the improvement of Lutheran congregational singing and the national identification of the Ingrian Finns in 19th-century Ingria.

Ingria is a region around St. Petersburg. It was settled by Finns in the 17th century, when it was a part of Sweden. Finns brought with them the Lutheran faith and the Swedish liturgy. In the 19th century, at a time when Finland was an autonomous Grand Duchy of the Russian Empire, Finnish Lutheran parishes in Ingria were not a part of the Lutheran church of Finland. Instead, they belonged to the Lutheran Church of Russia, alongside with the Baltic countries. Most of the pastors, though, came from Finland.

In 1863, a seminary was set up with a mission to prepare both teachers of primary schools as well as cantors for Lutheran parishes. Most of the pupils found their employment in combined offices in parishes and in primary schools. Even though their musical level was modest, they established many choirs and brass bands and organized singing festivals.

This study argues that congregational music had a significant role in forming the national identity of the Ingrian Finns. Lutheran Church and Finnish language were important factors of national identification leading the Ingrian Finns to understand their historical roots and close connections with Finland that was considered their ethnic and linguistic homeland.

## **Landay, T.S.S.F., M.A., Sister Avril Pauline**

### ***To Sing or Not To Sing? Plainchant and Textless Music As Congregational Prayer, and the Effects of Gender, Architecture, Furnishings, Seating, Supportive Leading and Sensitive Listening on Music in Worship***

This paper will show how churchmanship and gender can affect style and choice of sung, said, and textless worship in Religious Houses and in churches, and how Religious House and church architecture and furnishing can enhance or inhibit sung and said worship. Modern and older plainchant can become deep, unitive and spiritually liberating corporate prayer and worship in such buildings, especially when people are seated together collegiately or in a circle, given adequate book-rests, and supplied with printed music, clear service sheets showing page numbers, and easily seen and heard cues from those familiar with the sung liturgy. Sensitive introduced textless music within worship has become an inspiring, intimate means of shared prayer for quiet listeners.

A priest/minister, and others familiar with sung liturgical music, leading a small or larger congregation, can reassuringly support congregants in plainchant Office Hymns and liturgy, especially at regular weekday services, but unfavourable acoustics and soft furnishings can fragment or stifle singing. Equal male – female balance strengthens corporate worship. I intend to show how all these factors affect joining in worship, especially that of 50-60 people in a Swedish castle chapel last Francistide. Focus and commitment are pivotal. I shall also examine how the general churchgoing and non-churchgoing public perceive worship, clergy, Religious, buildings, and who-sings-what as part of my study of congregational worship using plainchant in the (Anglican) Society of St. Francis, and in a Scottish Episcopal church. The Church's role in shaping the general public's attitude is a crucial factor in all of this.

## **MacDonald, Ms. C. Megan | Florida State University**

### ***"If Men Go to Hell, who Cares?": Grassroots Theology in Depression-Era White Gospel Music of the United States***

During the Great Depression, a time marked by migration and unemployment, the white gospel music industry of the Southern United States flourished. Beyond a commercial popular music, songbooks bound together non-denominational singing communities where theology was not handed down from institutionally-trained theologians, but was worked out by the layperson in lyrical form. These songs provide a key example of what ethnomusicologist Zoe Sherinian calls "theology from below" where the ecumenical community parsed theological ideas including salvation, baptism, premillennialism, and predestination. Although publishers produced and vetted consumable products, the industry thrived due to creations of fan culture, such as submissions of songs and poetry to songbooks and fan newsletters from their fan-base: a network of white American southerners, who practiced different denominational forms of Christianity.

This paper argues that these fan products reveal grassroots theologies that shaped American religious landscapes. Songs like "I'll Fly Away" escaped the intended ephemerality of the paperback songbooks to preserve lasting theologies of Depression-era gospel music. Songwriters addressed complex theological constructions in musical form and these constructions were then breathed into sound by the community as a whole. While the publishers produced the books, they were merely conduits and gatekeepers for these embodied expressions of faith. This research expands on the recent studies of gospel music by Goff, Shearon, and Harrison to include voices of the community through critical examination of lyrics, songbook covers, interviews, and gospel newsletters. These materials provide a vantage point to better understand how music challenges denominational boundaries and shapes grassroots theology.

**Moore, Ms. Marissa** | Yale University

***Making it Our Own: The Spiritual Incorporation of Global Song***

In North America, the use of non-Western “global song” has proliferated in mainline Protestant worship since the last quarter of the 20th century. Considered a potential corrective to colonization and missionization, worshippers sing global song to recognize the presence of diverse, previously silenced voices within the body of Christ, and to feel more connected to the international community of Christians writ large. However, in practice, the singing of global song results in a complex negotiation between ethical and spiritual priorities for leaders and congregants. Concerns over cultural appropriation are particularly salient, as individuals simultaneously encounter and attempt to embrace the Other while participating in spiritually efficacious worship for themselves.

In this paper, rather than considering global song through the framework of cultural appropriation, which implies an exploitative and ignorant approach to the music of the Other, I suggest that congregations strive towards something that I term spiritual incorporation, which takes place in three stages: into one’s individual body, into the repertoire, and into a congregation’s identity as a body of worshippers. I trace the process of spiritual incorporation through a discussion of the Shona song “Njalo” at Arapaho United Methodist Church in Richardson, TX, showing how individual congregants participate in this processual act that allows them to maintain cultural respect, while simultaneously being able to worship through global song. In addition, I suggest that spiritual incorporation encourages participants to embrace global songs as valid illustrations of faith, representing an attempt to intentionally avoid the Othering of non-Western musics and peoples.

**Moufarrej, Dr. Guilnard** | United States Naval Academy

***Music, Liturgy, and Media Technologies as Vehicles for Transmission and Continuity among the Maronite Christian Immigrants in the United States***

The emigration of the Maronites, an indigenous Christian community based in today’s Lebanon, to the Americas, started in the 1880s. In the diaspora, Maronites’ social and religious life have always revolved around their church through which they express not only their religious identity, but also their social and national identities. Despite over a century of migration, the Maronite Church in Lebanon remains the mother church of the Maronites worldwide who show awareness of their religious and cultural heritage while adapting to the culture of their new homeland. Today, the Maronite Church in the United States is a well-established institution with two dioceses, more than eighty parishes and missions, a seminary, a monastery, a convent, and a shrine.

This paper discusses issues of transmission and adaptation among migrant religious communities as they relate to the Maronites in the United States. In their new homeland, Maronite Americans have adopted western ways in their careers, their dress code, their language, and their livelihood; yet they have resisted change in their religious traditions including music, liturgy, and church rituals. Lately, media technologies have helped link the Maronite community in the homeland and abroad. Drawing on fieldwork I have conducted since 2005 among different Maronite communities in San Francisco, CA, Easton, PA, Brooklyn, NY, and Washington, DC, I argue that music, liturgy, and media technologies have played an important role in delimiting the social and religious boundaries of the Maronites in the United States and in linking them to their or their ancestors’ homeland.

**Myrick, Nathan** | Baylor University

***The Music of Repair: Care Ethics in Congregational Song***

That music has an ethical dimension has been, at some level, assumed for millennia. However, excepting some notion of ethos or classical Greek philosophy, few scholars have sought to develop an ethical paradigm for the evaluation of music’s performance or reception in a post-structural framework. This reality has undergone a striking

change in recent years, and scholars such as Cobussen and Nielsen (2012), Warren (2014), Porter (2014, forthcoming), Latour-O'Brien (2016), and Cheng (2016) have offered intriguing ideas about the ethical values and functions of music.

This paper examines the potential ethical value of reparative music as a mode of care ethics in congregational singing through a case study of Lake Shore Baptist Church of Waco, Texas. Lake Shore recently voted to amend their bylaws to become the first LGBTQ affirming Baptist church in Waco (population 129,000). Through participant observation and interviews, I examine how the music of Lake Shore facilitates reparative practices and political discourse within the context of its triadic Baptist affiliations: Baptist General Convention of Texas (BGCT), Cooperative Baptist Fellowship (CBF), and the Alliance of Baptists.

By examining the musical activity of Lake Shore through the lenses of hospitality (Cobussen and Nielsen), discourse (Porter), responsibility (Warren), and repair (Latour-O'Brien), I suggest that the ethical significance of congregational song may be understood as care for the relational, affective, and physical health of the community.

**Ostashewski, Dr. Marcia** | Cape Breton University

### ***Contemporary Practice of Byzantine Ukrainian Congregational Responsorial Singing in Canada***

Byzantine Ukrainian liturgical congregational responsorial singing in Canada, a cantor-led practice, is tied to long and complicated human histories that have been shaped by religious rites, movements of people, politics enacted on grand and local scales, and cultural changes in modern times. This religious musical practice served as a resource for immigrants in the early 1900s; it helped many negotiate their identities and actions as individuals and communities during immigration, settlement and subsequent community activities (Swindler 1986, in Tataryn 2009:308). Today in Canada, the singing of this music demonstrates the vitality and distinctiveness of different communities, in the face of declining numbers of practitioners, and numbers of those who know the Ukrainian language in the context of sacred musical practice. Drawing on examples from my ongoing practice-based study with a Ukrainian parish in Cape Breton, Nova Scotia, I show how practitioners introduce innovations that reflect local limitations and affordances: women serve as cantors where traditionally only men did, instruments are included where only voices were permitted, multiple variants of Ukrainian and English (and Greek and Hebrew) are intertwined in liturgical celebrations, and new material is introduced into centuries-old liturgical practice. Where ethnomusicology has tended to invoke music as a symbol of cultural identity, pride and unity, the examples I describe illuminate some of the complexity involved in the histories and practice of Byzantine Ukrainian congregational responsorial music in Canada, bolstering arguments that diaspora challenges us to rethink some of our paradigms (Ramnarine 2007:3).

**Patsiaoura, Dr. Evanthia**

### ***'Moving high': musicking as praying among Nigerian Pentecostal worshippers in Athens, Greece***

Among the out-loud articulations of faith characteristic to Nigerian Pentecostal worship, music and prayer are strategically employed to enable the connection with the divine and the presence of the Holy Spirit in the setting of worship. My involvement in the weekly activity of 'Place of Wonders', an Athens-based parish of a globally-spread Nigerian Neo-Pentecostal church, has granted me with a view of sound-making and spirituality as inseparable and central features of practising faith and realising congregational worship. In this paper, I discuss the ways in which musicking and praying, as worship practices, not only facilitate each other interchangeably, but also overlap in that they are carried out through participatory means. I do so by looking at how music (including textless forms of performance) and prayers are practised in congregational settings, as well as how they are conceptualised among adherents of the Nigerian Pentecostal parish in Greece. I also examine the inseparability of body movement from sound-making more broadly, to argue that intertwined embodied practices such as musicking and praying are central to the experiences of Nigerian Pentecostal worshippers, whilst stressing the need for interdisciplinary understandings of sound-making in the Nigerian Pentecostal tradition.

**Perigo, Rev. Dr. Jeremy** | London School of Theology

***Getting Past the Western v. Indigenous Hymnody Debate: Towards a Turkish Worship Music Identity***

In late 2012, a passionate discussion arose at one of the first national worship conferences in Turkey. During one of the sessions, a debate arose on whether Western music or indigenous Turkish music was most appropriate for worship. Some of the Turks felt that the Western missionaries were imposing indigenous and traditional music on Turks as a type of reverse colonization. They felt the current 'Western' musical styles were best for worship. One Turk stated, "the saz is being forced down our throats." Other Turks felt liberated to sing and play songs in traditional Turkish musical styles. The debate at the conference highlights the desire of missionaries and Turks to see renewal in congregational hymnody, yet the debate of Western vs. indigenous Turkish music seems to lack the reflection needed for such an important liturgical decision.

In this paper, I seek to address historical and theological issues surrounding contextual hymnody in Turkey highlighting a need for local expressions of congregational song and an acknowledgment of transcultural unity brought by 'Western' hymnody. The paper and presentation will broadly center on Protestant Christian worship in the Muslim majority context--an area where much research is needed.

**Porter, Dr. Mark** | Max-Weber Kolleg, Universität Erfurt

***Resonance, Bach and Noisy Congregations***

In her 2007 study 'Baroque Piety: Religion, Society, and Music in Leipzig, 1650–1750', Tanya Kevorkian has suggested that performances of Bach's cantata and passion compositions at Leipzig would have taken place within a somewhat noisy social environment. Whilst a number of scholars have referenced Kevorkian's work (Butt 2010, Varwig 2010), few take this noisy element particularly seriously when approaching sacred musicking, and the potential to take the noise of the congregation as a starting point for investigation remains, as yet, underexplored. In this paper I will examine the potential for such sonic interactions between different actors to set up patterns of social resonance, and the consequences of taking these sonic and social interactions seriously for our understandings of musical performance and experience. Whilst many analyses consider background noise primarily as a distraction to attentive listening, I will consider its role as a crucial component of resonant interplay, and a means by which performers and listeners come into relation with each-other in acts of congregational musicking. Whilst performances of Bach now take place largely within 'Hi-fi' listening environments, I will suggest that something may have been lost in such a move, and will examine alternative possibilities to such musical models.

**Prosén, Mrs. Martina** | Centre for Theology and Religious Studies, Lund University, Sweden

***Praise and worship in Nairobi, Kenya***

In Kenya, Pentecostal-Charismatic Christianity is strong and plays an important part in society, not least in urban areas. Especially the so called Neo-Pentecostal churches have established a niche in catering for the needs of the up-wardly mobile, urban Kenyans. Their attraction is especially strong among young people, and a major explanation to that is what Ogbu Kalu calls "the charismatic liturgy", with songs and music appealing to the young, modern, Kenyan. Church is a place to go for good music just as much as for good preaching or good friends. The first part of the charismatic church service integrates communal songs, music and prayers and is often called "praise and worship". This forms an essential part of Pentecostal/Charismatic ritual, as Daniel Albrecht and others have shown.

The paper explores the role of praise and worship within the charismatic liturgy in two local churches in Nairobi, Kenya. The first one, called CITAM Woodley, has classical Pentecostal roots but is locally founded and the second one, Mavuno Church, is a non-denominational church with Baptist roots and charismatic leanings. Both are middle-class churches, although Mavuno targets young professionals, while Woodley is an all-generations type of church. This also affects their liturgy and worship styles. Drawing

on interviews, observations and a collection of lyrics, the paper explores local understandings of praise and worship both in terms of theology and in terms of its liturgical or ritual function.

**Protopapas, Dr. Janice** | University of Maryland

***The Power of Praise: Comparing Worship Music in Sikhism and Christianity***

The performance of religious devotion and praise through musical expression is perhaps one of the most universal sonic conduits where spiritual identities are shaped and forged, and both history and mythology lived out and remembered daily. For the followers of both Christianity and Sikhism, congregational hymn singing has been the vehicle through which text, melody and ritual act as repositories of memory, elevating memory to a place where historical and social events can be reenacted and memorialized on levels of spiritual significance. The purpose of this paper is to briefly examine the key components of both of these musical systems and identify elements of similarity and difference. To accomplish this task, I will compare these two systems by (1) placing each within its historical context, (2) investigating their music genres, (3) the purpose of music and (4) mapping the components of a worship service for each faith.

**Rogotzke, Ms. Valerie** | Yale University

***Prayer, Repetition, and Memory: Musical and Liturgical Practices at Helfta***

The late medieval mystic Mechthild of Hackeborn, called “our chantress of blessed memory” by her fellow sisters, employed several unusual musical and liturgical practices at the convent of Helfta in northern Saxony. Along with her assistant Gertrude the Great, the women taught a model of imaginative theology based on the liturgical songs associated with each feast day, leaving behind two complete liturgical cycles of revelations of the Divine. At Helfta, the singing of chant became a guided meditation through specific prayers associated with each verse and a way to reinforce a new identity within monastic walls.

Presently, scholarship on writings of Helfta focuses on the mystical theology of the sacred heart, ontological claims made about the experience of God, and the role of individual and communal authorship in their creation. In this paper, I examine the writings of Helfta to reveal how the subdivision and repetition of antiphons and psalms, the association of modes of feeling with each vowel, and the echoes of the liturgy of consecration in spiritual exercises all reinforce each sister’s new identity as a bride of Christ. Furthermore, a type of kinesthetic memory is invoked by the vivid sights, smells, and sounds of the mystic revelations described by Mechthild and Gertrude, revelations that happened concurrently with the celebration of the feast that inspired them. The writings of Helfta provide a unique insight into the confluence of music and theology in the thirteenth century, and demonstrate anew how many ways there are to be a musician.

**Ruth, Dr. Lester** | Duke Divinity School

***Enthroned Upon the Praises: The Sacramentalizing of Praise in the Historical Origins of Contemporary Worship***

Worship leaders—and the literature which discusses them in contemporary worship—often speak in ways that assume their role is to facilitate worshipers’ encounter with the presence of God. One idiom, for example, is that these musicians’ role is to “usher people into the presence of God.” Such a notion is widespread in contemporary worship. But what are its origins? This paper will trace the history of this idea beginning with the emergence of Psalm 23:2 (“But thou art holy, O thou that inhabitest the praises of Israel,” KJV) as a key Pentecostal biblical proof text in the late 1940s to establish sacramental associations with prayers of praise. Over time, this text became the cornerstone of a systematic interpretation of the part of praise in facilitating an experience of God’s presence. By the late 1970s this liturgical theology was musicalized, leading to the sacramentalizing of worship sets and the depiction of the musician’s role as priestly.

**Ryan, Dr. Robin** | Western Australian Academy of Performing Arts, Edith Cowan University

***"Beneath the Slender Gums He Sleeps": Reading the Carols by Candlelight Effect in Australia's Natural and Built Environment***

Umberto Eco proposed that every cultural phenomenon may be studied as communication. During Australia's dry December, creative connections between Christian belief, place and art are manifest nationwide in the multifarious settings of beach, bushland, parks, pubs, cafés, streets, and shopping centres. The focused environments in which congregations gather to sing carols beyond the 'hallowed doors' thus become conducive to a Christian sphere of musical style and influence.

The Carols by Candlelight experience originated in Melbourne in 1938 and has since spread around the world. For many families the ritual provides a substitute for church attendance at Christmas as they participate enthusiastically in the proceedings whether accustomed to singing or not. While the annual mass carol concerts televised from Melbourne and Sydney elaborate quasi-hysterically on familiar themes, churches communicate the good news of Christ's birth in ecumenical public space. Their spoken and sung messages may be enhanced with drama and dance (including hip-hop).

With a focus on ecological connections between carollers and their land- and sound-scapes, the paper examines ways in which consumers understand the cultural, social and spiritual constructions of these localised, typically candlelit events. A comparison will be made between Christmas gatherings observed in Western Australia, Victoria, New South Wales, and the Australian Capital Territory in venues that shape the sight and sound of carolling nationally. Vivid references to iconic Australian imagery emerge in the contemporary carols, while social gospel messages delivered in a manner worthy of "Good King Wenceslas" boost the Carols by Candlelight tradition of charitable giving.

**Schirr, Mr. Bertram** | University of Göttingen

***The Body We Sing: Gender, Sexuality, and the Intoned Body of Christ***

Constructing and constricting voices, through history, liturgical notations and scores established 'natural' orders that suppress the diversity of singing bodies. Elevating disembodied Word over the matter of sound, text over performance, pureness over hybridity, 'Western' over indigenous/local etc., singing could be employed as a (neo-)colonial and heteronormative pedagogical tool. Turning toward the physical practice of congregational singing, a queer and postcolonial interpretation of singing bodies will counter these contortions and complement critical approaches limited to the language and text of congregational song. Drawing on queer theory the materiality of voice will be outlined as deviant-of bodies but without visible body, a mixture of multiplicities that breaches the status quo. It will be argued that contrary to notions of 'authentic', straight and pure sounding bodies (which pervade liturgical scholarship and practice), voice is not 'naturally given' but a mixing and a doing determined by cultural techniques. Hence acknowledging voices as hybrid and queer phenomena shows how the 'messy practice' of congregational song mixes what is already tainted, and muddles up categories of 'clarity', 'accountability', 'gender', 'race', 'class', 'ability' etc. To render congregational singing as "dramatizing incoherencies" (F. Jarman-Ivens) reveals ways of opening up and decolonizing constructions of voices and singing bodies. Thus what happens if congregational music is considered transformative, precisely because it never reaches synchronicity, only because it is always slightly out of tune, in-between and diverse? What can be learned about the incarnational work of Christ when singing performs such an ever new other-worldly collective body of sound?

**Steinhovden, Mr. Jan Magne** | University of Bergen, Norway

***The Role of Music in Corporate Prayer Among Amharic-speaking Congregants in Displacement***

The population of people from Ethiopia and Eritrea living in the city of Bergen, Norway and the surrounding area practices many kinds of repertoires related to an extensive amount of secular and religious events. Among them, church music represents the main and most important musical activity for this relatively small but growing community of currently approximately 2700 people (www.ssb.no 2016).

My inquiry has revealed that most Christians of the diaspora do not participate in Norwegian churches but prefer to reproduce the churches they were used to attending in Ethiopia or in Eritrea. As a result, we can find eight Ethiopian and/or Eritrean churches in Bergen, of which half are Amharic speaking (1 Orthodox and 3 Protestant).

This presentation will focus on the worship music and prayers performed by the three Amharic-speaking Protestant churches in Bergen. Through observations and analysis of prayer meetings, choir practices and church services, and through conversations with participants, I will explore two of the questions raised by CCM 2017 under the theme “Congregational Music in and as Prayer”: “What role does music play within the wider activity of corporate prayer?” and “How does music facilitate prayer?”.

**Steuernagel, Marcell | Baylor University**

***From Australia to Brazil: Tracing the Transnational Connections of Christian Worship Music***

What happens to a Christian worship song when it crosses geographical, cultural, and theological boundaries? In the history of Christendom, music has frequently depended on missionary curation to be placed in different settings. Shifts in global communications have relieved the missionary of this role and opened possibilities for less mediated exchanges of religious musical artifacts. The concept of transnationalism has been discussed in connection to religious worship (Csordas 2007, Rommen 2007); nevertheless, investigating what this process does to the song is important. A song is not merely a lyric – it is also composed of strands of theological and stylistic stances and performance decisions (among other texts).

This investigation focuses on how modifications such as translation, theological framing, and musical rearrangement modify the role of these artifacts by comparing the song “Mighty to Save” in its original version, as released by Hillsong Australia, with its appropriations by Brazilian evangélicos into their own repertoires. The song has been translated and performed by different Brazilian Christian artists in a plethora of traditions, and these diverse modes of performance afford comparison; each version presents variations in the diverse texts that constitute the song. Employing tools from ethnomusicology, anthropology, and performance studies to trace these connections and assess these modifications, this paper examines the underlying dynamics of these transnational connections as a contribution to scholarly inquiry on ecumenical and interfaith dialogue, investigating how its reinsertion into different Christian traditions in Brazil modifies its original configuration of texts.

**Terry, Dr. Jason | Indiana University**

***The Plagal-Amen Cadence Through a Socio-Historical Perspective***

Beginning in the mid-nineteenth century, most hymns in the Anglo-American tradition ended with the congregation singing amen following the stanzas, almost always paired with the plagal cadence. Helping this tradition take root was Hymns Ancient & Modern (1861), a hymnal that published the “amen” cadence after each hymn. This practice was heavily adopted among other denominational hymnals throughout England and the United States, peaking around the turn of the century. By the middle of the twentieth century, a decline in the number of hymnals using this cadence was noticeable; however, it would take until the 1990s before the plagal-amen cadence all but disappeared from hymnals. Today, only one doxological hymn, “Praise God from whom all blessings flow” (OLD HUNDREDTH), customarily makes use of this convention.

In this study, it is suggested that the music of Thomas Tallis, primarily in his Preces and Responses, led to the popularity of the plagal-amen cadence two centuries later. Tallis’s immediate influence was felt among his contemporary English composers, but a revival of his music in nineteenth-century England had a greater impact on the plagal-amen tradition. With his historical title as the father of English cathedral music, Tallis was favored by those leading the Oxford Movement. Because of this, the simple IV–I cadence chosen by Tallis to set the text amen attained a much greater significance in the history of Western music.

**Thornton, Rev. Dr. Daniel** | Alphacrucis College

***Generic Christianity: An exploration of contemporary congregational song lyrics and the global adoption of popular songs***

Do genericized Christian lyrics contribute to the acceptance of contemporary congregational songs (CCS) across diverse denominations? This paper uses data from Christian Copyright Licensing International (CCLI), who license over 240,000 churches across scores of denominations in 27 countries, to explore the degree to which CCS lyrics reflect a generic Christianity. The most-sung CSS internationally will be analysed, primarily for their theological content and messages. Following this, a broader picture of key songs will be explored to help identify why CCS containing apparently distinct theological positions are accepted well beyond their primary constituency. Ultimately, this paper will demonstrate that there is a constantly (re)negotiated tension between the theological frameworks implicit and explicit in CCS lyrics and the poetic nature of song lyrics which affords diverse interpretations. It will also reveal the degree to which large platforms for the promotion of CCS, such as conferences and festivals, elevate CCS above the denominationally-aligned local churches in which they were conceived.

**Van Kranenburg, Dr. Peter** | Meertens Institute

***A Stylistic Approach to Dutch Protestant Worship Wars***

The paper will present an approach to study the currently ongoing conflicts on the use of popular music styles in Dutch traditional Protestant congregations. These conflicts are still poorly understood, but the question whether or not to incorporate music that is rooted in popular music styles, is considered urgent and important within the right wing of the Dutch Protestant churches. Recent studies show that the discussions are directly connected to a process known as 'evangelicalization'. This denotes influences from the evangelical movement in traditional Protestant churches. One of the most directly noticeable aspects of these influences is the choice of evangelical worship songs, accompanied by the corresponding kind of music, which is rooted in popular music. These songs, however, meet resistance.

The proposed approach combines three methods. Firstly, an analysis of the discussion as it unfolded in the Dutch context during the last few decades, specifically focusing on which socio-religious values are at stake. Secondly, ethnological fieldwork, which will address the question what is valued in both traditional and contemporary music styles by members of orthodox protestant congregations. Thirdly, a musicological analysis of involved musical styles, which will depart from the theory on musical style by Leonard B. Meyer (1989) in which style is considered as a replication of patterning. By combining the results of the three methods, the aim is to uncover relations between elements of musical style and socio-religious values, and to better understand musical preferences of orthodox protestant church goers.

**Vona, Mr. Luca** | University of Rome 'La Sapienza', Katholieke Universiteit Leuven, Pontifical Institute of Liturgy

***Music and Liturgy during the reign of Edward VI. Medieval legacy and continental influences***

This paper explores origins of anglican church music both musicologically and theologically. It focusses in particular on England during the reign of Edward VI, because, although Edward's reign lasted only six years, it established the foundations of English Protestantism both theologically and musically, with the diffusion of the processional litany, of metrical psalmody, and the adaptation of plainchant to vernacular. Congregational music in the early anglican church had to compete with the music for professional choral singers and the two different liturgical practice expressed opposing currents in Reformed theology.

On the one hand, I will trace the dismantling and in the same time the survival of medieval musical theory and practice during the Reformation, highlighting the elements of continuity and discontinuity between the liturgical and musical practice before the Anglican reform and musical solutions proposed for the Book of Common Prayer in the 1549 and 1552 editions. On the other, I will relate Anglican Reformation thought to the musical aesthetics of the most important reformers in England and in continental Europe, in order to define a reformed theology of music.

**Yong, Dr. (Mr.) Kerry | Grace Church Hackney**

***Fluxus art as Liturgy – Liturgy as Fluxus art***

Christianity has generally ignored experimental music (starting with John Cage) and Fluxus performance art or denounced it as anarchic, despite it being amongst the most significant revolutions in the twentieth-century, infiltrating all western culture. Whilst some of its work concentrates on breaking aesthetic conventions, others have strong political and social agendas, attempting to revolutionise all of life. Therefore, there is much that Christian worship could learn from Fluxus/experimental art/music.

Despite differences, Fluxus art and Christian worship share common traits. Christian worship is an enacted activity, treading a line between ordinary living and performance art, and many of its practices have an element of spectacle. The Christian message is prophetic and, like Fluxus art, is a resistance movement in the world, sometimes outrageously scandalous. Fluxus art also has its formulas, even if it thought of itself as ‘an attitude’ and ‘not a movement or style’. Likewise, Christian worship, whether with formal and informal liturgies, negotiates a path between improvisation and script, and is most authentic in the presence of the Holy Spirit.

The author explores some of these concepts through the congregational music and performance art produced at Grace Church Hackney, a fresh-expression congregation in the Church of England in East London, where he is Director of Music. He also cites other present creative projects, particularly initiatives from the Diocese of London Capital 2020 Vision, and raises a challenge to re-imagine our ordinary liturgies as extraordinary potential instruments for lively congregational engagement, mission and dialogue.



**Latest publication: *En la mesa de Dios/At God's Table***

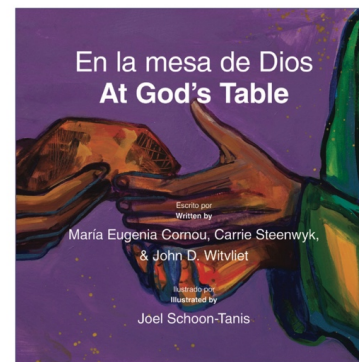
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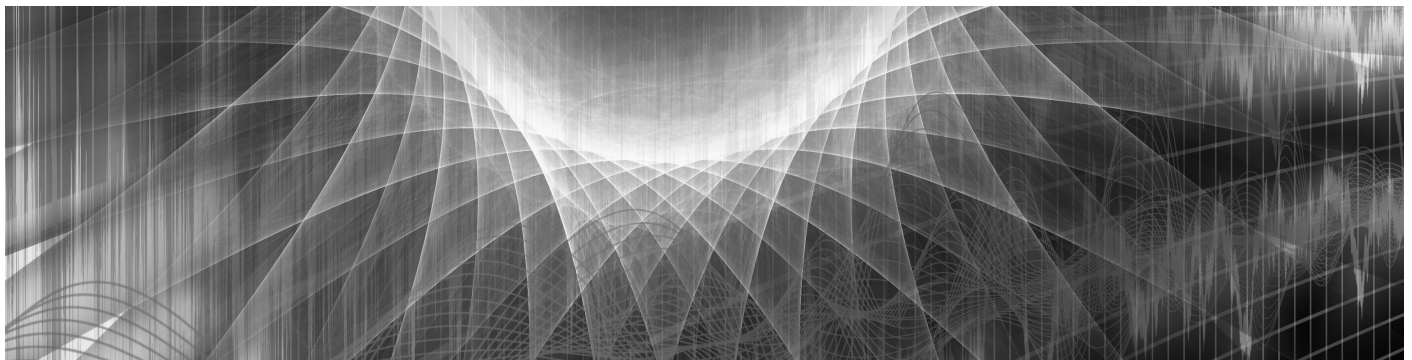
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The screenshot displays the HymnQuest software interface. On the left, there is a sidebar with navigation options: 'Tunes', 'Composers & Sources', 'Metres', and 'Virtual Keyboard'. Below these is a musical staff with a treble clef and a 'Play' button. A virtual keyboard is visible below the staff. The main area shows the title 'SAINT STEPHEN (...)' and a musical score in 4/4 time. Below the score are sections for 'Composers & Copyright' (Principal: Jones, William (1726-1800)), 'Texts' (listing various hymn versions), and 'Full Score Links'. A 'Matching Tunes: (3)' section lists 'HEARTBEAT', 'IN EXCELSIS GLORIA (Brown)', and 'SAINT STEPHEN (Jones) (mv)'. A large watermark 'HymnQuest 17.1 for PC, Mac, tablet & smartphone' is overlaid on the image.

Welcome to the HymnQuest website. This site contains full [product specifications](#), [technical support](#) and [downloads](#) for the HymnQuest software. Brought to you by the PRATT GREEN TRUST - <http://hymnquest.com/>



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