

CHRISTIAN CONGREGATIONAL MUSIC

LOCAL & GLOBAL PERSPECTIVES

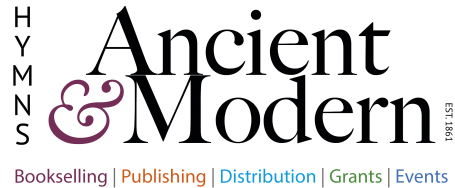
2023

CHRISTIAN CONGREGATIONAL MUSIC

LOCAL & GLOBAL PERSPECTIVES

Ripon College Cuddesdon 1 – 4 AUGUST 2023

Sponsored by



CALVIN INSTITUTE OF CHRISTIAN WORSHIP
for the study and renewal of worship

Farmington Institute



Hosted & Supported by



THE CONFERENCE COMMITTEE

Mark Porter (Programme Chair)
University of Erfurt


Monique Ingalls
Baylor University

Anna Nekola
Canadian Mennonite University


Dulcie Dixon McKenzie
The Queen's Foundation for Ecumenical Theological Education

Anneli Loepp Thiessen
University of Ottawa


PROGRAMME KEY

 Indicates a session that will be streamed for online delegates

Please note that all times are in British Summer Time (UTC+01:00)

 Indicates a presentation that will be delivered remotely

 Indicates an organised panel or roundtable

 Indicates a lightning talk (10 mins)

09.00	REGISTRATION & TEA – Lounge	
10.30	CONFERENCE WELCOME – Chapel	
11:30	 WORKSHOP – Harriet Monsell Lecture Theatre (Chair: Anneli Loepp Thiessen) John Bell Really Singing and Real Songs	
13.00	LUNCH	
14.30	 ROUNDTABLE A: Harriet Monsell Lecture Theatre (Chair: Monique Ingalls) Alisa Clapp-Itnyre, 'Femi Adedeji, Ricky Manalo, Ester Widiasih & John Bell Cultures of Learning	ROUNDTABLE B: Graham Room (Chair: Dulcie Dixon McKenzie) Hyun Kyong Hannah Chang () Claudrena Harold () Mikie Roberts & Freddie Kofi Music & Power
16.00	TEA	
16:30	 WORKSHOP – Harriet Monsell Lecture Theatre (Chair: Dulcie Dixon McKenzie) Freddie Kofi After We Sing: Sonic Stories from the Church to the Community to the World - New Songs to Inspire Hope, Action and Change in a Progressive Culture	
18.00	DINNER	
19.30 (-20.30)	 PLENARY SPEAKER – Harriet Monsell Lecture Theatre (Chair: Mark Porter) Alisa Clapp-Itnyre “How He Called Little Children as Lambs to His Fold”: The Legacy of Victorian Children’s Hymnody in 20th- and 21 st -Century America’s Hymn-Singing, Hymnal Publication, and Music Education for Children	

Wednesday, 2 August (Morning)

08.30 **BREAKFAST** (residential delegates)

09.30 **📶 PLENARY SPEAKERS – Harriet Monsell Lecture Theatre**
(Chair: Monique Ingalls)

📺 Claudrena Harold Almighty Fire: Gospel Music, Black Liberation, and the Poetics of Freedom in the Soul and Hip-Hop Eras
'Femi Adedeji Christian Congregational Music in a Changing World: Biblicality versus Musicality, Culturality and Contextuality

11.00 **TEA**

PANEL SESSION 1

📶 A: Harriet Monsell A

Practicing Asian Congregational Song in Community
(Chair: Bo Kyung Blenda Im)

B: Harriet Monsell B

Socio-Political Implications of Congregational Song
(Chair: Adam Perez)

C: Graham Room

Identifying & Accessing Shared Congregational Repertoire
(Chair: Pauline Muir)

D: Colin Davison Room

The Ethics of Encounter
(Chair: Stephanie Budwey)

11.30 Yee-lok Enoch Lam

What Sound is This? The Musical Practice and its Musical, Religious, and Socio-cultural Meanings of Worship Teams in Hong Kong

Daniel Johnson

Our God Will Crown His Chosen Isle: Christian Nationalism in the Psalms of Isaac Watts

Dylan Crosson

Indexing Logics of CCLI's SongSelect

Heather MacLachlan

Excellence, inclusivity and ethics in American church music-making

12.00 Eric Sarwar

Practices of Psalmody: A Congregational Singing for Muslim-Christian Friendship in Pakistan

Margarita Moisejeva

Christmas services in Lithuanian Orthodox parish of St. Paraskevi in 2022 – a unique transitional example of local Orthodox church music

Helen Rossil

Why can't Danes sing without holding a book in their hands?

Nathan Myrick

The 'Other' Problem of Authenticity in Musical Worship

12.30 📺 ⚡ Sylvia Santoso

Secret Songs of Hope

⚡ Matthew Ooi

In the Service of Worship; Lessons from Three Churches in Singapore

Adekunle Oyeniya

The Wazobia Gospel Genre: Negotiating a Multilingual Approach to Congregational Singing in Nigeria

Carl Bear

"How Great Thou Art": Ecumenical Song as Global Song

⚡ Joshua Busman


From Interaction to Interpassion: Worship Music in/as Interpassivity

13.00 **LUNCH (with graduate student discussion space)**

Wednesday, 2 August (Afternoon)

PANEL SESSION 2

A: Harriet Monsell A

 **Published, then Performed:
Cultural Contact and the Parameters of
Language in American Protestant
Hymnody**
(Chair: Samuli Korkalainen)

B: Harriet Monsell B

**Pedagogical Approaches to
Children's Musical Engagement**
(Chair: Shannan Baker)

C: Graham Room

**Adaptation, Development &
Negotiation in Asian Congregational
Song**
(Chair: Rebecca Uberoi)

D: Colin Davison Room

**Community Formation Through
Song**
(Chair: Miranda Klaver)

14.30 Chase Castle

Singing the Right Thing the Right Way: Hymnic
Difference in Antebellum Plantation Missions

Anneli Loepp Thiessen & Laura Benjamins

Contemporary Worship Music for Kids:
Secondary Consumption, Social
Conditioning, and Children's Musical
Tastes

Carolien Tantra

Negotiating The Congregational Music in New
Order Era At Chinese Churches in Indonesia

Mykayla Turner

Reckoning Resources: Community Music
in a Rural Mennonite Context

15.00 Luis Pabón Rico

Firmes y Adelante: Protestant Hymnody in the
Puerto Rican Colonial Context During the Early
Twentieth Century

Elizabeth Preece

A Musical Family Spirit

Ruiwen Chen

The Development of Church Congregational
Music in Chinese Local Society: A Case Study of
Gulang Island, Amoy, China

Alberto Annarilli

Congregational Music in Italian
protestantism. New Perspectives of the
Baptist, Methodist, and Waldensian
Churches.

15.30 Samuli Korkalainen

The Role of Hymnals and Spiritual Songbooks in the
Americanization of Finnish Immigrants

Angela & Jeremy Perigo

“Poured Out on Your Sons & Daughters:
Pneumatically-shaped Pedagogical
Practices for Engaging Children in
Congregational Song and Worship”

Chi-Yu Chen

Exploring the Collection and Adaptation of
Taiwanese Folk Songs in the 2009 Edition of
Hymnal Sèng-si

Lydia Padfield

Congregational singing and acts of sense-
making in average-sized Church of
England churches

16.00

TEA

Wednesday, 2 August (Evening)

PANEL SESSION 3

📶 A: Harriet Monsell A

Learning & Participation through Generations
(Chair: Laura Benjamins)

B: Harriet Monsell B

Singing Love & Inclusion
(Chair: Mark Porter)

C: Graham Room

Local and Global in a Plural Society
(Chair: Joshua Busman)

D: Colin Davison Room

Church Music Outside the Church
(Chair: Dulcie Dixon McKenzie)

16.30 🗨️ **Alessandro Cosentino**

Vox Angeli: The Youth Choir of the Catholic Congolese Community of Rome

Stephanie Budwey

Making Intersex Spruchreif: The Importance of Naming Intersex in Congregational Song

Dave Bjorlin

The Evangelical-Capitalist Resonance Machine and Congregational Song

Hannah Rijken

At The Popularity of Carol Singing in the Netherlands

17.00 🗨️ **Meg Rees**

Crises Facing Choral Foundations in the Anglican Choral Tradition in the 2020's

Maren Marchesini

Holden Evening Prayer '23: (Re)Sounding a Transforming Community

🗨️ **Steven Félix-Jäger**

Judging Worship: A Narrative-Hermeneutic Approach for Evaluating Congregational Worship Music

Fernando Berwig Silva

The Sacred World of Futebol

17.30 🗨️ **Fiona Evison**

Let the children come: Engagement through children's puppet music videos in an aging congregation

Noel Snyder

Let Love Be Genuine: A Theological Reflection on Musical-Liturgical Formation and the Virtue of Love

Marcell Silva Steuernagel

From Hybridity to Messiness: Power and Purity in Christian Musicking

Joshua Taylor

A Song for the Journey: music, pilgrimage, and re-shaping the post-modern church

18.00

DINNER

19:15
(-21.30)

📶 DRINKS RECEPTION & BOOK PREVIEW

Followed by: DESSERTS AND DISCUSSION (Sponsored by Baylor University)
Shaping Young Worshipers – A New Grant Initiative for Children's Music and Worship

Thursday, 3 August (Morning)

08.30 **BREAKFAST** (residential delegates)

09.30 **📶 PLENARY SPEAKERS – Harriet Monsell Lecture Theatre**
(Chair: Anneli Loep Thiessen)

📺 Hyun Kyong Hannah Chang Indigenous Christian Songs in Early-Twentieth-Century Korea: Fashioning Continuity in a World Historical Time
Mikie Roberts 'Hymnspeak': Fostering Ecumenical Hymn Singing in Barbados

11.00 **TEA**

PANEL SESSION 4

📶 A: Harriet Monsell A

Change & Adaptation in Contemporary Worship
(Chair: Shannan Baker)

B: Harriet Monsell B

Children's Music Ministry in Local Culture
(Chair: Mykayla Turner)

C: Graham Room

👥 Hope, Hopelessness and a Heating Planet
(Chair: Mark Porter)

D: Colin Davison Room

Issues of Performance
(Chair: Marcell Steuernagel)

11.30 Michael Huerter
Life Cycles of Media Ecologies: Technological Revolutions and their Impact on Church Music

Christopher Ogburn
Little Majesties: Children's Music-Making in the Moravian Church

Mark Porter, Joel Payne, Maggi Dawn (📺) & Sarah Kathleen Johnson
Roundtable

James Krabill
Seven Guiding Value Statements for Worship Leaders on the Intercultural Journey

12.00 Miranda Klaver
Crises and the Prophetic Politics of Praise and Worship

Janice Protopapas
Cultivating Kushbhoo: the legacy of Namdhari Sikh music ministry

Gracia Llorca Llinares
Composition style and performance practice of Taizé music.

12.30 📺 William Shine
This is Amazing Grace

Marine Daphkviashvili
Childrens Choirs in the Churches of Tbilisi – the Capital of Georgia and of Kartli-Kakheti Region.

Anna Pulli-Huomi
The organist as a creator of interaction in the liturgy

13.00 **LUNCH**

Thursday, 3 August (Afternoon)

14.30
(-22.30)

EXCURSION TO OXFORD

14:30 Coaches leave from Cuddesdon

15:15 Tea and short guided tours at Trinity College

16:30 A choice of Uncomfortable Oxford tours of the city / punting on the river / Magdalen College gardens

18:00 Chapel service of evening prayer at Trinity College with musicians from the conference

19:00 Free time for drinks/dinner in the city

22:30 Coach departs back to Cuddesdon from opposite St Aldates Church

Friday, 4 August (Morning)

08.30 **BREAKFAST** (residential delegates)

09.30 **📶 PLENARY SPEAKERS – Harriet Monsell Lecture Theatre**

(Chair: Dulcie Dixon McKenzie)

Ricky Manalo Many and Great: Hybrid Identity in Asian American Liturgical Music
Ester Widiasih Singing Old Hymns in Sunday Worship of Protestant Churches in Postcolonial Indonesia

11.00 **TEA**

PANEL SESSION 5

📶 A: Harriet Monsell A

Evolving Identities in Congregational Song
(Chair: Mark Porter)

B: Harriet Monsell B

Power & Conflict in Congregational Sound
(Chair: Nathan Myrick)

C: Graham Room

Congregational Song in Consumerist Culture
(Chair: Anneli Loepp Thiessen)

D: Colin Davison Room

Creating Meaning Through Song
(Chair: Mykayla Turner)

11.30 **📺 Victoria Parsons Kelly**

An Army in Conflict: (re)imagining salvoness and connectivity in a new liturgical musical world

Jennifer Sherrill

Sounding Faith: Constraining Refugee Voices in the Catholic Church of Lesbos

Daniel Thornton

Measuring ‘Success’ in the Contemporary Congregational Song Genre

Eric Hollander

Cor Unum in Deum: Finding Unity in the Phenomenological Act of Music

12.00 **Jessica Emily Margono**

Is there a Sino-Indonesian Congregational Music Identity? Preliminary Research on Congregational Music Making in Communion of Chinese Churches in Indonesia (COCCI).

Rebecca Uberoi

‘We Always Sing in English’: Negotiating Salvific Tensions in the Language of Congregational Song

Adam Perez & Shannan Baker

“Corner[stone]”—ing the Market: How Worship Leaders Navigate Chart-topping Songs and their Brand Affiliations

Kinga Povedák

The sound of Roma religiosity

12.30 **📺 Markus Rathey**

Beyond the Sonic Color Line: The Europe Tour of the Fisk Jubilee Singers in 1877/78 and the Congregational Reception of Spirituals in 19th Century Germany

Kristy Swift

“Open Hearts, Open Minds, Open Doors”: Rupture and Resilience Through Congregational Musicking

Pauline Muir

The Best of British: An analysis of power, ethics and racial relationships in a Christian music awards ceremony

Kathryn Minyoung Cooke

Silent Exodus to Sonic Reformation: The Music and Sounds of a Second-Generation Asian American Church

13.00 **LUNCH**

PANEL SESSION 6

📶 A: Harriet Monsell

 **Beyond the Children's Choir: Creating Contextual Models for Children's Congregational Worship & Music**
(Chair: Monique Ingalls)

14:30 Monique Ingalls, Randall Bradley, Maria Monteiro, Matthew Laube & Shannan Baker

Roundtable

B: Graham Room

 **Between Ephemerality and Stability: Timbre in Christian Congregational Music**
(Chair: Bo kyung Blenda Im)

Bo Kyung Blenda Im, Nathan Myrick, Charrise Barron, Cory Hunter, Marcell Silva Steuernagel & Adam Perez

Roundtable

**16:00
(-17:00)**

📶 CLOSING SESSION – HARRIET MONSELL LECTURE THEATRE

ABSTRACTS

Plenary Speakers & Workshops

Adedeji, 'Femi | Professor of Christian Sacred Musicology & Composition, Obafemi Awolowo University, Ile Ife, Nigeria; Adjunct Professor of Church Music, Nigerian Baptist Theological Seminary, Ogbomoso, Nigeria

Christian Congregational Music in a Changing World: Biblicality versus Musicality, Culturality and Contextuality

Christian congregational music apart from spiritual functions, serves as a vital tool to enhance social bonding among Christian congregations across the globe. As observed in its varied practices today, Christian congregational music is shaped and reshaped by 'quartet' forces of biblicality, musicality, culturality and contextuality. It is intriguing how these four phenomena, in different mix, determine the styles, methods and functionality of Christian congregational music in diverse ways. This study examined how they have interacted and seek ways to possibly 'universalize' the practices of Christian congregational music in a more balanced format without endangering any of the tetra-pillars. The study observed the dichotomy between the Bible as a constant and others as variables. While the variable factors are indispensable in the sustenance of the art, they also seem as threats to certain biblical principles. Consequently, the question 'how has Christian congregational music responded to the variable factors?' became a focal point in the study. The inputs of Christian Congregational Music Conference and the Global Ethnodoxology Networks are significant in this regard. A combinative method of bibliography, observation and content analysis involving theological, musicological, and sociological approaches was adopted to examine the specific roles of the four driving factors. It could be concluded that contextual interpretation of the Bible and the principle of 'doing old things in new ways' are parts of possible methods for balanced and harmonized practices of the art. The results would help to bring out the best in the art and to make it more spiritually relevant and socially beneficial to respective congregations and their immediate societies.

Bell, John | Church of Scotland/Iona Community

Really Singing and Real Songs

Every song, whether a Handel aria or a rap anthem, has to be learned. No less is the case for congregational songs, but the way in which a congregation learns is vastly different from a solo singer, though few church musicians seem to understand the difference. In this seminar we will explore not only how a congregation learns, but also look at the range of materials which can be sung, including subjects sometimes carefully avoided (such as lament) and materials that though coming from outside the North American and European orbit, may enable both developments in singing and a wider range of styles of text.

Chang, Hyun Kyong Hannah | Lecturer in Korean Studies, University of Sheffield

Indigenous Christian Songs in Early-Twentieth-Century Korea: Fashioning Continuity in a World Historical Time

A boat song. A troubled heart song. A poem of renunciation. This talk revolves around three expressions of Christian theology that used indigenous forms of singing and reciting in early-twentieth-century Korea. These syncretic attempts occupied the margins of Protestant vocal music formation in this historical milieu, where a confluence of local and global events served to normalize the use of translated North American hymns among emerging Korean congregations. The embrace of this translated hymnal corpus is traceable not only to the cultural ethnocentrism that had characterized many North American missionaries in Korea at this time but also to the reformist desires of many Koreans, who attributed the loss of national sovereignty to their perceived pre-modernity. Moreover, the evangelical ethos of this corpus probably resonated with those congregations afflicted by turn-of-the-century imperial wars and Japanese colonization, although they would have found many aspects of congregational singing alienating initially. Against this backdrop, the three syncretic pieces, which appeared in Korean-language Christian prints in the first two decades of the twentieth century, stand out as attempts that go against the orientation of early Korean Protestantism. I discuss what points of contacts between Protestant theology and Korean cosmology, literature, and art were identified and developed by Korean and missionary authors. Rather than romanticizing these pieces as counterhegemonic Christian forms, I, as a historian of early Korean Christianity, consider them to reflect broadly on the politics of continuity, indigeneity, and replacement that had shaped cultural utterances – including Protestant ones – in Korea and elsewhere in Pacific Asia at the beginning of the twentieth century.

Clapp-Itnyre, Alisa | Professor of English, Indiana University East

“How He Called Little Children as Lambs to His Fold”: The Legacy of Victorian Children’s Hymnody in 20th- and 21st-Century America’s Hymn-Singing, Hymnal Publication, and Music Education for Children

The 19th century was arguably THE century of the hymn, in Britain in particular and for children especially. This presentation will consider the various powerful ways that Victorian culture shared hymns for children, from the publishing industry which distributed an immense number of “hymnbooks” (as they were called) for children to the hymns’ theological themes and tunes taught to children, as based on my 2016 book, *British Hymn Books for Children 1800-1900: Re-Tuning the History of Childhood* (2016). But then I will move us across the ocean and decades ahead into the 20th century, considering how that tradition continued to reach not only an English audience of children but American youth through hymn publication and singing, even as the children’s hymn tradition was brought mainly into the adult hymnal publishing world and the public educational system. With one more jump, I will bring us to the present and ways that I have continued to share classic hymns with a younger audience through church choirs and a local biannual hymn-camp for children to record hymns for my academic website www.soundingchildhood.org, as I also share contemporary children’s reactions to hymns. Sample hymns under discussion will be played from this website. Woven through all will be a focused look at the most popular hymn for children of the 19th century, Jemima Luke’s “I think when I read that sweet story of old” (1843) and how it continued to be printed in American hymn books with altered lyrics and music (my title taken from its first verse) in the 20th century, then disappeared altogether in the 21st, even as I continue to share it with contemporary children. I hope to showcase that, though the hymn tradition certainly changed and even slowed during the 20th century to be replaced by other genres for young people today, it continues to empower children as they participate and influence the genre.

Harold, Claudrena | Edward Stettinius Professor of History, University of Virginia

Almighty Fire: Gospel Music, Black Liberation, and the Poetics of Freedom in the Soul and Hip-Hop Eras

In his pioneering study, *Somebody’s Calling My Name*, Dr. Wyatt Tee Walker asserts that “What black people are singing religiously will provide a clue as to what is happening to them sociologically.” If Walker’s assertion holds true, then how does a focus on gospel music’s evolution over the past fifty years expand our understanding of the religious, political, and imaginative worlds of Black people? To answer this question, this talk focuses on seven important recordings: Andrae Crouch’s *Live at Carnegie Hall*, the Mighty Clouds of Joy’s *Time and Kickin’*, Shirley Caesar’s *Live in Chicago*, the Winans’ *Return*, Kirk Franklin’s *Nu Nation Project*, and Lecrae’s *Restoration*. In this talk, I position gospel music at the forefront of Black artistic innovation, focusing on how some of gospel music’s most legendary voices have and continue to open space for new conversations on race, the relationship between religiosity and blackness, sexuality, and politics. Closing with a discussion of two recent works outside the gospel genre, Beyoncé’s “Church Girl” and Arthur Jafa’s *Akingdomcomethas*, this talk also considers how gospel music continues to inspire major interventions in art forms outside the black sacred music tradition.

Kofi, Freddie | Songwriter/Senator at The Ivors Academy

After We Sing: Sonic Stories from the Church to the Community to the World - New Songs to Inspire Hope, Action and Change in a Progressive Culture

Songs and compositions play an important role, historically, in helping the church move from a perceived state of inertia to action. As a voice for the church in worship to God, and as a prophetic voice of hope to communities, we will look at the intangible mystery of power of songs, through a critical lens. We will look at the significance of the balance between the sonic and literary relationship of songs, contrasting select enduring works from noted songwriters and composers as we tackle the questions: “What is our role as songwriters, musicians and singers in the church today? Are we taking ownership of the power of music through our worship and stories (psalms) to bring healing and empower people in the face of conflicts and oppression? Are we writing and singing songs that invite others - the wider community - to eat at the banquet? We will draw on songs from a breadth of genres, from Hallelujah Chorus to Redemption Song - classical, choral, gospel and popular songs - and see what we can learn from the simple yet often arduous process of the craft of song through the themes and structure of these genres. The workshop will touch on harmonic structure, emotive characteristics of solo voice, phraseology of hook-lines that contribute to the impact songs have on the listener. I will break songs down into two categories: **1.** songs that are vertical in nature - directed toward God - that inspire worship, praise and help strengthen the church as we sing. **2.** Songs that are horizontal in focus, that inspire and move people to action, be it in the form of a march [for civil rights], leading/joining a campaign, or writing a legislative paper to overturn an injustice. I look forward to exploring the mystery of the three-minute masterpiece we call, songs, and hope we will be inspired, encouraged and challenged to be more creative in our songwriting and singing, drawing from a much broader thematic landscape in both our worship and prophetic songs.

Manalo, Ricky | The Missionary Society of St. Paul the Apostle

Many and Great: Hybrid Identity in Asian American Liturgical Music

This presentation examines the compositional, cultural, and theological processes that led to the creation of three liturgical hymns: *Many and Great*, *Springtime is Blossoming*, and *Ang Katawan ni Kristo* (Filipino: The Body of Christ). The starting point is the composer's self-reflection on his own hybrid identity as an Asian American musician and how this led to the inspiration, crafting, and publication of these hymns. The formation of a hybrid identity involves reflective and interactive processes that may lead to an integration of distinct social identity markers with various degrees of cultural group accountabilities. The presenter will demonstrate how these dynamics, coupled with acquired fluencies in Western Classical music, East Asian pentatonic scales, and liturgical theology from the Roman Catholic tradition, were present throughout the creative process.

Roberts, Mikie | Programme Executive for Spiritual Life and Faith and Order, World Council of Churches

'Hymnspeak': Fostering Ecumenical Hymn Singing in Barbados

'How can communities make space for different ways of knowing, praying, praising, and being?' In my presentation, I will show the possibility of space making in an ecclesiastical context where clear lines of denominational demarcation had long been established. To do so, I will reflect on the intersectionality between congregational music making and receptive ecumenism in Barbados. Specifically, I will highlight the annual ecumenical hymn singing event called 'Hymnspeak' which was introduced in 2006 as part of the programme for the Barbados Gospelfest. 2023 marks the 30th anniversary of the Barbados Gospelfest. The introduction of 'Hymnspeak' was a unique initiative that placed a congregational hymn singing event within the framework of contemporary Gospel festival. I will highlight three elements which were exploited in the production of 'Hymnspeak' which made space for the various confessional expressions of Christianity to worship together. The assessment of the components of (1) sacred space; (2) testimonies and (3) soundscape as exhibited with 'Hymnspeak' will be demonstrative of how ecumenical congregational hymn singing can be space making facilitating receptive ecumenism.

Widiasih, Ester | Jakarta Theological Seminary

Singing Old Hymns in Sunday Worship of Protestant Churches in Postcolonial Indonesia

Since the independence of Indonesia in 1945, the Protestant churches struggle to live out their identity as Christian and, at the same time, Indonesian in all congregational activities. Many of those churches are related to certain ethnic cultures, such as Gereja-Gereja Kristen Jawa (Christian Churches of Java) and Huria Kristen Batak Protestan (Batak Protestant Christian Church). These churches try to apply the local ethnic cultures, including in Sunday worship, but, at the same time, they cannot escape from the popular culture of the society, that more complicate their cultural identities. My presentation focuses on recent phenomena in congregational music making in Sunday worship of several Protestant churches in Indonesia that strongly demonstrate the effort of being churches in postcolonial Indonesia by employing hybridity approaches. I discuss how hymns from the missionary era are sung, accompanied by either Western or traditional ethnic music instruments or both. I interview several musicians and worshipers to know the reason why they still sing old hymns but in different ways that reflect the musical languages of their contexts. I observe the worships in which the hybrid music making is done by either attending the worship in person or through *YouTube*. My paper aims to demonstrate the dynamics of congregational music making in worship that emerge from the awareness of Christians in Indonesia to live out their hybrid identity.

Roundtables & Organised Panels

Between Ephemerality and Stability: Timbre in Christian Congregational Music

Timbre, a slippery and paradoxical concept (Fales 2002), is characterized by a perceptual malleability that has contributed to its status as a “wastebasket category.” However, the recent development of timbre studies, an academic subfield buoyed by sound studies and critical organology, prompts researchers to grapple with timbre’s constitutive place in sonic experience (Dolan and Rehding 2021). This interdisciplinary roundtable brings together scholars working at the intersections of ethics, ethno/musicology, liturgical studies, performance studies, and theology to critically examine the relationship between timbre and religious experience on both local and global registers. Centering themes that pertain to vocal and instrumental timbre in worship, panelists will interrogate how Christian musicians perceptualize and embody social and theological realities. By reconfiguring the subfields of timbre studies and critical organology around analog and digital interfaces (Dolan 2012; Nekola 2021), panelists will ask: What modes of timbral displacement and even timbral thievery (de Souza 2021) are enacted by electric guitarists and keyboardists, engineers and producers? How do musicians engage timbre to forward theological claims (Warren 2021)? To what extent is a conceptual distinction between tone and timbre (Fink, Latour, and Wallmark 2018) productive for the study of Christian congregational music? Furthermore, panelists will address how asymmetries of power along axes of race and ethnicity, gender, and class are reinscribed when various timbres are normalized, their material and ideological circulation routinized, through publishing and licensing mechanisms of the global Christian music industry. Whose forms of labor are rendered susceptible to cooptation and exploitation when certain timbres gain currency in 21st-century worship economies (Mall 2018)? Ultimately, by making space to consider both the ephemerality and stability of timbre in Christian congregational music, this roundtable highlights the relationship between the (re)production of timbre, social organization and theological vision, and the political economy of worship.

Beyond the Children’s Choir: Creating Contextual Models for Children’s Congregational Worship & Music

This roundtable stems from the preliminary data-gathering stage of a new multi-year study entitled *Shaping Young Worshipers through Transformative Music Ministry*, carried out by the Center for Christian Music Studies (CCMS) at Baylor University. Through interviews with and surveys of numerous church leaders in the USA, we have found that healthy congregational music cultures most often result from worshipers whose musical and spiritual formation began during the early years of childhood. However, in many North American congregations, children’s worship and music is one of the most poorly resourced area of congregational life. Programs are frequently led by volunteer musicians who, though well-intentioned, may not be aware of the cognitive, emotional, and developmental differences between children at various ages, nor of age-appropriate pedagogical methods. For North American churches who do have well-resourced children’s music programs, many rely on a ‘graded choir model’ centered on musical pedagogy without a corresponding concern for a child’s spiritual and liturgical formation. To encourage generative dialogue, this roundtable will be structured in two parts. During the first half of the session, each panelist will present a 5-7 minute ‘provocation’, comprised of applying recent scholarly perspectives to children’s worship and/or personal observations of children’s music ministry. The second half of the session will be spent in dialogue with conference participants, through a series of structured break-out discussions. Here we seek to learn from international perspectives, gather anecdotes from conference-goers’ experiences, and suggestions of further scholarship to engage. This participatory and collaborative panel engages conference participants in helping us to identify new models for nurturing children through music in ways that are contextually appropriate and spiritually enriching.

Participants:

Dr. Shannan Baker, *Children’s Participation in Contemporary Worship Music*

Dr. Randall Bradley, *New Perspectives on Leading Children’s Worship*

Dr. Monique Ingalls, *Applying Ethnomusicological Insights to Children’s Congregational Music-Making* Dr. Matthew Laube, *The Church Music of Children: Insights from Social History*

Dr. Maria Monteiro, *Children’s Music in Bilingual Churches: Challenges and Opportunities*

Cultures of Learning

This roundtable considers the many intersections of congregational music-making and the processes of learning. Around the world and throughout history, congregational music-making is learned and taught in a wide variety of ways: formally and informally; through oral tradition, written notation, and collective improvisation; under oppressive conditions and in spaces of liberation. But congregational music is not only a repertoire to be learned; it is itself a means of learning about God, the self, the community, and the world.

In this roundtable, scholars from across nations and disciplines consider congregational music-making as a *learned practice* and as a *means of learning*. The central questions we will consider include:

- What pedagogical methods, tools, and strategies, whether formal or informal, have been used over time in the teaching and learning of congregational music? What are the cultural assumptions underlying these practices? When have methods been used to oppress, and when have they led to greater flourishing of congregations and their communities?
- How have the ways in which people teach and learn congregational music shifted over time? What challenges do we face in the twenty-first century in related to the teaching and learning of congregational songs?
- What do people learn *from* various congregational music practices? What textual and intertextual meanings have certain repertoires afforded? What does congregational musicking teach without using words, whether through borrowing societal connotations of musical style, modeling affective postures, or transmitting embodied cultural knowledge?

Hope, hopelessness and a heating planet: Responding (in)effectively to the ecological crisis in song

As the climate crisis grows ever more urgent, Christian communities are increasingly setting out to grapple with ecological issues in action, liturgy and song. But what does a “good” musical response to the climate crisis look like? Which responses gain traction, and which have little impact? Where might a well-intentioned response have unintended consequences? And what can we learn from Christian responses to crises more-generally? This roundtable brings together four scholars/practitioners with diverse perspectives on Christian musico/ecological engagement to explore these issues in the light of their different experiences: Maggi Dawn is Professor of Theology at Durham University, and an author and songwriter. She has led worship at a series of conferences focussed on ecological issues, and has contributed to the collection *Words for a Dying World* exploring themes of climate grief in the church. She is particularly interested in the role of worship in the aftermath of crisis situations and in times of lament. Sarah Kathleen Johnson brings with her a liturgical, pastoral, and sociological perspective. She has reflected on questions of ecology and congregational song whilst involved in the compilation of the *Voices Together* hymnal. Her current research examines Christian ritual responses to crises and their unintended consequences. Joel Payne is a worship leader and songwriter involved in *Resound Worship*. He is one of the driving forces behind the ecologically-focussed album project *Doxecology*, which has seen high levels of interest in the UK and internationally. He will focus, in particular, on the ways in which people have responded to this project since its release. Mark Porter has spent the past three years interviewing individuals seeking to engage with our changing ecological situation in music and sound: Christian Climate Action protestors; writers of worship songs; composers of ecological requiems and members of forest church groups. He is interested in the diversity of different responses and the critical perspectives this diversity is able to open up.

Music & Power

This roundtable is an opportunity to explore questions around music and power. Panellists will share aspects of their research or practice to explore overt and covert ways music and power converge, collide, or collude. How might music uphold or deny agency in music-making, sharing, planning, and research? How might music be used to empower or deactivate self or others?

Published, then Performed: Cultural Contact and the Parameters of Language in American Protestant Hymnody

Hymns are powerful social tools that serve a central function in cultural formation. Congregational singing reinforces cultural identities and establishes collectives around performance. This panel investigates protestant hymns and spiritual songs at the nexus of cultural contact in the United States and its territories from the mid-nineteenth century to the mid-twentieth century. The production of American hymnbooks highlights that language served a central role in the development of religious and cultural identities. Linguistic variations that strayed from English in hymns marked musical difference and religious others. As the papers in this panel demonstrate, sometimes these changes were immediate, while in other cases they were integrated into longer processes of transformation. Regardless of such temporal manifestations, the publication and revision of hymns and spiritual songs leaves a material trace of cultural contact and the parameters of language in American protestant cultures. Each paper in this panel uses material culture and book history as methodologies to read musical and textual changes in protestant hymns as evidence of cultural contact in American Protestantism. European-American hymn tunes that followed certain stylistic conventions were important markers of American hymnic identities. While variations did occur between different religious sects and denominations, non-European (and especially non-white) musical styles took a much longer time to be integrated into American protestant musical practice. Methods of hymn-singing are often tied to institutional systems of

power and therefore the politics of musical ownership is also a product of cultural contact. The papers in this panel critically examine these issues. Topics include the Americanization of Finnish-language hymns, the incorporation of Puerto Rican sacred texts and tunes in missionary publications, and the politics of race in Southern Antebellum hymnody. Papers describe how the language, revision, interpretation, and performance of hymns contributed to identity formation in three distinct cultural settings.

Panel Presenters

Annarilli, Alberto | University of Rome Tor Vergata

Congregational Music in Italian protestantism. New Perspectives of the Baptist, Methodist, and Waldensian Churches.

This intervention intends to deal with the particular situation of congregational and liturgical music in the churches of historical Protestantism in Italy, with particular regard to the Baptist, Methodist and Waldensian (Reformed) denominations, through the study of migrant communities from Africa. Of particular interest is the project "Being the Church Together" of the Federation of Evangelical Churches in Italy, both for the aspect of conflict resolution and for the liturgical and musical one. Among the projects that are carried out by these communities, the following are particularly relevant: the works carried out by the Ministry of Music of the Union of Baptist Churches of Italy; the attempt to connect the musical and liturgical issues by the working commissions, which must both provide shared tools and mediate the clashes concerning different theological, ecclesiological and liturgical-musical approaches between the native and migrant communities. In addition to examples of field research conducted in different areas of Italy, this talk will also propose cases of analysis of hymns from the historical repertoire, current performance practices, ways of managing and resolving conflicts based on the hymns of local repertoires: gender, migratory problems, new liturgical-musical and theological issues.

Baker, Shannan | Baylor University (*joint presentation with Adam Perez*)

"Corner[stone]"-ing the Market: How Worship Leaders Navigate Chart-topping Songs and their Brand Affiliations

What is the relationship between practitioners of contemporary praise and worship (CPW) and the industry that dominates the supply of CPW songs? Recent scholarship has explored the relationship between the CPW music industry and congregational formation (Woods and Walrath 2007; Ruth 2008; Ingalls 2018; Packiam 2020; Mall 2020; Wagner 2020; Thornton 2021). To date, the conversation has not addressed the complexities of how industry practices influence the way worship leaders make repertory choices for their congregations. This research has been approached in two parts: identification of primary contributors and their total song output, and the reception and integration of these songs into local congregations by worship leaders. In part one of the study, we explored the new contemporary worship songs that appeared on the top song lists from 2010–2020 (CCLI SongSelect and PraiseCharts). These new songs originate primarily from a few church-based worship b(r)ands and represent a minute percentage of their total songs released. Part two of our study explores the engagement with and reception of these new songs through a survey of approximately 400 worship leaders. In this paper we explore two aspects of the attitudinal survey's findings. First, we investigate the industrialized avenues (charts, playlists, radio, etc.) through which worship leaders encounter new songs and its relation to the introduction of songs into local worshipping communities. Second, we examine the levels of trust that worship leaders have in major worship music brands, especially in the primary contributors that were identified in part one of the study.

Barron, Charrise | Harvard University

Roundtable Participant

Bear, Carl

"How Great Thou Art": Ecumenical Song as Global Song

This paper builds on previous research on ecumenical hymnody in a North American context to reflect on ecumenical singing in a global context. Under particular consideration is the repertoire of primarily Euro-American songs, such as "How Great Thou Art," that are sung by Christians across traditions around the world. One question to address is which songs are part of this global ecumenical repertoire. How do we find out what songs are shared by Christians around the world? An initial attempt at creating a list of some global ecumenical songs will draw on resources like hymnals and other song collections from around the world, CCLI song lists, online resources (such as the "Nigerian Christian Songs" digital interactive songbook), and published studies of worship practices around the world. Feedback and suggestions for improving and expanding this list will be discussed. A second question to consider is the significance of this repertoire. What can we learn through an analysis of this repertoire, for example, through examining some of the factors by which this repertoire was formed, including colonialism, mission activity, globalization, and the music industry? What are the theological implications of this body of material? A specific song, "How Great Thou Art," will be used as an example for investigating some of the characteristics of these ecumenical global songs, including processes of transmission, and localized reception and performance in diverse contexts.

Benjamins, Laura | Western University (*joint presentation with Anneli Loey Thiessen*)

Contemporary Worship Music for Kids: Secondary Consumption, Social Conditioning, and Children's Musical Taste

Kidz Bop is a popular North American group that covers hit pop songs for children, removing references to topics like drugs, sex, and alcohol and creating a product for secondary consumption that is more appropriate for kids (Bickford, 2008). Perhaps due to the pervasive influence of Kidz Bop, North American contemporary worship ensembles have also taken to creating kid-friendly versions of songs. Unlike Kidz Bop, however, these ensembles cover songs that are inherently kid-friendly due to their faith-based content. Without references to sex, drugs, or alcohol to remove, what are contemporary worship kids' ensembles changing to produce songs for children? Bourdieu's theory of consumer taste suggests that tastes are inherently conditioned to reflect elements of symbolic hierarchy and social conditioning. Consumers prefer musical tastes over others according to their positioning in the social field (Bourdieu, 1984) rather than from innate individual intellect. Using a Bourdieusian lens of consumer taste and drawing upon music education research on students' popular music "tastes" (Green, 2002), we critically analyze children's CWM albums by exploring the decisions made to make such albums more "kid-friendly." Through an analysis of "adult" and "kid" versions of three popular worship songs, we critique cultural assumptions surrounding children's versions of songs. Since adults manage the sounds children produce in worship (Van Leersum-Bekebrede et al., 2021), we interrogate which musical elements adults have assumed to be relatable for children, and suggest ways for intergenerational worship to incorporate the musical preferences of all ages.

Berwig Silva, Fernando | Southern Methodist University

The Sacred World of Futebol

On a cold and rainy Wednesday night, approximately forty thousand fans gather at Arena da Baixada Stadium in Curitiba, South Brazil. The entire neighborhood can hear fans chanting: "Athletico, minha religiã" (Athletico, my Religion), a declaration of their love and commitment to their club, no matter where and when it plays. During the game, fans are as active as the athletes: they shout, dance, and sing. For most of them, doing those things is as important as the game itself.

Brazilian futebol offers a unique glimpse into the intersection of spirituality, sports, and music. Scholarship examining the role of music and singing in these formative experiences of congregational singing is scant. This paper contributes to that conversation by investigating how churchgoers who are also futebol-goers narrate their participation in ritual, be it in church or in a stadium. Silva Steuernagel emphasizes that music, as the soundtrack of gatherings, provides narrative for transformation. It is an essential component of ritual activity. (Silva Steuernagel 2021, 62). Through interviews with South Brazilian Lutheran soccer fans, and drawing on ethnographic methods, I identify similarities and particularities between these performances. Engaging with Ritual Studies and Performance Studies and utilizing Ingalls' definition of participatory performances as those "live performances in which there is no firm distinction between artist and audience members, though they may perform different music-making roles," (Ingalls 2018, 56) this paper examines these performative activities side-by-side and invites fresh perspectives on the role of congregational singing at this intersection.

Bjorlin, David | North Park Theological Seminary

The Evangelical-Capitalist Resonance Machine and Congregational Song

In political scientist William Connolly's work, he posits an "evangelical-capitalist resonance machine," in which certain aspects of both evangelicalism and capitalism resonate with, and thus mutually strengthen, each other. Using this concept, I will explore the way the resonances between (usually White) Western evangelicalism and neoliberal forms of capitalism have influenced congregational music practices in the largely evangelical Christian contexts of Contemporary Worship Music. Particularly, I will discuss evangelicalism and neoliberal capitalism's shared commitments to growth that leads to a largely pragmatic approach in liturgical practices generally and congregational song specifically; the favoring of a "free trade" model that tends to value the global over the local, resulting in congregational song being shared (or even imposed) most often unidirectionally by many traditions in the West to other formerly colonized countries (often following the well-worn paths of former colonial trade); and the tendency toward corporate monopolies that limit and homogenize theological and musical diversity within CWM. I will argue that a renewed focus on the particular theological and liturgical contexts of a congregation, local music-making/musicking, and true catholicity (versus globalization--a distinction made by theologian William Cavanaugh) can help counteract some of the problematic aspects of the evangelical-capitalist resonance machine.

Bradley, Randall | Baylor University

Roundtable Participant

Budwey, Stephanie | Vanderbilt Divinity School

Making Intersex Spruchreif: The Importance of Naming Intersex in Congregational Song

Responding to the topic of Embodiment, Welcome, and Belonging, I would like to address the question, “Is it helpful to sing welcome in really explicit ways, so that people see themselves reflected in what congregations are voicing?” One interview partner for my book *Religion and Intersex: Perspectives from Science, Law, Culture, and Theology* spoke about their hope to make intersex “spruchreif,” meaning that it is ready to be spoken/said out loud as well as being comprehensible and accessible. At a presentation to the Hymn Society in July 2022 I challenged the composers in the room to write a song that uses the word intersex in an effort to make it “spruchreif.” Dan Damon wrote to me saying he wanted to do so, and he composed two songs which I believe are the first in the English language to use the word intersex, “Intersex People” and “O God, You Share Your Beauty.” These songs were premiered at the Intersex Day of Remembrance/Solidarity Day service at The Table in Nashville, TN in November 2022. Additionally, some intersex people see themselves reflected in stories of eunuchs in the Bible, and Dan has written a new song written from the perspective of the Ethiopian Eunuch, “A Eunuch, Trusted by My Queen.” In my presentation, I would like to have us sing these songs and speak about the importance of explicitly naming intersex people in congregational song in order to make them feel welcome in worship and “see themselves reflected in what congregations are voicing.”

Busman, Joshua | University of North Carolina at Pembroke

From Interaction to Interpassion: Worship Music in/as Interpassivity

Among the worship leaders and musicians I’ve talked with over the last several years, there seems to be persistent anxiety around the issue of congregational interaction. At the beginning of the pandemic, churches pivoted to virtual worship gatherings and were desperate for ways to make these virtual spaces “interactive” in order to keep their homebound parishioners engaged. And now, as communities struggle to rebuild their weekly worship gatherings in the aftermath of multi-year COVID lockdowns, some worship leaders are experiencing resistance to traditional forms of congregational interaction as the viewers of their worship live streams begin to transition back to physical presence in their local sanctuaries. But what if “interactivity” is not the correct model for thinking about the collective worship experience? Drawing on work by philosopher Slavoj Žižek and cultural theorist Robert Pfaller, I propose that it is not “interactivity” but rather “interpassivity” that best explains the vast majority of engagement with contemporary worship music. Pfaller defines interpassivity as a kind of delegated consumption and enjoyment that scrambles traditional categories of art and media and encourages a careful rethinking of audience and reception. And in his later work, Pfaller began to argue that religious ritual was the paradigmatic example of interpassivity and even suggested that all religious expressions tend to move from interactivity to interpassivity in a kind of entropic fashion. In this lightning talk, I hope to provide a sketch of Pfaller’s ideas and their potential applications in the field of congregational music studies.

Chase, Castle | University of Pennsylvania

Singing the Right Thing the Right Way: Hymnic Difference in Antebellum Plantation Missions

This paper examines slave catechisms used by white evangelical missionaries and slaveowners in the antebellum South. I argue that the planter elite deployed hymns as a medium that asserted white supremacy and dominance. This aural power was all-encompassing. Hymns were sung in churches, interracial revivals, and civic services; they were also heard on bells and written and read as literature. English texts and tunes included in slave catechisms and white portrayals of Black singing highlight the political function of evangelical hymns in maintaining plantation order in the Old South. At the same time, this paper observes how enslaved Black Christians found creative ways to circumvent the oppressive power of the white elite through song. African Americans employed English hymns in their own religious rituals and used them to convey hidden meanings on the plantation. Both genres, which interacted and ultimately influenced each other, contributed to the formation of the gospel hymn decades later. They form the first step in a dialectical power struggle between Black and white religious music-making that directly influenced modern evangelical hymnody. The ways in which English hymns circulated between white and Black evangelicals in plantation missions demonstrates that the same hymn can be understood and performed in multiple and sometimes conflicting ways according to different religious communities. This phenomenon is what I call hymnic difference, a force that contributed to a politics of evangelical hymnody even while hymns shaped American evangelicalism at large throughout the nineteenth century.

Chen, Chi-Yu | National Taiwan University, PhD Student at Graduate Institute of Musicology

Exploring the Collection and Adaptation of Taiwanese Folk Songs in the 2009 Edition of Hymnal Sèng-si

The Presbyterian Church in Taiwan was the earliest Protestant Christian denomination to enter Taiwan, and it currently has the greatest number of adherents among Christian denominations. Since its first hymnal was compiled in Taiwan in 1900, its missionaries have encouraged local believers to create new hymns. In the 2009 hymnal entitled Sèng-si, there are 120 local compositions. Among them, 27 tunes are derived from Taiwanese folk songs while 55 tunes imitate folk songs. Therefore this hymnal contains the largest collection of native Taiwan hymns in the history of the denomination. This study explores the process of the church's conversion of folk songs into hymns, as well as the principles of their selection and adaptation. I use interviews, and historical recordings as my primary data, and supplement them with published music scores for reference. This research initially found that, not all folk songs or ancient tunes can be used for creating hymns, and there are certain selection principles. For example, tunes that are easy for the congregation to sing together, or originally intended for celebration tend to be selected. Ancient tunes also tend to be selected to preserve the characteristics of some ethnic groups. If some ethnic groups have lost their ancient tunes, and there are no historical recordings to refer to, then the editors recreate melodies that imitate the characteristics of their folk tunes.

Chen, Ruiwen | Charles Sturt University, Australia

The Development of Church Congregational Music in Chinese Local Society: A Case Study of Gulang Island, Amoy, China

Protestant Christianity has promoted the development of church music in China since its entry into China in 1807. Gulang Island (鼓浪嶼), an island off Amoy (廈門) in China is an example. After the First Opium War in 1842, Western missionaries swarmed onto Gulang Island to establish churches as well as to propagate the gospel. Church music was brought into it. This paper will explore how Church music was accepted by Chinese congregations in Gulang Island, Amoy in the late 19th century and early 20th century; What kind of contextualized hymnals were used in the local Christian worship? How these congregational music will help us to understand the hymns used at that time from the perspectives of both music and text? and so on. Meanwhile, a religious studies approach will be adopted to interpret the hymns singing by the Gulang Island congregations. For example, the concept of finite and the infinite, the instantaneous and the eternal, the sacred and the secular in their music. What's more, influenced by the church music, children living in Gulang Island, Amoy started to develop their love for music and began to learn Western music. Many of them later contribute a lot to the development of church congregation singing or shine on the world music stage, such as Zhou Shu'an (周淑安), who was influenced by hymns sung in the Amoy church and later composed the contextualized hymns for the Chinese; Pianist Hsu Feiping (許斐平), the Gold Medal winner at the Arthur Rubinstein International Piano; Their stories are closely related to Christianity's entry into China and its influence on the development of Christian congregational music in China. The exploration on those who were influenced by congregational music will be unique for the study of history of Christianity in Chinese local society, which will become an important reflection of the cultural exchange between the East and the West in the history of Christianity in China in the late 19th century and early 20th century.

Cooke, Kathryn Minyoung | Columbia University

Silent Exodus to Sonic Reformation: The Music and Sounds of a Second-Generation Asian American Church

This paper explores how music and sound are used at a second-generation Asian American church in New York City to facilitate worship for its congregants. Although this church was founded in 2015, its formation can be traced back to the Immigration Act of 1965 which brought a large influx of Asians to the United States who established churches where their native language was spoken. In the late 1990s, many second-generation Asian Americans departed from their non-English-speaking churches because of leaders' failures to attend to their needs as assimilated Asian Americans. Helen Lee (1996) dubbed this nationwide phenomenon the "silent exodus." The founding members of the church in this study are products of the silent exodus. Despite its congregation being mostly pan-Asian, the church identifies itself with its particular mission of "inspiring the thinker to believe and inspiring the believer to think" rather than with race. The musical choices of the church reflect its prioritization of intellect, leading them to disassociate themselves from specific worship music publishing groups due to conflicting theological beliefs. However, there is dissonance in claiming that the musical choices of the church leadership are only theologically based while the church itself is a racially coded space. The term sonic reformation is introduced in this paper as a musical decision made to solidify the theology of a congregation. This paper is an ethnographic investigation of the reformation of sound at this church and the symbiotic relationship of music, race, and theology that embodies the church's unique identity.

Cosentino, Alessandro | University of Rome "Tor Vergata"

Vox Angeli: The Youth Choir of the Catholic Congolese Community of Rome.

The Catholic Congolese community of Rome celebrates mass every Sunday morning at the church of Natività di Gesù near piazza Navona, using the Zairean rite that is based on the Roman model as approved by the Vatican in 1988.

In Rome, the liturgical chants are sung by the choir Bondeko in the four official languages of the Democratic Republic of the Congo (Lingala, Kikongo, Tshiluba and Kiswahili), while the celebrant mainly uses Lingala and, in some parts of the mass, French and Italian. The atmosphere in the church is fascinating: a lot of tourists and curious join the mass during the celebration, since the church is in the center of the city. Besides the activities of the choir Bondeko, recently a youth choir was formed: Vox Angeli, whose members were all born in Rome and belong to the so-called "second generation". They sing a religious repertoire in Congolese languages, Italian, French and Latin, and in some specific occasion animate the liturgy together with the choir Bondeko. Within migration and diaspora studies, the second generation has complicated and intricate connection with the city where they were born and live with their family, and the "homeland" of their parents - where they were born and lived before migration. In this paper, following an ethnographic methodology, I will investigate not only the musical practices of the choir Vox Angeli, but also what does it mean to their members, and the emotions they feel.

Crosson, Dylan | The Ohio State University

Indexing Logics of CCLI's SongSelect

Within writings on Christian music history, a common tactic for investigating musicking at the denominational level involves studying the organization of a hymnal's index. Using this approach, historians such as Karen B. Westerfield Tucker and Mary Louise VanDyke have demonstrated how denominations historically adapted to their surrounding cultural milieu. Such an approach allows historians to recognize patterns of decision-making that gesture towards philosophies of music and culture held by the editorial bodies of these hymnals, even when such philosophies are unacknowledged by said editorial bodies. Seeking to make similar discoveries within music making communities of the present day, this paper will borrow techniques of indexical analysis to compare the thematic categories of a recently published hymnal, *Voices Together* (2020), to those used by SongSelect, an online sheet music library of hymns and contemporary worship music (CWM) managed by Christian Copyright Licensing International (CCLI). This comparison first accounts for shared terminology between the themes of SongSelect and *Voices Together* before examining how each source mobilizes their categories by analyzing how each source cataloged a shared list of ten songs. Like its predecessors in the studies of hymn indexes, this investigation seeks to read the index of SongSelect to understand its organizational logic that reflects deeper philosophies of music. As a result, this paper demonstrates that SongSelect utilizes a system based on thematic material or tropes that are defined by a song's contents instead of the role the song may play in a given service or community.

Daphkviashvili, Marine | Central Music School/National Center for Assessment and Examinations of Georgia

Childrens Choirs in the Churches of Tbilisi – the Capital of Georgia and of Kartli-Kakheti Region

Georgian chanting counts a long history and is an integral part of the Christian Orthodox Church. The most well-known largest schools of chanting are: Gelati, Martvili, Shemokmedi, Davit Gareji, Svetitskhoveli and others. The Georgian school of chanting, as well as traditional folk music, has two different branches – Eastern and Western. The subject of our interest are East Georgian schools of chanting, in particular Kartli-Kakhetian branch, the traditions and their revival in children's choirs in the capital city of Georgia and the region. Many figures of the 19th and 20th centuries worked hard for the preservation of chanting traditions. There is a growing tendency towards the restoration and learning of ancient hymns. The number of children's choirs has also increased in the last two decades. Does the teaching nowadays correspond old traditions, or has a new methodology been developed? To what extent are the difficulties of Georgian three-part polyphony overcome in teaching children in accordance with the age category? What stages do choirmasters go through in the teaching process? Do children's choirs participate in church services? It is also interesting to what extent the traditions of the largest West Georgian schools of chanting (Gelati, Martvil) were reflected in Kartli-Kakhetian choirs. It is important from the standpoint of the universality of Georgian chanting. We believe that the study of this issue and intensive research is extremely important for the development of church music, which helps strengthen the faith of children and plays significant role in their spiritual upbringing.

Dawn, Maggi | Durham University

Roundtable Participant

Evison, Fiona | Western University

Let the children come: Engagement through children's puppet music videos in an aging congregation

For an aging congregation already experiencing attendance decline, an outcome of the recent COVID-19 pandemic has been a noticeable reluctance for some attendees to return to worship. Aging and absence impact the generational nature of congregation dynamics since it further reduces the draw and appeal for families—who wants to attend a church where you are the only family, after all? Jesus said to “let the children come,” but what if the only children present are the result of sporadic attendance of visiting grandchildren? Drawing on the case study of one congregation, this article will discuss the use of new digital content in the worship service as a means of engagement—namely, singing puppet videos of children's Christian music. Framed through the concept of participation and well-being discourses, I will draw upon the PERMA framework (Seligman, 2011), which defines well-being as a construct of measurable elements of positive emotion, engagement, relationships, meaning, and accomplishment. These elements are viewed as building blocks that can be used to focus interventions that seek to strengthen well-being. Since the pandemic changed routines and gave opportunity to reset, restart, and rethink practices (Ladson-Billings, 2021), the continued post-pandemic use of these puppet music videos is an intervention intended to build well-being for visiting youngsters, but it also does so for the young at heart who comprise the majority of the congregation. Technology is not neutral, however, and I will also consider dilemmas as well as benefits from musical, theological, ethical, and participatory perspectives.

Félix-Jäger, Steven | Life Pacific University

Judging Worship: A Narrative-Hermeneutic Approach for Evaluating Congregational Worship Music

Judgments about Protestant congregational worship music are often made without a proper understanding of the worshiping community's aesthetic, pastoral, or theological contexts. Rather than striving to understand the contextual fit of a worship song or style, critics from particular traditions might apply the criteria of evaluation from their own theological or cultural traditions indiscriminately to another tradition's expression of worship. This paper explores the different types of judgment utilized when evaluating congregational worship music. Aesthetic judgment looks at a worship element's fittingness, flow, and experience-making ability. As a form of liturgical art, congregational worship must be understood aesthetically in light of its liturgical community. Pastoral judgment looks at the worship element's capacity for spiritual formation, and the worship pastor's humility and faithfulness while leading others in worship. What must be determined is whether or not the performance of the congregational song does, pastorally, what it intends to do. Finally, theological judgment looks at the theological soundness of a worship element while recognizing how authentic expressions between traditions differ and must be understood within their narrative contexts. This paper proposes a narrative-hermeneutical approach to judgment that affirms the existence of various narrative traditions and offers a method for determining and understanding a tradition's culturally delegated values. Rather than observing set rules, a narrative framework looks at story-based principles that guide value judgments. In our global pluralistic age when it becomes difficult to navigate competing narratives, this topic can help Christians understand the many, varied worship expressions of global Christianity.

Hollander, Eric | Brandeis University

Cor Unum in Deum: Finding Unity in the Phenomenological Act of Music

Combining personal experience with amateur, congregational music making, ideas from phenomenological music theory, and central topics of Augustinian theology, my ongoing dissertation project describes music as an act of heutagogical worship. This redefinition of music merits further elaboration, but with just some slight disambiguation of three key terms, profound new ideas start to blossom. In this presentation, I will submit my understanding of the term “heutagogical” and describe how it depends on a triune assemblage of Host, Facilitator, and Participants. By the end of the presentation, I hope to clarify that engaging in music as heutagogical worship requires a musical Host to unrestrictedly welcome participation, a facilitator to engage the musical act with a primary musical gift, and participants to respond to the Host's call and the Facilitator's gift by choosing to participate in an economy of gratitude. My dissertation work defends the idea that all musical happenings can be interpreted as heutagogical worship. However, these ideas are most clearly represented in congregational settings. In this presentation, I will summon examples from personal experiences as a choir director and instrumentalist for the Archdiocese of Chicago and describe them with my own, hybrid terminology in order to show how the musical act in the Catholic context perfectly represents the act of achieving congregational unity as Christ's body in the Church every time a song is sung.

Huerter, Michael | Baylor University

Life Cycles of Media Ecologies: Technological Revolutions and their Impact on Church Music

Understanding how society changes in response to new communication media is a live question in the 21st century. We often feel that the issues facing us today are unprecedented, and it is difficult to make sense of rapid societal change while in the midst of that transformation. However, we can learn valuable lessons for present-day application through historical study. Online and social media present many quandaries and questions for church music today. To provide a framework and vocabulary for discussing our current situation, this paper will explore themes and trajectories that appear in earlier technological revolutions. The two technological revolutions I intend to address are the printing press and the radio. Each of these media technologies had major impacts on church music. Music was disseminated in different ways because of these inventions and their integration into society. Rather than attempting an exhaustive history of each technology, this paper presentation will highlight snapshots of church music in each historical period. The first will focus on Giovanni Pierluigi da Palestrina, in particular his interaction with the new technology, resources, and markets of the print industry. The second will feature Homer Rodeheaver, whose musical partnership with Billy Sunday straddled a seismic shift from crusade revivalism to Christian radio. These snapshots will establish themes and trajectories for making sense of the present landscape. Some significant sources framing this research will include Teresa Berger's work on media in worship, and Tom Wagner's use of media ecology to describe church music.

Hunter, Cory | University of Rochester and Eastman School of Music

Roundtable Participant

Im, Bo kyung Blenda | Yale University

Roundtable Participant

Ingalls, Monique | Baylor University

Roundtable Participant

Johnson, Daniel | Buckinghamshire New University

Our God Will Crown His Chosen Isle: Christian Nationalism in the Psalms of Isaac Watts

Calvin encouraged the elect to situate themselves within the promises given to Israel; Puritan 'Fast Sermons' pronounced God's unique blessings upon England; the English monarchy saw itself as a divinely appointed ruler. Within this tradition, Isaac Watts' 1719 Psalms Imitated in the Language of the New Testament regularly substituted Britain for Israel. Watts' aim in revising the psalter was to provide a body of hymnody that would unite worshippers through his Christological hermeneutic, enabling them to articulate their own experiences of life, faith, and praise through the psalms. This paper will examine the ways Watts' theological patriotism is expressed repeatedly throughout his hymns and prose, as he believed Britain to have been uniquely blessed by God's providence. This position is also seen in his heavily racialised criticisms of other nations, especially those in Africa or the Middle East. Watts' psalter reveals instances where he draws attention from Israel to Britain, but also occasions where Britain replaces Israel as the recipient of God's covenant blessings. These psalms represent a tension in Watts' thought; he believes in the new covenant of faith in Christ, but he also believes that Britain has a unique relationship with God; these seeming contradictions will be considered. In the midst of contemporary discussions around Christian Nationalism, this paper will demonstrate that such perspectives are not new; as such, this paper will show how worship (here, through Watts' adaptations of the psalter) has been used to divide, rather than unify, the global people of God.

Johnson, Sarah Kathleen | Saint Paul University

Roundtable Participant

Klaver, Miranda | Vrije Universiteit Amsterdam

Crises and the Prophetic Politics of Praise and Worship

Since the Covid crisis, a Pentecostal ministry called 'Presence' initiated a public praise and prayer tour in public spaces throughout the Netherlands. The mission of the organization is to bring back the presence of God in the Netherlands. The selected locations reveal a theology which stresses the interrelation between place, prayer and praise. Each event can also be followed by means of a livestream. In this paper I will describe the different ways the Presence tour responds to crises: How initially the tour responded to the Covid crisis but over time integrated the farmers protest regarding to the so called 'nitrogen crisis' and more recently the energy crisis. I will describe how the performance of worship is part of a Pentecostal rhetoric in the public sphere that fosters solidarity and unity as it counters polarized views among evangelical/Pentecostal believers. But that the performance at the same time functions as a form of prophetic politics by promoting white Christian nationalism.

Korkalainen, Samuli | University of the Arts Helsinki

The Role of Hymnals and Spiritual Songbooks in the Americanization of Finnish Immigrants

A major feature that distinguished the hymnals and songbooks produced by Finnish Americans from their counterparts in Finland was that, from the 1920s onwards, English-language songs were included in most of them. This phenomenon was generally a compromise in the debate between a preservation of Finnish culture and Americanization, both of which were nationalistic ideas. From the 1890s to the 1920s, the national identity of the United States faced one of its most dramatic transformations as almost 23 million immigrants moved there. To transform immigrants into Americans in word, deed, and heart, there were educational, cultural, and political practices under the term "Americanization." First-generation Finnish immigrants considered it necessary to preserve their national identity and mother tongue, whereas an increasing majority of the second and third generations considered themselves "Americans of Finnish descent" who established their own Finnish American culture independent of Finland. Exploring the publication processes and contents of Finnish American hymnals and spiritual songbooks opens up a perspective to the assimilation of Finnish immigrants into American society and indicates the pace of the language change from Finnish to English. By following the change in the number of Finnish and English songs, it is possible to see how the English language first slowly crept in until it finally started to dominate the Finnish language. From the national point of view, Finns became Americans, which was also reflected in the hymnals and songbooks.

Krabill, James | Global Ethnodoxology Network (GEN)

Seven Guiding Value Statements for Worship Leaders on the Intercultural Journey

Churches around the world are increasingly focused on the need to become more intercultural in the music and other artistic expressions they employ in congregational life. It is a helpful process for a congregation to identify why, how, and to what ends an intentional move toward interculturality is an important value for the faith community. One organization – the Global Ethnodoxology Network (GEN) – has recently articulated a set of value statements that can equip local faith communities in this task. GEN celebrates its 20th anniversary this year and is currently comprised of 350 members working in 80+ countries at the task of "embracing a future in which Christians in every culture engage with God and the world through their own artistic expressions." To assist pastors and worship leaders in this formidable challenge, seven value statements have been elaborated to help congregations in (1) embracing diverse expressions of Christian heart worship; (2) seeing the power of the arts in the life of the faith community; (3) being historically aware and grounded; (4) valuing local agency; (5) employing local methods; (6) applying academic, multidisciplinary rigor; and (7) living joyfully in the confident hope of a holistic vision for congregational life. As N. T. Wright says it, "Art ... not only draws attention to the way things are but to the way things are meant to be, and by God's grace, to the way things one day will be ..." (in *Evil and the Justice of God*, IVP, 2006). Seminar participants will be encouraged to interact with these seven values and discern to what extent they are relevant and applicable in their local context. Time will also be granted for sharing experiences that participants have had on the journey from monocultural to multi- and intercultural worship practices and commitments.

Lam, Yee-lok Enoch

What Sound is This? The Musical Practice and its Musical, Religious, and Socio-cultural Meanings of Worship Teams in Hong Kong

This study investigates the musical practice of Chinese worship teams in Hong Kong and the rendered musical, religious, and

socio-cultural meanings. Song selection and the ways of music-making in both rehearsal and contemporary worship are emphasized. Findings are drawn from the participation and observation of my church visits and interviews with worship team members, congregants, and pastors. Observation is as follows: Firstly, practicality and efficiency are important to the worship team in rehearsal and worship service. The reasons are multifaceted. 1, Some worship teams can only arrange one rehearsal before the worship service. 2, Most worship team members' musical technique is amateur. 3, The duration of congregational singing of many local worships is around twenty minutes. I argue that such musical practice and the rendered sound is the medium to cohere each community (Lam 2022). However, it is potentially harmful to the pursuit of aesthetic perfection and spiritual formation for both musicians and congregation. Secondly, the diversity of language in congregational singing is common in local churches. Though Cantonese is the colloquial language for most local Christians, singing in Cantonese and Mandarin is a shared practice. Furthermore, though English worship songs are used occasionally, translated versions of some popular songs are employed. I argue that singing in different languages can convey emotions and religious devotions differently. Moreover, as music is a way to experience the identities of one-self (Frith 1996), such musical practice helps the recognition of diversified social and cultural identities of local Christians.

Laube, Matthew | Baylor University

Roundtable Participant

Llorca Llinares, Gracia

Composition style and performance practice of Taizé music.

The Community of Taizé was founded in 1940 by Brother Roger Schutz (1915-2005) and is composed of around 100 brothers of Catholic and Protestant origin, from over 25 countries. Because the first Taizé brothers came from different Protestant denominations with no unifying monastic tradition, the Community's liturgy and prayers could develop with greater freedom. Consequently, the Taizé liturgy had held a provisional character from the beginning and could adapt easily to changes in the community. From the 1970s onwards, Taizé has become an ecumenical place of pilgrimage. Thousands of young people from all over the world come to Taizé every year to take part in its weekly youth meetings. The brothers at Taizé aimed to create a liturgy in which all pilgrims could participate and were not mere spectators. As a result, liturgical texts were edited and translated into several languages, and a new song repertoire was introduced. The singing of songs became the main component of the liturgy at Taizé and a multilingual repertoire of over 100 songs translated into several languages was created. Despite the fundamental role of song repertoire at Taizé, a study of their musical characteristics, the themes of their texts, the translations and their performance has not been undertaken. This paper thus presents an interdisciplinary methodology that considers the relationship between the principles behind the songs' composition and the role the music plays in the ecumenical encounters of the pilgrims.

Loepp Thiessen, Anneli | University of Ottawa (*joint presentation with Laura Benjamins*)

Contemporary Worship Music for Kids: Secondary Consumption, Social Conditioning, and Children's Musical Tastes

Kidz Bop is a popular North American group that covers hit pop songs for children, removing references to topics like drugs, sex, and alcohol and creating a product for secondary consumption that is more appropriate for kids (Bickford, 2008). Perhaps due to the pervasive influence of Kidz Bop, North American contemporary worship ensembles have also taken to creating kid-friendly versions of songs. Unlike Kidz Bop, however, these ensembles cover songs that are inherently kid-friendly due to their faith-based content. Without references to sex, drugs, or alcohol to remove, what are contemporary worship kids' ensembles changing to produce songs for children? Bourdieu's theory of consumer taste suggests that tastes are inherently conditioned to reflect elements of symbolic hierarchy and social conditioning. Consumers prefer musical tastes over others according to their positioning in the social field (Bourdieu, 1984) rather than from innate individual intellect. Using a Bourdieusian lens of consumer taste and drawing upon music education research on students' popular music "tastes" (Green, 2002), we critically analyze children's CWM albums by exploring the decisions made to make such albums more "kid-friendly." Through an analysis of "adult" and "kid" versions of three popular worship songs, we critique cultural assumptions surrounding children's versions of songs. Since adults manage the sounds children produce in worship (Van Leersum-Bekebrede et al., 2021), we interrogate which musical elements adults have assumed to be relatable for children, and suggest ways for intergenerational worship to incorporate the musical preferences of all ages.

MacLachlan, Heather | University of Dayton

Excellence, inclusivity and ethics in American church music-making

Church music leaders in the United States pursue two priorities: technical accuracy and fluency in the music-making of their church ensembles, and, including as many volunteers as possible in those same ensembles. Practitioner literature often refers to these two priorities as “excellence” and “inclusivity,” respectively. At times, the prioritization of excellence and inclusivity conflict, because volunteers whose playing or singing is less than excellent seek to be included in church music groups. Facing this conflict, church music leaders operate ethically; that is, they employ strategies and develop policies based on their understanding of their responsibilities to other people (Warren 2014). Leaders who primarily promote inclusivity focus on their responsibilities to volunteer musicians, whereas leaders who primarily promote excellence focus on their responsibilities to worshipping church congregants. This presentation is based on interviews conducted with twenty-five music leaders from (predominantly White Protestant and Catholic) churches in four states of the United States of America. It highlights a problem which has not been previously illuminated in scholarly or practitioner literature, and in so doing, it contributes to the growing scholarship on ethics in Christian congregational musicking (Rommen 2007; Myrick 2021; Myrick and Porter, 2021).

Marchesini, Maren | Hope Lutheran Church

Holden Evening Prayer ‘23: (Re)Sounding a Transforming Community

Nestled in the remote Cascade mountains of Washington State, Holden Village operates as a year-round spiritual and education center rooted in the Lutheran tradition. With a rotation of faculty musicians who lead daily worship, Holden supports a robust musical and liturgical culture. While on sabbatical in the Village in 1986, composer Marty Haugen wrote a now-iconic Vespers liturgy, Holden Evening Prayer. The Village’s weekly recitation of Haugen’s liturgy became canonized as a community soundtrack and is today beloved around the world. However, over 35 years later, Vespers ‘86 is a fraught icon of collective identity within the Village community. Holden Village seeks to welcome a greater diversity of leaders and participants across race, ethnicity, gender, sexuality, and religious background, and thus decenter heteronormative, Euro-centric Christianity. Increasingly, Haugen’s liturgical language, theological perspective, and musical style do not universally resonate, while others regard Haugen’s liturgy as essential to their spiritual journey in the Village. As community liturgy remains a central praxis in the Village, worship staff and leadership must discern how congregational music represents mutual welcome and belonging. Exploring liturgical resonance (Porter 2020), emergent strategy (brown 2017), and community exegesis (Tisdale 1996), this paper will chronicle the collaborative process of liturgical curation for a diversifying Holden Village. Centering dialogic methodologies of participant-observation and ethnographic interview, I engage the Holden community as a liturgical musician and ethnomusicologist, exploring how this unique community navigates identity, power, belonging, tradition, and change through the rich and contested site of congregational music.

Margono, Jessica Emily | South East Asia Bible Seminary

Is there a Sino-Indonesian Congregational Music Identity? Preliminary Research on Congregational Music Making in Communion of Chinese Churches in Indonesia (COCCI).

Sino-Indonesian churches known for its hybrid and unique identity. But somehow not every Sino-Indonesian church could really identify its identity clearly. Based on my observation as a minister in charge in music ministry, we may discover only a few in the Sino-Indonesian Church under the Communion of Chinese Churches in Indonesia (COCCI) who are still making music with Indonesian or Chinese sounds-like. However, as stated by Stuart Hall, the process of identifying an identity of a culture is a non-stagnant process but they are constantly in the process of change and transformation. Then, which identity is the closest to the Sino-Indonesian Church which has undergone many transformations throughout history? Since there has not been any conducted research regarding congregational music studies in Sino-Indonesian Church that has been done before, in the following short research, I will examine the phenomena and practices of congregational music occurring in Sino-Indonesian churches specifically churches under the auspices of the Communion of Chinese Churches in Indonesia (COCCI). Following the idea of Hall, I argue that the practice of congregational music should be based on the dynamic identity that relies upon the church’s culture itself. My aim with this study is to encourage every church music minister under the COCCI to always redefine the type of identity that always has meaning to each church locally. To achieve the claim, firstly, I shall discuss the practices of congregational music making in several Sino-Indonesian churches. Then, I shall also discuss the simple survey which I collected from church music ministers spread across Sino-Indonesian churches under the COCCI, and this research will present and identify the continuing identity of congregational music in churches under the COCCI. Lastly, I shall analyze my findings.

Moisejeva, Margarita | The Institute of Lithuanian Literature and Folklore

Christmas services in Lithuanian Orthodox parish of St. Paraskevi in 2022 – a unique transitional example of local Orthodox church music

The aim of the paper is to discuss Christmas services in Lithuanian parish of St. Paraskevi in 2022. Paper research tasks — to discuss broadcast of Lithuanian Orthodox Christmas services in 2022 on national Lithuanian television from the historical, socio-political and cultural perspective; to provide musical analyses of the hymns; to single out local Lithuanian Orthodox church music features and the uniqueness of this Christmas services. These services reflects the local Orthodox church music tradition in Lithuanian language and it was the last one recorded services before everything changed after the war in Ukraine, that it why this example is unique and research of this paper is relevant. Author calls this example transitional, because it was the last such services in this church, but the parish community itself operates in a different form and in a different place, they meet on Sundays, pray, carry out social humanitarian activities, helping the people of Ukraine, actively expressing themselves in the media regarding the war and looks with hope to the future, where the activities of this community and the developed Lithuanian Orthodox chanting will be able to be heard in other circumstances. Methodology: the paper will use historiography, comparative analytical, musical analyses, field research methods (video recordings, interview with choir leader).

Monteiro, Maria | Baylor University

Roundtable Participant

Muir, Pauline | Goldsmiths

The Best of British: An analysis of power, ethics and racial relationships in a Christian music awards ceremony

In recent years there has been increased scholarly attention given to the topic of Black British gospel music. Much of this material has located the topic within a racial discourse often identifying its difference in genesis (i.e., Black Majority churches, BMC) and its distinction from Contemporary Christian Music. (CCM) This paper seeks to extend the thinking in this area by an analysis of the Step Fwd Awards, founded by a member of a BMC. The Step Fwd Awards brands itself as the 'best of British and Dove meets Stellar', and purports to recognise the 'best' talent from across the Christian and Gospel Music spectrum. This initiative aims to bridge the divide in a racialised and polarised Christian music industry within the framework of a nationalistic troupe. The awards ceremony, as a relatively new concept within the UK christian industry raises important questions and presents a unique opportunity to interrogate issues of power and ethics within a racial discourse. For example, how are issues of cultural, racial and Christian identity mediated through an awards ceremony? How do personnel navigate historical power imbalances? What are some of the ethical considerations embedded in the notions of an honour ceremony. These and other questions will be explored using data from semi-structured interviews and an analysis of the ceremony over the last two years.

Myrick, Nathan | Mercer University

The 'Other' Problem of Authenticity in Musical Worship

Authenticity remains a buzzword in musicking generally, and Christian musicking in particular. Observing the writings of practitioners such as Jeff Deyo (2007) and Zac Hicks (2016), and listening to conversations amongst musicians and worshippers alike, reveals that authenticity is functioning as a meta-value for many Christian congregations. Yet authenticity is a widely diffuse concept, being potentially applied directly to an object or artifact, obliquely to a repertory, broadly to a community, or discretely to an individual. Yet as Simon Feldman has shown (2015), authenticity is hardly a helpful ethical value. Moreover, in musical performance, it is bound up with colonial imaginations of racialized others (Bendix 1997, etc). Further, the philosophical underpinnings of an individualized authentic "self" evidence bleed through of what Alexis Shotwell calls the ideal of "purity" (2016). These observations lead me to ask, "is authenticity really good for musical worship?" This paper argues that the value of authenticity is an unreliable guide for Christian musicking because of its hyper individualization together with its imbrication with colonial imaginations. Drawing on ethnographic fieldwork, together with the work of scholars such as Joshua Busman (2021, etc), Blenda Im (2021, etc), Monique Ingalls (2018), Mark Porter (2020, 21), and Marcell Steuernagel (2021), I further argue that the value of authenticity can isolate worshippers, and exacerbate issues of power imbalances in congregations.

Ogburn, Christopher | Moravian Music Foundation

Little Majesties: Children's Music-Making in the Moravian Church

Congregational hymn singing has been a core element of the modern Moravian Church from its renewal in 1722. In the early years of the church, hymn singing served as a vehicle for theological teachings, often standing in for traditional sermonizing, most clearly evidenced by the Singstunde (a service comprised of verses from hymns carefully selected to tell a lesson or expound on a theme). The founder of the modern church, Count Nicholas Ludwig von Zinzendorf (1700–1760), relied heavily on hymns as resources for reflection and meditation. It was also Zinzendorf who advocated for the participation and education of children, especially through music. This was a tradition dating back to the precursor of the Moravian Church, the Unity of the Brethren, and one of its most important members, John Amos Comenius (1592–1670), an advocate for universal education, who stressed the importance of play and fun in the educational process of children. As a result of these two traditions, children's music within the Moravian Church developed a long and rich history over the intervening centuries. This paper will focus on the presence and development of children's music in the North American Moravian Church, a small slice of the global Moravian community. In particular, I will examine the presence of children's hymns in different iterations of hymnbooks over the decades, the use of children's voices for some of the most important services in the church calendar, and the state of children's music in a church that is rapidly aging.

Ooi, Matthew | National Institute of Education - Nanyang Technological University

In the Service of Worship; Lessons from Three Churches in Singapore

This presentation – based on my Final Year Undergraduate Project – seeks to explore the practices and behaviours of Contemporary Christian Music (CCM hereafter) ensembles during the rehearsal and the worship service of three Christian churches in Singapore, to gain insight into the processes involved in serving their congregation. My study observes the rehearsals and delivery of CCM during the worship service of three Christian CCM ensembles of varying ensemble sizes in Singapore. I interviewed each musician involved in the three CCM ensembles to discover what and how they learn, what processes of scaffolding and sequencing were involved to prepare them to serve during the service. Through the interview responses, I observed: How rehearsals were strategised, conducted and delivered at the worship service; How each musician, individually and collectively, was prepared for the rehearsal and delivery at the worship service; Musicians' perspective on how the musical repertoire had impact on the congregation at worship; Challenges encountered by the musicians, among other challenges and concerns, in preparing for musical delivery at the worship service. I also included members from complementary ministries that supported these musicians to find out how they contribute to the congregation's worship experience. My study aims to provide grounded detail on how musicians in CCM ensemble settings could negotiate and navigate their own understanding on how they could serve in church. I hope to present my findings in the context of power discourses, ethics and negotiating relationships from a pedagogical perspective with a view to sustaining serving musicians in church.

Oyeniya, Adekunle | Baylor University, Texas, United States

The Wazobia Gospel Genre: Negotiating a Multilingual Approach to Congregational Singing in Nigeria

Language has played a vital role in the success of 19th and 20th Century missionary activities. The translatability of the Scripture is considered a catalyst in the contextualization of Christianity and a vehicle that has fostered national identity in the global South regions (Sanneh 2003, 2009). This is especially true in Nigeria, where language expression comes in multiple forms. Wazobia is an idiomatic expression within the Nigerian context to represent a confluence of the three regionally recognized local dialects: Yoruba, Igbo, and Hausa. Wazobia is also a signification of diverse ethnicity represented in about twelve principal linguistic groups within Nigerian social structure. Studying congregational singing in cosmopolitan cities (like Lagos, Nigeria) is a complex venture due to multiple local linguistic expressions within singing. Despite the complex linguistic situation within Nigeria, many scholarly studies focus on the social collectivity of music solely in monolingual contexts. These studies neglect the current upsurge of Nigerian gospel artistes who largely supply congregational song repertoires in mixed languages and dialects. Drawing insights from research on evangelical worship music, ethnomusicology, and liturgical studies, this paper argues that multilingual singing elicits a convergence of identity, hospitality, and spiritual formation. The paper closely examines song texts from three proponents of the Nigerian gospel Wazobia genre. I analyze accounts from YouTube videos and, social media reception, along with interview responses from selected Lagos congregants to reveal the influence of Wazobia genre. Reflecting on the analytical study of the intersection of music and culture in a Nigerian multilingual setting will contribute to Christian scholarship in music of this understudied region of the world.

Pabón Rico, Luis | Harvard University

Firmes y Adelante: Protestant Hymnody in the Puerto Rican Colonial Context During the Early Twentieth Century

In the decades surrounding the turn of the twentieth century, the American Tract Society of New York published a series of hymnals and hymn books (*Himnario evangélico* 1893, *Himnos evangélicos* 1895, and *Nuevo himnario evangélico* 1914) that were used in the first decades of the twentieth century by American Protestant missionaries in their endeavors to evangelize a new missionary field: the archipelago of Puerto Rico. After four centuries of Spanish colonial rule, Puerto Rico became a colony of the United States in 1898, and among the earliest endeavors of the new colonial government, was subjected to a process of assimilation and Americanization (Silva Gotay 1997, Negrón de Montilla 1975) that involved religious institutions. As a topic that has received limited critical engagement (an exception is Olivieri 1976), the study of Protestant hymnody in Puerto Rico sheds light onto sacred music's role in the Puerto Rican sociopolitical panorama alongside the history of congregational singing in Protestant churches. This paper traces this hymnologic history up to the publication of the hymn book *Cantos sagrados* in 1924 under the auspices of the Protestant Episcopal Church. This is the first hymn collection to include Puerto Rican texts and tunes for use in worship. Albeit minimal, it constitutes an important step in the gradual incorporation of regional texts and tunes—similar to synchronous and subsequent decolonial orientations in hymn publications used across Latin America—that contributed to reconceptualizing the Anglo-American-centric canonical model and its aesthetic framework.

Padfield, Lydia | Durham University

Congregational singing and acts of sense-making in average-sized Church of England churches

This paper explores the ways congregants of average-sized Church of England churches experience and understand congregational singing, based in an interdisciplinary approach at the boundaries of systematic theology, social and cultural musicology, and qualitative research methods. I introduce fieldwork conducted in three churches over the summer of 2022 which indicates that congregational singing is understood as both a communal act and a deeply personal and devotional practice. I raise questions about the communality of singing when those participating might disagree significantly about what it is, what it means, and what it is for. Finally, I propose that congregants articulate congregational singing as embodied and material. There is now a wealth of studies in the area of congregational music, from a range of methodological commitments—some more theological, some primarily ethnomusicological. However, these studies are disproportionately conducted in churches with strong and distinct musical identities. By contrast, this research seeks to understand individual and corporate acts of sense-making in churches that might be termed, in a UK context, 'ordinary'; these churches are not selected for their musical identity, but rather their average attendance.

Parsons, Victoria | The University of Sydney, Sydney Conservatorium of Music

An Army in Conflict: (re)imagining salvoness and connectivity in a new liturgical musical world

In the early days of The Salvation Army, salvationists took to the streets with their fire and brimstone preaching and revivalist hymns. This brash Christian movement found its home reaching the nineteenth century working classes throughout England via the transformation of secular leisure activities and adaptation of popular vaudeville songs, folk tunes, and ballads. The Salvation Army's leaders, William and Catherine Booth, founded a religious and social movement that responded to the needs of the people and the technologies of the day bounded by strict rules and regulations. However, the adaption of popular working-class music and music-making forms shaped the sights, sounds, and traditions of a denomination that would quickly grow into an international movement. Today, the musical traditions of 'the Army' threaten to become a thing of the past. As liturgical music tastes have shifted toward more contemporary worship music, salvationists are faced with the dilemma of balancing traditional music-making practices with the introduction of 'outside' Christian music, a decline in church attendance, and the challenges of twenty-first century life. Yet, as Salvation Army musicians contend with these obstacles, many members have found creative ways of reproducing and experiencing their musical heritage in new and innovative forms. Grounded in ethnographic inquiry, this paper explores how salvationists maintain their salvoness, or their social and personal investment in an internally coherent sense of collective identity, through music-making activities and what forms this may take at present.

Payne, Joel | Song & Hymn Writers Foundation

Roundtable Participant

Perez, Adam | Belmont University (*joint presentation with Shannan Baker*)

“Corner[stone]”-ing the Market: How Worship Leaders Navigate Chart-topping Songs and their Brand Affiliations

What is the relationship between practitioners of contemporary praise and worship (CPW) and the industry that dominates the supply of CPW songs? Recent scholarship has explored the relationship between the CPW music industry and congregational formation (Woods and Walrath 2007; Ruth 2008; Ingalls 2018; Packiam 2020; Mall 2020; Wagner 2020; Thornton 2021). To date, the conversation has not addressed the complexities of how industry practices influence the way worship leaders make repertory choices for their congregations. This research has been approached in two parts: identification of primary contributors and their total song output, and the reception and integration of these songs into local congregations by worship leaders. In part one of the study, we explored the new contemporary worship songs that appeared on the top song lists from 2010–2020 (CCLI SongSelect and PraiseCharts). These new songs originate primarily from a few church-based worship b(r)ands and represent a minute percentage of their total songs released. Part two of our study explores the engagement with and reception of these new songs through a survey of approximately 400 worship leaders. In this paper we explore two aspects of the attitudinal survey’s findings. First, we investigate the industrialized avenues (charts, playlists, radio, etc.) through which worship leaders encounter new songs and its relation to the introduction of songs into local worshipping communities. Second, we examine the levels of trust that worship leaders have in major worship music brands, especially in the primary contributors that were identified in part one of the study.

Perigo, Angela & Jeremy | Dordt University

“Poured Out on Your Sons & Daughters: Pneumatically-shaped Pedagogical Practices for Engaging Children in Congregational Song and Worship”

From young children to elders in the community, the Holy Spirit’s empowering presence is indiscriminate of age, ability, gender, culture, or status. Within the biblical narrative, children are included as full participants in experiencing the Spirit’s gifts and empowerment and encountering his dynamic presence. However, many communities continue to wrestle with the pastoral and practical implications of welcoming children into worship as full, distinct participants. Drawing from Amos Yong’s “pneumatological grounding of ecclesial identity,” this paper presentation will argue for the full inclusion of children within the church’s worship life as welcomed, distinct participants. Contributing to the emerging field of children’s spirituality, we aim to offer faith-forming pedagogical practices to engage children in congregational song as participants, and as those filled with the Spirit, as leaders. Through a review of recent scholarship and presentation of case studies, we will explore questions such as: what would happen if children were at the center of Christian education, worship, ministry, theology, and experience, and what would happen if our children’s spirituality was taken seriously in the church’s worship life? This joint presentation explores hospitable approaches in corporate worship and congregational song that affirm children’s capacity to lead in distinct ways where their own spirituality is formed alongside that of the congregation.

Porter, Mark | University of Erfurt

Roundtable Participant

Povedák, Kinga | MTA-SZTE 'Convivence' Religious Pluralism Research Group

The sound of Roma religiosity

This paper investigates the role of Romani worship music in Hungary. There is more and more research on Pentecostal Roma conversion, however, hardly any study looks at Romani religious experience through a musical-anthropological/ethnomusicological perspective. I argue that the anthropological analysis of Romani religious music and the surrounding phenomena enables us to better understand Romani religious experience and religious culture. I discuss congregational music as an important pastoral method in the conversion to Pentecostal-charismatic communities. In this paper, I intend to present the sound ethnographies of Pentecostal and Catholic Roma congregations and illustrate how congregational musicking enable these communities to locate themselves in the social and cultural space and reflect on their marginalized situation.

Preece, Elizabeth | University of Bristol

A Musical Family Spirit

The family plays a crucial role in musical and educational pursuits for children and is the initial site of cultural capital transmission, yet this has rarely been explored in the context of cathedral choristers. This paper will explore the importance of family in the early lives of choristers and the family's influence on their musical and religious upbringing. Christian music forms a foundation for cathedral choristers' identities, and this is often nurtured within the family during their earliest years. This paper understands the family through a Bourdieusian understanding of 'field' and focuses on the role of familial music-making and churchgoing in choristers' lives. This will be exemplified through interview data of former choristers, aged between 21-30, in addition to cathedral and choir school staff, to demonstrate the ways in which the family has a lasting effect on the choristers' identities, both musical and religious, as well as their later pursuits inside and outside of the Anglican Choral Tradition.

Protopapas, Janice | Independent Scholar

Cultivating Kushbhoo: the legacy of Namdhari Sikh music ministry

This paper explores the children's sacred music education and music ministry in two Namdhari Sikh communities. Headquartered in a rural village of Punjab, this minority Sikh sect, is esteemed for their commitment to sacred music education amongst children. This ethnographic inquiry investigates instructional practices at both their headquarters in India, as well as one of their oldest diasporic communities in UK, considering how the instruction of Sikh liturgical music is used as a tool for intergenerational transfer of personal and collective Namdhari heritage and spiritual identity. And secondly, to identify how this process is changing due to modernizing factors including increased mobility and diaspora. This study is executed through current ethnographic research undertaken amongst participants of this musical congregation at the Namdhari Kala Kendra at Bhaini Sahib, Punjab as well as examining liturgical music instruction of Namdhari youngsters at Namdhari Gurdwara at East Gate in London, oldest diasporic community, where issues of diasporic identity and musical memory or further considered. Additionally, I consider how these musical memories act as devices of congregational coherence, for the generation of future Namdhari youth

Pulli-Huomo, Anna | The University of the Arts Helsinki

The organist as a creator of interaction in the liturgy

In this paper, I will talk about what kind of decisions I, as an organist, can do to create interaction between the congregation, the liturgy, and the musicians? What does this mean to the participants of the Divine service? As a doctoral student at the University of the Arts in Helsinki, Finland, I have concentrated recent years to my doctoral degree where my topic is the French Catholic organ music from the 19th and the 20th centuries in Finnish Lutheran Divine services. I am an organist, a church musician and nowadays also a trainer of church music in the Evangelical Lutheran Church of Finland. The presentation is based on my doctoral studies. I will also use recordings from my doctoral project as the examples. Because my doctoral degree belongs to the Arts Study Programme, it has included five Lutheran Divine services I have planned, organized and played. Through these services, I have been researching many roles of the organist of the Divine service. I have reflected by using autoethnography as a method how an organist as an improviser, an accompanist, an arranger and a soloist can create interaction in the liturgy using different kinds of musical elements and words. In addition to autoethnographic research, I use in my research written source data on liturgy and inclusion. According to my research, when an organist uses similar musical elements in the organ solos, the improvisations of hymns and the accompaniments of liturgical melodies, the participants' experience of the music as a part of liturgy strengthens.

Rathey, Markus | Yale University, Institute of Sacred Music

Beyond the Sonic Color Line: The Europe Tour of the Fisk Jubilee Singers in 1877/78 and the Congregational Reception of Spirituals in 19th Century Germany

The years around the American Civil War witnessed a re-evaluation of African American music: Douglas had powerfully described the spiritual as the authentic reflection of the suffering of slavery, and Allan, Ware, and Garrison published the *Slave Songs of the United States* (1867), codifying orally transmitted songs to the printed page. The public reception of the spirituals reached a new phase when the Fisk Jubilee Singers transplanted the spirituals from the church and the home to the concert stage. The Jubilee Singers toured internationally and when the ensemble embarked on a concert tour to Germany in 1877/78, the spirituals sounded on the same stages that usually hosted the symphonies of Beethoven, Mozart's Masses, and Bach's

sacred vocal works. The reception of the songs, however, was not limited to the concert stage, even though this is where the Jubilee Singers performed their music. Already in the year after the Germany tour, Methodist hymnwriter and preacher Ernst Gebhardt published German translations of 27 of the songs. Gebhardt's translation, while mostly forgotten today, was very successful in its own time. Originally published in 3000 copies, the book was reissued soon thereafter and by 1924 it had been printed in 44 editions! The spirituals found their way into the congregational music of Methodist congregations in Germany and, interestingly, were also adopted by the newly founded New Apostolic Church. The paper will analyze the demarcation of the sonic color line on the concert stage and the complex relationship between inclusion and exclusion, and cultural identity and otherness, and the significance of Gebhardt's collection for the history of spirituals in Germany.

Rees, Meg | University of Bristol

Crises Facing Choral Foundations in the Anglican Choral Tradition in the 2020's

My presentation will explore the everyday challenges faced by choral foundations in the Anglican choral tradition and how this influences their ability to facilitate music in Christian worship. Using the choral foundations of St John's Devizes, St Davids Cathedral, and St John's College Cambridge as case studies, I initially investigate how the socioeconomic backgrounds of choristers is changing using a series of interviews. I establish how society's growing demand for equality of opportunity influences a director of music's ability to recruit, and to what extent the demographic of choristers is a reflection of an establishment's congregation. I examine whether the financial circumstances of religious establishments influence the funding available to the choir. I highlight potential obstacles for directors of music should choral foundations fail to receive regular streams of revenue. Decisions concerning the structure of a choral foundation can be a potential source of conflict between choir and clergy, and so I investigate how choral foundations are balancing the spiritual function of religious services and the role music plays within that. Finally, through examining government guidance, I assess the impact of the Covid-19 pandemic on choral foundations in the Anglican choral tradition. Whilst attempts are being made to mitigate the disruption of national lockdown, the seriousness of the challenges now facing directors of music concerning recruitment of singers and musical training cannot be emphasised enough. The devastating influence of government policy concerning congregational music-making has brought the future of Anglican choral music into question and is worthy of discussion.

Rijken, Hanna | Protestant Theological University Amsterdam & Rotterdam Conservatory of Music (Codarts)

At The Popularity of Carol Singing in the Netherlands

The Festival of Nine Lessons and Carols is a traditional English service that was popularised in the Church of England following its introduction to the services of King's College, Cambridge, a hundred years ago. The service then spread worldwide through BBC broadcasts each Christmas Eve. In the Netherlands—a secular/post-secular nation—carol services, and more specifically the Festival of Nine Lessons and Carols, have become very popular. Over a period of four Advent weeks, more than 300 carol services are organised in the small country. Sung in monumental church buildings by Anglican-style surpliced choirs, Dutch carol services follow the format of the Festivals of Lessons and Carols in England. The carols are sung and the lessons delivered in English. However, unlike their English counterparts, the services may be presented as worship, ticketed concerts or both, and they always include congregational singing. The popularity of these carol services raises several questions, which are studied in this research. Who are the contemporary carol service-goers—what are their backgrounds, religiously, spiritually, musically and socially? Are there differences between the carol service visitors and, for example, Evensong visitors? Why do people go—what is the attraction? What are their experiences? And what might understanding their motivations and experiences contribute to studies of the transformation of religiosity and of congregational musicking more widely? This paper draws on the author's research to explore these questions from both musicological and theological perspectives. Interweaving empirical evidence, multi-disciplinary theories and existing CCM research, it explores the important and diverse contemporary functions of carol services and explains why these have relevance far beyond the church walls.

Rossil, Helen

Why can't Danes sing without holding a book in their hands?

Denmark is considered a digital frontrunner. Indeed, all interaction with public authorities takes place online, and far most transactions are cashless. When it comes to singing, however, there has been only little progress since the 19th century, when printed books were commonly spread, and public schools made it possible for the people to read them. Two songbooks enjoy a special status in the Danish national community: Folkehøjskolesangbogen (The Folk High School Song Book) and Den Danske Salmebog (The Danish Hymnal), which have appeared continuously since 1894, respectively 1569. Both books are published

online, and Folkehøjskolesangbogen is also available as an app. The repertoire of the latter has absorbed a great deal of popular songs which are originally audio mediated. Yet, when it comes to communal singing, books seem to be irreplaceable. While screens and phones are present all over the public domain, congregational and communal singing is always mediated by books. Since the (authorized national) hymnal is only revised app. every 50 years, this cultural habit leads to several hymnal appendixes, which again are part of the process of canonization. It seems, hymnals (and songbooks) are still exceptionally “effective and relevant tools for worship” (and other rituals), and that their function goes beyond a practical and symbolic level. This paper will investigate historical, ritual, theological and physical aspects of the question, why Danes don’t seem to be able to sing without a book in their hands.

Santoso, Sylvia | Southeast Asia Bible Seminary

Secret Songs of Hope

Ever since the Chinese government began enforcing stricter regulations on religious expressions, Christians in China have faced much persecution in recent years. This includes increased arrests of Christians, the removal of crosses from church buildings, the forcing of churches to sing praises to the government, and the shutting down of house churches. Despite all the trials and hardships, believers’ faith is kept strong by songs of hope that are grounded in biblical truths and promises. These songs of hope are shared in secret out of fear of persecution. These songs of hope honestly reflect the believers’ thoughts and emotions in their struggle to pledge allegiance to the heavenly kingdom.

Sarwar, Eric | Tehillim School of Church Music & Worship

Practices of Psalmody: A Congregational Singing for Muslim-Christian Friendship in Pakistan

The fourteen-century history of Muslim-Christian relations has taken many forms of conflict and cooperation, diatribe and dialogue, hatred and hospitality. Additionally, confrontational views, cultural alienation, and the cognitive literary approach play a vital role in passive practice in the Muslim world. This article posits that the Book of Psalms provides us a poetic, emotional and spiritual language to engage with our religious neighbors. Collaborative and creative approaches of singing Zabor (Psalms) suggest that translating Psalms into cultural texts fosters faithful friendship among Muslims. This paper demonstrates that historical practices of Psalmody chanting, responsorial, antiphonal, and metrical converge with the Qur’anic qir’at, Nasheed/Naat, Marsiya/Soz, and Qawalli in the Islamic Republic of Pakistan. The practices of Psalmody have striking parallels with Muslim religious music culture and provide a model to foster cultural engagement with our Muslim friends in the 21st century. This paper explores the missiological perspective of the Psalmody and suggests ways in which Psalmody can serve as a witness to Muslim neighbours and a method in theological curricula.

Sherrill, Jennifer | University of California, Davis

Sounding Faith: Constraining Refugee Voices in the Catholic Church of Lesbos

The Greek island of Lesbos is home to a small Catholic church and community that has expanded greatly in the past seven years, due to the arrival by boat of African refugees. The parish of the Assumption of the Virgin Mary exists within the backdrop of a primarily Orthodox island, thus rendering refugee members as minorities within a minority. Many of the refugees attending and singing for Masses in the Greek Catholic Church hail from the Parroisse Saint Albert Kinshasa, a parish known for its exuberant and expressive musical celebration of the Mass. In comparison, the embodiment of faith in the Greek church is marked by subdued voices, European hymns, and an absence of percussion or dance. Drawing from Katherine Meizal’s work on spiritual multivocality, and Emilie Rook’s exploration of Catholic musical enculturation in Indonesia, I argue that the enforcement of constrained African voices in the Greek Mass is not an ambivalent promotion of integration but rather a micro-aggression serving to silence minority voices. Through participatory observation, interviews with parishioners and musical directors, and an analysis of Mass recordings at the Greek church and the Congolese home parish, I examine how socially controlling means of outward worship prevents Catholic refugees from attaining a state of *communitas* with their local fellow worshippers.

Shine, William | University of Georgia

This is Amazing Grace

“This is amazing grace!” (Wickham 2013), is something of a provocative and contestable claim made in the song of the same title by Contemporary Christian Music artist Phil Wickham. At first glance, the lyric may simply appear in keeping with the theological commitments of its author; such commitments, no doubt the fodder for theological debate amongst those

concerned with understanding and defining the term, doctrine of, or experience of grace. It is the conspicuous pairing of the words ‘amazing’ and ‘grace’, however that have caught my attention. Though it may not have been Wickham’s intended claim; read as, “This is ‘Amazing Grace,’” reveals something extraordinary about the cultural resonance, ontological fluidity, and potential utilities of the classic hymn, ‘Amazing Grace’. In this paper, I illuminate ways in which ‘Amazing Grace’ evolved from a quasi-autobiographical hymn-text into a multifunctional, American commodity and brand. This development, I argue, is the paradoxical cause and result of its utility as cultural capital. ‘Amazing Grace’ is a tool for both constructing and subverting American identity—indicating its reproducers’ positionality as much as affording them the opportunity to transcend it. As a growing commodity and brand, ‘Amazing Grace’ empowers and authorizes objects that share its name, cyclically increasing its value as cultural capital. To illustrate my claims, I offer a hermeneutical reading of Aretha Franklin’s 1972 recording/performance of ‘Amazing Grace’ and Judy Collins’ 1971 recording of the same. Ultimately, I explore important facets of the hymns’ historical dissemination that promote its function as cultural capital.

Silva Steuernagel, Marcell | Southern Methodist University

From Hybridity to Messiness: Power and Purity in Christian Musicking

Understanding how musical and theological influences ebb and flow along global networks is a challenge for scholars and practitioners of Christian congregational song. While the rapid and intense exchanges that characterize today’s flows create increased opportunities for interplay and mixture, they defy attempts to comprehend the phenomena that shape the musicking lives of worshipers. Terms like “mestizaje,” “creolization,” and “hybridity” are frequently used to describe the cross-fertilization that characterizes the flow of musical influences across perceived boundaries (Hernandez 2010; Ramsey 2003). This paper argues that the term “messiness” particularly challenges established historiographies and processes of canonization that reflect the power dynamics of the networks along which such influences travel. Using a combination of historical scholarship and ethnography performed at the 11th Assembly of the World Council of Churches in Germany in September 2022, this paper examines the messiness inherent to the combining of musical practices and forging religious identity in corporate worship. My research shows how attempts to negotiate religious and musical identities across perceived boundaries (such as culture, theological particulars, the hierarchy of corporate musicking, and the role of the body in musical worship) are complexified by perceived notions of pre-existing, stable traditions and surface-level, market-driven labelling. The messiness of musical flows actually resists attempts to pigeonhole localized practices into established, historically fraught power dynamics of global Christianities. This paper contributes to conversations in liturgical musicology, ethnomusicology, church music studies, and congregational music studies, concerned with how music and musicians renegotiate power dynamics in worship and liturgy.

Snyder, Noel | Calvin Institute of Christian Worship

Let Love Be Genuine: A Theological Reflection on Musical-Liturgical Formation and the Virtue of Love

The formative nature of congregational music making—and of corporate worship practices more generally—has been axiomatic in liturgical theology since its inception (or, at least, since its modern resurgence). In recent decades, scholars from a wide range of disciplines have added to this foundational musical-liturgical principle through a multitude of contextual and interdisciplinary studies. For example, James K. A. Smith’s philosophical anthropological account of ritual formation and Monique Ingalls’s ethnographic study of contemporary worship music have added key insights to our understanding of the formative nature of congregational worship practices. Yet within this lively interdisciplinary conversation around musical-liturgical formation, I believe insufficient attention has been paid to the nature and quality of interpersonal relationships in particular worshiping communities. There is a need, more specifically, to attend more closely to the communal virtue of love. This paper will reflect theologically on the virtue of love in the context of congregational music making, drawing together insights from psychology, musicology, philosophy, and biblical studies. The modest aim of this reflection is to further the interdisciplinary conversation on musical-liturgical formation by foregrounding the experience of loving relationships within models of congregational life and communal music making.

Swift, Kristy | University of Cincinnati

"Open Hearts, Open Minds, Open Doors": Rupture and Resilience Through Congregational Musicking

The United Methodist Church (UMC) is experiencing its largest rupture since the 1840s when the denomination split over issues of slavery. In 2022, inclusion is similarly at the heart of a schism, specifically practices of ordaining and marrying LGBTQIA+ people. In response, some conferences in the United States have appointed gay-identifying bishops and district superintendents, some local congregations redefined themselves as reconciling churches, and some individual UMC clergy have taken a stand in openly officiating same sex marriages; however, the denomination has repeatedly reached a stalemate

over these tenets in the Book of Discipline, refusing to join other mainline Protestant denominations writ large in accepting all people unconditionally. Emerging trauma-informed general ministry (Huyser–Hoing, 2018) outlining practices for safety, remembrance and mourning, and community reconnection (Herman, 1997) and UMC conferences such as West Ohio have offered resources to help congregants address external collective, cultural, and individual trauma inscribed by childhood events, illness and death, and violence; however, for all of the laudable ongoing efforts, the denomination has not significantly addressed the harm inflicted from within, and it has not yet begun to meaningfully explore the ways that worship and musicking practices may begin to re-envision its well-meaning slogan. Through a lens of transhistorical trauma studies (Caruth, 2021), I examine rupture through “Open Hearts, Open Minds, Open Doors” to suggest existing and call for newer congregational musics and musickings that can stand in when words fail (Van der Kolk, 1996; Visvis, 2008) to begin building individual and collective resilience.

Tantra, Carolien | Southeast Asia Bible Seminary Indonesia

Negotiating The Congregational Music in New Order Era At Chinese Churches in Indonesia

Singing songs and using music are the two activities that will be done in most churches worldwide, including the Chinese churches in Indonesia. The Chinese churches in Indonesia primarily consist of Indonesians of Chinese ethnicity and Indonesians. The ancestors of the Chinese Indonesians came to Indonesia from many sub-ethnic groups in China, such as Hokkien, Cantonese, and Hakka. When they established churches, they gathered as different congregations according to their native language, and the Mandarin language became the unifying language among them. The Mandarin language became an essential feature of the Chinese churches in Indonesia. In 1966, the Indonesian government banned the Mandarin language and cultural identity of Chinese Indonesians. Until May 1998, the Indonesian government allowed the use of Mandarin language and Chinese culture in Indonesia, including in Sunday worship. Therefore, the Chinese churches in Indonesia have become the preservation places of the Mandarin language. Hence, the Mandarin language becomes the heart language of the Chinese churches in Indonesia. Nowadays, most Chinese churches in Indonesia still maintain and use the Mandarin language in addition to the Indonesian language in the worship service, including in congregational singing. The purpose of this paper is to explain and explore the ways in which the Chinese churches in Indonesia negotiate the use of Mandarin language in congregational music as a language to express devotion and relation with God and one another. This paper comes from my experience as a music minister, worship planner, and musician in a Chinese church in Indonesia.

Taylor, Joshua | University of North Texas/First United Methodist Church of Denton

A Song for the Journey: music, pilgrimage, and re-shaping the post-modern church

Pilgrimage has been a part of Christian experience since biblical times. Creating new stories, pilgrimage affords sacred travelers experiences that transcend nationalism, denominational identity, and cultural borders melding their individual constructs of meaning with communal experiences to create new insights. On these pilgrimages, music has played a significant role in the development of community and as mediator between disparate groups. While pilgrimage is an independent act, it is also a shared existence with other pilgrims with music serving as a bridge between these two realities. With an estimated 100 million people undertaking pilgrimages at the beginning of the twenty-first century, the rediscovery of pilgrimage, and the music that accompanies it, has meaningful connections for the post-modern church struggling to find a new identity. The ecumenical communities at Iona and Taizé provide particular case studies for the role of music in forming community among travelers. The individual and communal nature of pilgrimage, the ability of pilgrimage to provide commonality in a diverse society, and the role of singing and traveling music calls for the reexamination of this ancient practice for the post-modern church.

Thornton, Daniel | Alphacrucis University College

Measuring ‘Success’ in the Contemporary Congregational Song Genre

The most popular contemporary congregational songs (CCS) are not only sung as expressions of musical worship in local churches around the globe, but they are also firmly entrenched in the Christian Music Industry. This industry is comprised of record labels, publishing companies, rights licensing and collection agencies, as well as CCS-recording artists and CCS-producing churches which all work to promote and monetize CCS. The industry employs a number of systems to measure the success or utilization of these songs among individual Christians and local churches. For example, USA Billboard charts combine several measures including sales, streaming and radio airplay to determine songs’ popularity. Christian Copyright Licensing International (CCLI) rely on licensed churches reporting the usage of CCS (for example, projected on screens or recorded) in church services. YouTube records views. Spotify records streams. In this musical world of both accessibility and data collection, what do the various measuring systems tell us about the current state of the contemporary congregational song

genre? This paper explores the correlation, or lack thereof, between YouTube views, Spotify streams, Billboard rankings and church usage of the most reported CCS by CCLI. The intent is to determine whether these gauges are consistent across the sector. It will identify if individual engagement with CCS is at odds with corporate (church) engagement with CCS. It will identify if a song's popularity is equivalent to its employment in corporate worship. Finally, it will reveal the still discernible line between contemporary Christian music (CCM) and CCS.

Turner, Mykayla | Perkins School of Theology (Southern Methodist University)

Reckoning Resources: Community Music in a Rural Mennonite Context

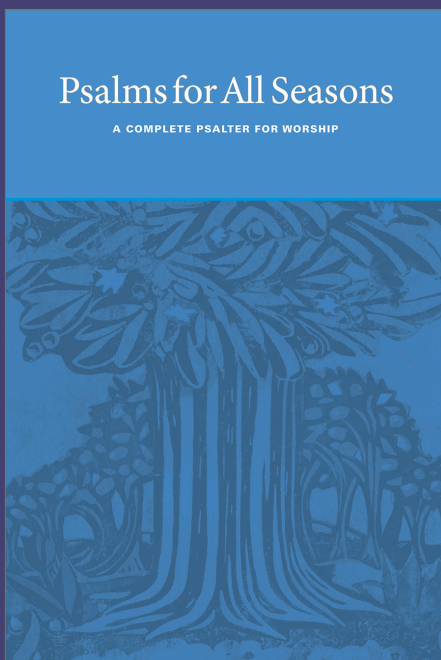
Rural congregations are marked by a multidimensional commitment to community, hospitality, and belonging (Beck and Kleeberger 2022). While this "rural idyll" might be perceived as homogeneous, inflexible, and exclusive by some scholars, others claim that it is favorably embodied through making music together (Woods 2005; Sibley 2006; Dueck 2011; Klassen 2019). In addition to a so-called "rural theology" to support pastoral work in rural contexts, then, further research is needed to support the work of musicians who serve these congregations (Francis and Robbins 2012). In this paper, I contend that music is an often overlooked but nevertheless potent resource for refining the core values of rural congregations. I analyze this claim through an ethnographic lens, focusing on a Mennonite congregation in rural Ontario. Drawing theoretical insight from community music initiatives, I assess how notions of "cultural democracy," inclusion, and social transformation are both descriptive of and prescriptive for the work of musicians in this congregation and others (Higgins and Willingham 2017). In doing so, I contribute to an ongoing conversation about the role of music in Mennonite communities (Kropf and Nafziger 2001; Epp and Weaver 2005; Dueck 2017). My approach differs from other scholars in the field by privileging music as an embodiment of "rural cultural resourcefulness," thus encouraging rural congregations to utilize resources which are readily available to them while also expanding and diversifying their understanding of what it means to belong (Gibson and Gordon 2018).

Uberoi, Rebecca | London School of Theology

'We Always Sing in English': Negotiating Salvific Tensions in the Language of Congregational Song

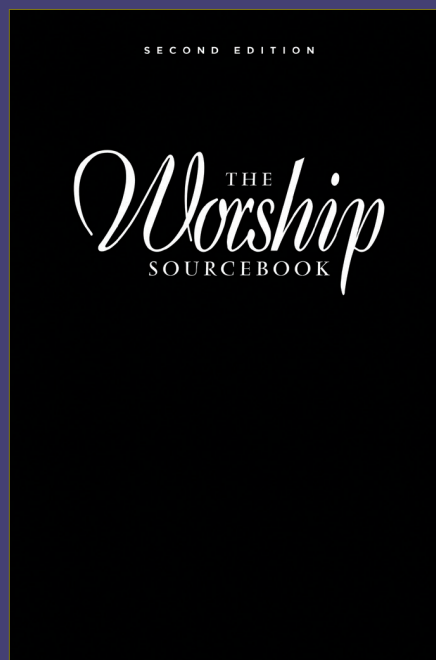
This paper investigates the English-only policy of a Yoruba migrant church in Ireland, exploring the tensions that play out through the lenses of soteriology and embodied cognition. The policy is primarily intended to serve the church's 'reverse mission' by making their worship services welcoming and inclusive. While interview participants expressed their agreement with the policy, accidental and purposeful infringements regularly occur. Drawing on Brand's (1999) typology of African accounts of salvation, I will show how these infringements emerge from salvific tensions. On the one hand, members rely on embodied and culturally embedded liturgical performance to attain salvific transformation. Interview participants utilised movement metaphors to connect language and participation, pointing to the ways in which language is viscerally embedded. Viewing the infringements through the lens of embodied cognition shines a light on the bodily awkwardness of second language use and its negative impact on liturgical efficacy. On the other hand, church members adhere to a social account of salvation, in which the individual good cannot be attained at the expense of the common good. In the context of migration and reverse mission, there is a tension between liberation expressed through cultural performance and the requirement to transcend cultural barriers to attain salvation with others. Reverse mission perhaps expresses a different form of liberation - one that turns colonial mission on its head through majority world Christians' participation in global evangelism. Thus, while this church's language policy impinges on cultural expression, it simultaneously attempts to build a more powerful and assertive self-understanding.

RESOURCES FOR RENEWAL OF WORSHIP



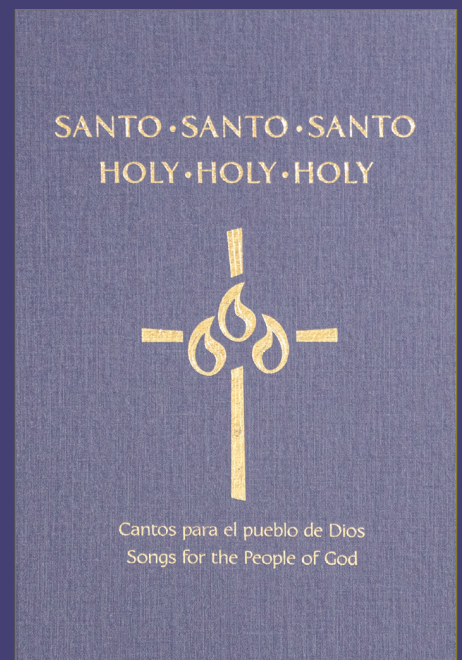
This book is one of the most comprehensive resources on the Psalms for use in Christian worship. **Psalms for All Seasons** covers the history, reception, and practice of psalm use and contains all 150 psalms, most in multiple formats.

Faith Alive, 2011



A comprehensive guide to planning worship, **The Worship Sourcebook** offers a collection of more than 2,500 prayers, litanies, and spoken texts for every element of the worship service throughout the seasons of the church year.

Faith Alive, 2013



Santo, Santo, Santo / Holy, Holy, Holy is a hymnal with over 700 bilingual songs designed to help God's people sing together, encouraging both Spanish- and English-speaking Christians to offer praise and prayers to God together.

GIA Publications, Inc., 2019