

# CHRISTIAN CONGREGATIONAL MUSIC

## Local & Global Perspectives

30<sup>TH</sup> July – 2<sup>ND</sup> August 2019, Ripon College Cuddesdon

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# CONFERENCE SCHEDULE

**Tuesday, 30<sup>TH</sup> July**

## ORGANISING COMMITTEE

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

**Dr Monique Ingalls**, Baylor University

**Dr Birgitta Johnson**, University of South Carolina

**Dr Anna Nekola**, Canadian Mennonite University

**Dr Mark Porter**, Universität Erfurt

**Dr Abigail Wood**, University of Haifa

[www.congregationalmusic.org](http://www.congregationalmusic.org)

<b>Lounge</b>		<b>A: Graham Room</b>	<b>B: Harriet Monsell</b>
<b>09.30</b>			
<b>10.30</b>		<b>Morning Roundtable</b> Lift Every Voice and Sing: Congregational Music and the Black Atlantic Discussion moderated by Dr. Birgitta Johnson	<b>Morning Workshop</b> Sacred Song from the Jewish and Muslim Traditions: A Musical Workshop Lead by Dr. Abigail Wood and Dr. Sahil Warsi
<b>13.00</b>	<b>REGISTRATION &amp; TEA</b>	<b>LUNCH</b>	
<b>14.30</b>		<b>Afternoon Roundtable</b> Thinking about Shared and Disparate Practices in Congregational Music: A Discussion Among People of the Book. Discussion moderated by Dr. Mark Porter	<b>Afternoon Workshop</b> How We Got Over: Congregational Music from the One Lord, One Faith, One Baptism African American Ecumenical Hymnal Lecture-demonstration led by Dr. James Abbingon
<b>17.00</b>	<b>CONFERENCE WELCOME – Ripon College Cuddesdon Chapel</b>		
<b>18.00</b>	<b>DINNER</b>		
<b>19.30</b> <b>(–21.00)</b>	<b>DRINKS RECEPTION</b>		

08.30

**BREAKFAST** (residential delegates)

09.30

**KEYNOTE SPEAKERS – Harriet Monsell Lecture Theatre**

(Chair: Abigail Wood)

**Emma Hornby** Processional chants in early medieval Iberia: bishops, deacons, congregations and liturgical spaces

**Jean Kidula** The Language God Speaks

11.00

**TEA**

**PANEL SESSION 1**

**A: Harriet Monsell A**

**Black British Gospel Music I**  
(Chair: Pauline Muir)

**B: Harriet Monsell B**

**Congregational Music in Asia**  
(Chair: Abigail Wood)

**C: Graham Room**

**Methodology, Theology and Epistemology**  
(Chair: Mark Porter)

**D: Colin Davison Room**

**Warfare, Patriotism, and Maligned Texts in Congregational Music**  
(Chair: Anna Nekola)

**11.30 Dulcie Dixon McKenzie**

The Roots of Black Gospel Music in Britain

**Emilie Rook**

Mapping Catholic Congregational Music Material in Indonesia: Power, Politics, and a Post-Colonial Social Poetic

**Bennett Zon**

Music Theology as the Mouthpiece of Science: Methodologizing Congregational Music Studies

**Daniel Johnson**

'The Battle Belongs to the Lord': The Place of the Warfare Motif in Contemporary Worship Songs

**12.00 Matthew Williams**

The Legacy of the Windrush Generation in Black British Gospel Music

**Heather MacLachlan**

Explaining the ubiquitous presentational musicking in Burmese congregations

**Jeffrey Wright**

To Open the Heavens of Better Times: Transcendence in a Post-Secular Age

**Gillian Warson**

Gathering Rushes and Playing in the Meadows: All Things Bright and Beautiful for Today's Congregations

**12.30 Pauline Muir**

Sounds of Blackness?

**Kenelm Ka Lun Chan**

Survey and Identification of Mandarin Translation within Christian Congregational Music

**Joshua Busman**

'Whereof one cannot speak, thereof one must be silent': A Theological Salvo from a Vulgar Materialist

**Hannah Snavelly**

We've a Kingdom to Send to the Nations: Performing Christian Patriotism in a Flag Ceremony

13.00

**LUNCH**

PANEL SESSION 2

**A: Harriet Monsell A**

**Learning to Lead: Historical Perspectives on Musical Leadership for the Congregation**  
(Chair: Adam Perez)

**B: Harriet Monsell B**

**Comparative Religious Musical Ontologies**  
(Chair: Alison Mc Letchie)

**C: Graham Room**

**Practices of Power on the Platform and in the Pews**  
(Chair: Anna Nekola)

**D: Colin Davison Room**

**Voice and Vocality**  
(Chair: Alisha Jones)

**14.30 Glenn Stallsmith**

Learning to Worship from the Heart

**Matt Gillan**

Contesting Sacred Sound - The construction of Buddhist musical aesthetics in pre-WWII Japan

**Martin Clarke**

Preachers, Power, and Preference: Using a New Hymnal in a Methodist Church

**Noel Snyder**

The Spiritual Voice: Connecting Preaching and Congregational Song

**15.00 Adam Perez**

Contemporary Praise and Worship Leader Training: Implicit and Explicit Curriculum in 1980's Worship Conference Guidebooks

**Rumi Umino**

Locality, Traditionality or Religiousness: A case study on a music team of a Japanese local shrine

**Melanie Ross**

Commanded to Sing?: Musical Authority and Congregational Resistance

**Catherine Williams**

Preaching Songs and Singing Preachers: The Symbiosis of Congregational Singing and Preaching in Afro-Trinbagonian Congregations

**15.30 Jonathan Ottaway**

The Rise of the Worship Degree: Changes in the Preparation of Professional Musicians for Congregational Singing

**Janice Protopapas**

Sikh Liturgical Song from Dawn to Dusk: an Ontology of Enlightenment and Illumination

**Julia Escribano Blanco**

Official Catholicism and Traditional Singing: (Dis)encounters between Vatican Precepts and National Congresses of Sacred Music in Spain (1907-1954)

**Adan Fernandez**

Sacred Counterpoint: The Balance Between Emotion and Reason in the 16th Century Motet

**16.00**

**TEA**

PANEL SESSION 3

**A: Harriet Monsell A**

**Congregational Music in Immigrant and Minority Communities**

(Chair: Hannah Snively)

**B: Harriet Monsell B**

**Choir and Community, Choir as Community**

(Chair: Abigail Wood)

**C: Graham Room**

**Black British Gospel Music II**

(Chair: Monique Ingalls)

**D: Colin Davison Room**

**Sacred Music at the Intersections of Race, Gender, and Sex**

(Chair: Alisha Jones)

**16.30 Bo kyung Blenda Im**

Affect, Vulnerability, and the Surfacing of the Ecclesial Body: Contemporary Worship Music in Transpacific Modernity

**Costin Moisil**

Choir That Is, Congregation: Liturgical Singing in a Small Orthodox Church – A Case Study

**Monique Ingalls**

'The Gospel Choir is My Church': Community Gospel Choirs as Spiritual Modes of Congregating in the Contemporary United Kingdom

**Ambre Dromgoole**

"I'll Keep On Living After I Die": Exploring Songwriter Roxie Ann Moore, Gospel Music, and the Historical Record

**17.00 Evanthia Patsiaoura**

Musicking in the Spirit: (trans)localities of Nigerian Pentecostal worship in the Diaspora

**Andrew Mall**

'Beer and Hymns' and Congregational Song: Participatory Sing-alongs as Community

**Samson Onafuye**

'This is My Story, This is My Song': Online Manifestations of Urban Contemporary Black-British Gospel music

**Caroline Lesemann-Elliott**

Developing Approaches to Integration of Works by Female Composers Into Sacred Choral Repertoire: An Oxford-Based Ethnography

**17.30 Onur Yoş and Jeremy Perigo**

Unknown, Unnoticed, Unheard İlahiler: Turkish-Christian Hymnody as Public Liturgical Meaning

**Keith Thomasson**

Nourishing Spirituality and Faith Through Singing in a Community Choir

**Alexander Douglas**

Beyond Aesthetics and Emotion: A Philosophical Reflection on Gospel Music Praxis

**Stephanie Budwey**

Tempered Bodies, Tempered Voices: Giving Voice to Queer Creation

**18.00**

**DINNER**

**19:30  
(–21.30)**

**ROUTLEDGE MONOGRAPH PUBLISHING WORKSHOP**

**08.30**

**BREAKFAST** (residential delegates)

**09.30**

**KEYNOTE SPEAKER – Harriet Monsell Lecture Theatre**

(Chair: Anna Nekola)

**John Witvliet** Symphonic Scholarship and the Strengthening of Congregational Song

**Monique Ingalls** Book Preview: Methodologies for the study of Congregational Music

**11.00**

**TEA**

**PANEL SESSION 4**

**A: Harriet Monsell A**

**Worship Ministry Serving the Congregation**

(Chair: Mark Porter)

**B: Harriet Monsell B**

**Communities and Traditions in Transition**

(Chair: Kathryn King)

**C: Graham Room**

**Interrogating Whiteness and Cultural Borrowing in North American Musical Worship**

(Chair: Nathan Myrick)

**D: Colin Davison Room**

**Contemporary Topics in the Black Atlantic**

(Chair: Birgitta Johnson)

**11.30**

**Sarah Bereza**

Wholehearted Ministry for Professional Christian Musicians

**Richard Hubbard**

Reimagining the Role of the Choir in Rural Churches

**Marcell Silva Steuernagel**

Brown Worshiper in White Skin: Perspectives on the Body in Church Music Practices

**Martina Prosen**

Worship as affective bodily practice: dance and dress among urban, middle-class charismatics in Nairobi, Kenya

**12.00**

**Leena Lampinen**

Serving God, Serving Congregation: Lutheran Choirs in Northern Tanzania

**Nancy Graham**

Using Paperless Music in Urban Services

**Marissa Moore**

Congregational Whiteness and the Unattainable Black Voice

**Stephanie Boddie**

Unfinished Business: From the Great Migration to Black Lives Matter

**12.30**

**Erin Fulton**

Justina Bean's 'Songs of Zion' as a Document of Lived Religion

**Inge Engelbrecht**

The South African Koortjie Phenomenon as Cultural Narrative, Coloured Representation and Commercial Enterprise

**Nathan Myrick**

White, comma... : The Ethics of Whiteness in Christian Communities

**Birgitta Johnson**

'Hallelujah, Anyhow!': Pioneering Gospel Choirs in Praise and Worship Music of the Late 20th Century

**13.00**

**LUNCH**

**14.30  
(-22.30)**

**EXCURSION TO OXFORD**

Christ Church Cathedral and City tours, Choral Eucharist, and Reception at the Deanery  
Delegates will then be free to make their own dinner arrangements in the city

08.30

**BREAKFAST** (residential delegates)

09.30

**KEYNOTE SPEAKERS – Harriet Monsell Lecture Theatre**

(Chair: Mark Porter)

**Helen Phelan** 'Three Candles that Illume Every Darkness': Singing, Hospitality and the Sacred Stranger

**Jonathan Arnold** Music and Faith in a Post-Secular Age

11.00

**TEA**

**PANEL SESSION 5**

**A: Harriet Monsell A**

**Congregation and Choir in Northern Europe**

(Chair: Monique Ingalls)

**B: Harriet Monsell B**

**Identity and Power in Post-Colonial Black Spaces**

(Chair: Alison Mc Letchie )

**C: Graham Room**

**Practices of Power Beyond the Congregation**

(Chair: Anna Nekola)

**D: Colin Davison Room**

**Analysing Contemporary Congregational Songs**

(Chair: Emily Rook)

**11.30 Samuli Korkalainen**

Congregation, Choir and Four-part Singing at the Lutheran Divine Services in Nineteenth-century Finland

**Rebecca Uberoi**

The Talking Drum and Power Play in a Yoruba Migrant Congregation

**Mirella Klomp**

Good Religion/Bad Religion? Shaping a Christian Music Event in an Anti-Islamic Climate

**Nathan Burggraff**

From Luther to Tomlin: A Corpus Analysis of Harmony and Melody in Congregational Songs of the American Evangelical Church

**12.00 Maria Takala-Roszczenko**

The Ideal of a Chanting Community: Congregational Singing in Orthodox Church of Finland in the 1880s-1930s

**Jo-Ann Ricards Goffe**

Kom Mek Wi Worship!--Towards Decolonizing the Jamaican Worship Experience Through Bilingual Songs

**Danielle Rathey and Markus Rathey**

Do You Hear What I Hear?

**Daniel Thornton**

Beyond the Congregation: An Analysis of the Current Global Contemporary Congregational Song Genre

**12.30 Hanna Rijken & Kathryn King**

What's the Point of Choral Evensong?

**Jan Hellberg**

Glocalising Worship Musicking - Bodily expression and change in choir and congregational singing in a Lutheran church in Namibia

**Henk Vogel**

'A mirror to society'. Ideological critique and the power mechanisms of (collective) identity constructions during music festival '150Psalms'

**Yee-lok Enoch Lam**

New Mode of Church Choir: Singing in Contemporary Worship

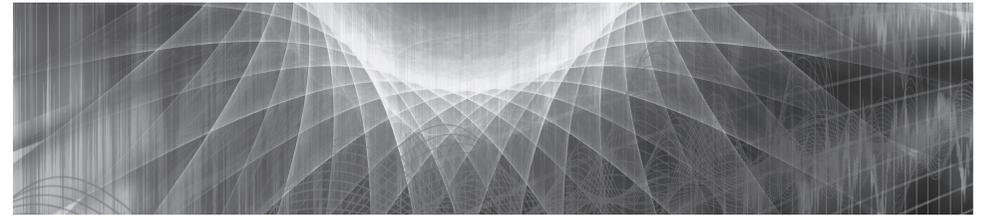
# Friday, 2<sup>ND</sup> August

13.00

LUNCH

14.30  
(-15.30)

CLOSING SESSION



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# ABSTRACTS

## Workshops and Roundtables

### 1A Morning Roundtable

#### **Lift Every Voice and Sing: Congregational Music and the Black Atlantic**

Discussion moderated by Dr. Birgitta Johnson

Around the table: Alisha Lola Jones, Alison Mc Letchie, Pauline Muir

Paul Gilroy's concept of the "the Black Atlantic" has influenced research and scholarship across many disciplines. In engaging modern Africa and African diaspora, the British historian and cultural studies pioneer, suggests moving away from the boundaries of the nation-state and posits the Black Atlantic as "a complex unit, as a space of transnational cultural exchange beyond the bodily, economic, and material toward hybridity." A key current amidst various forms of transnational cultural exchange within the Black Atlantic is music making, and religious musics across the Black Atlantic have been key sites for the cultural hybridity Gilroy and others raise as important sign posts along the many global routes in and through this complex unit. Congregational music is one of the most pervasive modes of sacred music making across the Black Atlantic, and over the centuries the ways in which Africans on the continent as well as those of the African diaspora have shaped and fashioned church music traditions bear the triumphs, joys, scars, and controversies of a globalized Black experience. This roundtable discussion will be a chance to explore congregational music contextualized within this framework of Black Atlantic consciousness—noting similarities across several traditions as well as highlighting distinctiveness as well. The questions raised will spark conversation as well as provide opportunities for dialogue with audience participants.

### 1B Morning Workshop

#### **Sacred Song from the Jewish and Muslim Traditions**

A Musical Workshop Lead by Dr. Abigail Wood and Dr. Sahil Warsi

How are sacred music and sound made and experienced in Jewish and Muslim communities? What is sacred sound and where can we find it? What roles does music play in religious space and how? Starting from our grounding in Jewish and Muslim traditions, we will explore these questions in this participatory workshop through practices of singing, reciting, and dancing. We will first consider how music is conceived of and understood in Islam and Judaism, through discussion and practical examples. Exploring the soundscapes of religious spaces and the recitation of sacred texts, we will consider whether the sacred/profane dichotomy is relevant to this context. Following this discussion, In the second part of the workshop, participants will be invited to experience practices of movement, song and chanting drawn from Hasidic Jewish and Sufi Muslim traditions.

### 2A Afternoon Roundtable

#### **Thinking about Shared and Disparate Practices in Congregational Music: A Discussion Among People of the Book.**

Discussion moderated by Dr. Mark Porter

Around the table: Jonathan Arnold, Alexander Lingas, Sahil Warsi, John Witvliet, Abigail Wood

As a conference, CCMC is committed to conversation between religious traditions, but in practice, how might we develop productive and meaningful scholarly conversations among researchers and practitioners of musics across religious difference? What insights might studying the music of religious Others offer into the ways that we approach more familiar traditions?

This panel brings together five scholars whose research and practice reflects Western and Eastern Orthodox Christian, Muslim, and Jewish traditions. Drawing upon theological, musicological, and practical perspectives, we will explore underlying similarities and differences between the ways that members of the Abrahamic faiths might approach, make and think about music, and will reflect upon productive avenues for future scholarly conversation and research.

Over the course of the session we will explore a number of avenues of conversation, including the different ontologies and understandings of music present within different traditions of faith; the paradigms of analysis that might be employed in thinking across traditions; the linkages of practice and thought which can be traced between them; and the potential challenges, benefits and pitfalls of comparative research when considering musical activity across different religious boundaries.

## **2B Afternoon Workshop**

### **How We Got Over: Congregational Music from the One Lord, One Faith, One Baptism African American Ecumenical Hymnal**

Lecture-demonstration led by Dr. James Abbington

Christians from around the world are familiar with African American spirituals and gospel music. While these genres represent significant contributions of African American Christians to Christian congregational singing, Black American church music is much broader. The African American church is far from monolithic, including such diverse streams as Catholic, Lutheran, Episcopal, Baptist, Methodist, Pentecostal/Holiness, independent, and African Methodist Episcopal. Each of these different denominations, and often the individual congregations within them, have unique worship styles and preferred music genres.

In this workshop, Dr. James Abbington will use the newly published African American Ecumenical Hymnal (2018), a landmark ecumenical publication representing 10 African American denominational traditions and over two centuries of Black sacred music from the USA, the Caribbean, and Africa. In the first half, Dr. Abbington will chronicle the history of many of these congregational songs. The second half of the lecture-demonstration will comprise congregational singing of African American congregational songs from a range of traditions in a variety of styles. Attendees will gain a new appreciation of the cultural and historical context of sacred song in the African American church and learn how these pieces relate to the church today within and beyond the USA.

## Keynote Speakers

**Arnold, Jonathan** | Dean of Divinity, Magdalen College, Oxford

### **Music and Faith in a Post-Secular Age**

Faith is love and therefore it creates poetry and music. Faith is joy, and therefore it creates beauty. Pope Benedict XVI In recent scholarship, the term 'post-secular' has emerged as an accurate description of the relationship between faith, religion, spirituality, agnosticism and atheism in the west today. Post-secularism has grown in the rich soil of those who seek food for their spiritual lives and yet do not, for whatever reason, identify with any institutional religion. Following the new-atheist project there is a renewed appreciation for the place of spirituality in society who still seek meaning, joy, and the fulfilment of their humanity, in nature and beauty, whilst seeking somehow to explain the mystery of existence.

In this context, faith does not just mean belief; the temporal, linear, relational and communal process of experiencing faith is closely related to music, which has a transformative effect on the mind and the body and even, to use a word deliberately employed by Richard Dawkins, the 'soul'. In this talk I will make a careful distinction between the process or action of faith, deeply embedded in praxis, with propositional, doctrinal belief – between the implicit theology of faith and the explicit theology of the creed. Artists in music and poetry are now discovering a new vocabulary to express spirituality, a language removed from Reformation logocentricism or Enlightenment rationalism. I argue that, although music is often a powerful expression of faith because it is not constrained by ideology, reason or cognitive assent, paradoxically music can also take us both beyond logocentric rationalism and deeper into an understanding of scripture, doctrine and tradition.

**Hornby, Emma** | Professor of Music, University of Bristol

### **Processional chants in early medieval Iberia: bishops, deacons, congregations and liturgical spaces**

The Old Hispanic rite, entirely independent of the Roman rite and its familiar Gregorian chant, was practised across much of medieval Iberia until its suppression at the council of Burgos in 1080. Until recent years, its 'peripheral' status and preservation almost entirely in unpitched (rather than pitched) notation led to Old Hispanic chant being neglected by scholars outside Iberia. With my long-term collaborators, I have developed methodologies that enable us to establish the melodic grammar of repertoires preserved only in unpitched notation, opening up the Old Hispanic melodies to fruitful interrogation.

In our Leverhulme-funded project, my colleague David Andrés identified all rubrics mentioning processions in the Old Hispanic rite. In this paper, I introduce some of these processions. As I show, there is much that we can understand about the liturgical and architectural context, and - despite the lack of pitched notation - about how the chant texts and melodies worked. As a result, we can gain a sense of a thousand-year old devotional experience in which both clerics and laity actively participated.

**Kidula, Jean** | Professor of Music, University of Georgia

### **The Language God Speaks**

In this presentation, my guiding question is, What language does God speak? My secondary task is to exemplify and interrogate the manifestations of this language in a specific space. Thirdly I theorize on the practice of and debates about the sanctioning particular dialects relative to notions about the language God speaks.

Song can be construed as a 'language' Christian communities speak with, to, and about God individually and collectively. Communal song (Christian or otherwise) as an identity construct symbolically resonates as a unified collective of individual voices in community. Different communities adopt and embrace particular 'dialects' and practices of song. I argue that these 'dialects' become musical traditions that are maintained, renovated, revived, abandoned etc. Additionally new traditions are created by members or appropriated from elsewhere. These collective traditions denote the community's identity, history, heritage and outlook. I posit that these various Christian song 'dialects' collectively denote an understanding about the language God speaks.

Drawing from research and experience in Kenya, I dissect how this language is 'spoken' in the country and in its dispersion (actual and virtual). I will further explore the employment of congregational song beyond denominational lines, academic institutions and in mediated formats. Ultimately I aim to exegete "African' performances of Christian song to demonstrate a reading of the uni-versity, as a type of understanding of the language God speaks. I will then problematize Ethnodoxology as a disciplinary label for both recent and longstanding practices that energize debates about privileged and peripherized 'dialects.'

**Phelan, Helen** | Professor of Arts Practice, University of Limerick

### **‘Three Candles that Illume Every Darkness’: Singing, Hospitality and the Sacred Stranger**

The concept of ‘the sacred stranger’ in contemporary philosophical and theological discourse is especially relevant in today’s world of unprecedented human migration. The performance of hospitality is noted as a key aspect of any meaningful encounter with ‘the other’. This paper explores the proposal that singing has unique properties that make it especially suitable to fostering such experiences.

The first part of the paper draws on the work of Kristeva, Derrida, Kearney and Caputo, among others, to examine these contemporary re-imaginings of the sacred ‘after’ God and ‘after’ secularism and the erosion of the theistic / atheistic divide.

This manifests through a deepening engagement with artistry and performativity, creating somatically grounded, culturally specific, expressions of the sacred.

The second part turns to the potential role of singing in this performance of the sacred, introducing a threefold model of sonic encounter. Drawing on historical examples of triadic wisdom traditions from Judeo-Christian scripture to Irish medieval literature, it suggests a triangulation of *context*, *content* and *intent*, to explore contemporary experiences of ritual singing against the backdrop of migration, challenging any easy divisions between the religious and the secular in their creation of sacred space.

The final section anchors the paper in a case-study of a Congolese-Irish choir.

*Elikya* was established by a group of asylum seekers in Limerick, Ireland, in 2001. Drawing on over a decade and a half of ethnographic interviews, it tracks the musical life of this choir and concludes with the proposal that *Elikya* performs sonic hospitality and creates opportunities for encounters with the sacred stranger through its singing.

**Witvliet, John** | Director and Professor of Worship, Theology and Congregational and Ministry Studies, Calvin Institute of Christian Worship

### **Symphonic Scholarship and the Strengthening of Congregational Song**

There is much to celebrate as we survey recent scholarly work related to congregational song. What a remarkable tapestry of cultural and religious contexts, scholarly methods, fields of study, and disciplinary networks are now reflected in recently published and emerging literature. All of this creates a rich repository of resources for each of us to draw on as we sharpen our own research questions and methods. It also can challenge and intimidate us, in light of the sophistication and complexity of both the methods and the subjects we engage in our work. We are each, in very different ways, faced with the question: how do we focus and shape our interfaith, cross-cultural, interdisciplinary pilgrimage through this wealth of material? Much depends on the deeper goals or ultimate aims of our work.

My own view is that gaining even provisional clarity about our ultimate aims can significantly reshape what we pay attention to in each other’s work. Acknowledging and affirming a plurality of possible ends and goals, this talk will explore a symphonic approach to scholarship for those of us whose proximate goal is to strengthen congregational song in our own communities, and whose ultimate goal is for that singing to strengthen and sustain communities for fruitful participation in the healing of neighborhoods and cultures. How might these particular goals affect scholarly engagement? And now might clarity about this, in turn, affect scholars who have quite different goals and aims?

## Organised Panels

### **Learning to Lead: Historical Perspectives on Musical Leadership for the Congregation**

In the last half-century, the practice of congregational music making has undergone one of the most radical changes since the Protestant Reformation. Though many other model songwriters and musicians have musicalized their theological perspectives—whether in art song or congregational hymns and songs—there is something markedly different about this most recent renovation in congregational music practices. This overhaul in congregational music making has been explored in recent work within the fields of musicology, ethnomusicology, and liturgical studies. This panel adds to this growing body of research by focusing specifically on the sites where worship leader training took place. Jonathan Ottaway's paper, "The Rise of the Worship Degree: Changes in the Preparation of Professional Musicians for Congregational Singing," analyzes the growth of degree programs in undergraduate educational institutions as place where shifting expectations are being negotiated. Glenn Stallsmith's paper, "Learning to Worship from the Heart," explores how Willow Creek Community Church (an influential megachurch in South Barrington, IL) initially learned how to worship rightly and subsequently modelled that way of worship to the thousands of church leaders who congregated there for leadership training over the years. Adam Perez's paper, "Contemporary Praise and Worship Leader Training: Implicit and Explicit Curriculum in 1980's Worship Conference Guidebooks" employs a pedagogical tool to examine the content of worship leader training materials at Latter Rain Pentecostal influenced worship conferences in the 1980s. Each of the three papers takes a moment in the history of worship leader training and attempts to draw it out into the larger conversations about the growth of contemporary praise and worship as a congregational practice and the significance of changes in learning opportunities for worship leaders over time.

### **Interrogating Whiteness and Cultural Borrowing in North American Musical Worship**

Owing to the proliferation of digital media and globalized commerce, Western Christians have increasingly come into contact with expressions of Christian worship from outside their cultural milieu. These factors have resulted in a gradual awareness for both scholars and practitioners of the impact of mass media consolidation on Christian worship, and the dissonance between this consolidation and the diversity of Christian communities around the globe. The last two decades have seen growing scholarly interest in the relationship between racial, ethnic, and cultural identities and music in Christian worship. Many scholars have articulated the theological impetus for employing musical styles from distant cultures (Black 2000; Hawn 2003; etc), while others have noted the efficacy of having persons of different ethnicities and cultures in leadership positions during musical worship for establishing multicultural congregations (Marti 2012, etc). Yet questions of musical identity and cultural power require further exploration within the larger conversation that surrounds Christian congregational music making, as the implications of the cultural freight carried by whiteness as an uninterrogated norm remain largely unexamined in the context of local Christian communities.

The proposed panel will interrogate the under-articulated identities of whiteness from the perspectives of social and relational ethics, congregational music and performance studies, and ethnomusicology. Paying attention to the ways musical style is often used as a boundary marker for both privileged and vulnerable people groups, the panelists will examine notions of cultural authenticity, the negotiation of proximity, questions surrounding the body in worship, the ethics of borrowing, and cultural appropriations and hybridity in musical worship. We argue, first, that performing the music identified with a vulnerable people group by a dominant one is fraught with ethical dangers and seek to name some of these. We further argue that "whiteness" is an often unexamined "norm" that is only nebulously defined in relation to an "other," such as "blackness," and that new forms of mediated expressions of religious music making further complicate how these normativities play into the worshiping life of congregations. This reality leads to a call for further scholarship on white identities and their influence of Christian communities.

## Panel Papers

**Bereza, Dr. Sarah** | First Congregational Church of St. Louis

### **Wholehearted Ministry for Professional Christian Musicians**

Many Christian leaders feel tension between ministering in a way they feel to be a wholehearted and genuine expression of their personal faith, while also preserving their families' privacy, maintaining healthy boundaries with the congregants and greater public they serve, and journeying through the dark nights that nearly all Christians experience. This tension can be exacerbated by an increasingly felt need for a public presence online and continual commentary on current events. On one hand, most of my research participants see a need to be "all things to all people" by responsibly curating their self-presentation, both in person and online. But on the other hand, they desire to maintain a personal sense of self as integrated people who are far bigger than any social media account or congregational meeting. While my broader research includes Protestant, Roman Catholic, and Eastern Orthodox leaders whose professional identities, and often livelihoods, are connected to their personal faith (including pastors, professors, and youth leaders), this paper focuses on the professional musicians I have interviewed. Indeed this research is motivated by a continual "problem" of authenticity that many musicians face: how to worship publicly in ways that congregants' can perceive as worship (hopefully thus encouraging congregants' own worship), while simultaneously experiencing the vicissitudes of life. My research focuses on musicians who have found healthy ways of navigating this ongoing tension, with the goal of sharing their strategies and mindsets with younger, less experienced Christian leaders.

**Boddie, Dr. Stephanie** | Baylor University

### **Unfinished Business: From the Great Migration to Black Lives Matter**

When the first Africans arrived in Jamestown, Virginia in 1619, their generation bore the inhumanity of enslavement, while carrying the music of their motherland within them (Shoganda, 2006). According to Du Bois, Negro Spirituals are the slaves' articulate message to the world (DuBois, 1903). The Fisk Jubilee Singers become world ambassadors as they brought Negro Spirituals to the concert stages across the U.S. and Europe. During the Civil Rights movement of the 1960s, Negro Spirituals experienced a reawakening as a source of inspiration expressed in the hope of freedom and new possibilities. With over 6,000 Negro Spirituals housed at the U.S. Library of Congress, in 2007, Congress passed legislation recognizing Negro Spirituals as a national treasure. Today, Negro Spirituals find connection with the Black Lives Matter movement.

In my research, teaching and public history project, *Unfinished Business: From the Great Migration to Black Lives Matter*, Great migrations stories of African American elders from Black churches join the rich stories that unfold in the Negro Spirituals of enslaved Africans in the continued quest for freedom. The timeless messages of both strands of stories connect to the broader themes of re-location, resistance, and resilience. In this research, I also weave these stories along with primary sources, current news stories and secondary data to remind us that history is not a thing of the past but the knowledge necessary to critically examine race relations and move toward a faith that embraces the full humanity of all people.

**Budwey, Dr. Stephanie** | Vanderbilt Divinity School

### **Tempered Bodies, Tempered Voices: Giving Voice to Queer Creation**

This paper will begin by telling the story of an intersex individual who describes their experience as a singer before and after their 'normalizing' surgery, a narrative that reveals music's relation to embodiment and unsettles the notion that music is outside of the body. In their words, they had to re-learn how to sing with their "castrated body." Because they did not fit into the constructed, normative assumptions of what it means to be 'female' or 'male,' their internal organs were removed and they were put on hormone therapy treatment, altering both their body and their voice. Similarly, ongoing attempts to neutralize the 'irregularities' of the harmonic series in order to suit a preoccupation with what Laurel Schneider calls the 'logic of the One,' betray an historical desire for a rational, harmonic, dualistic cosmology. This logic leads to the tempering of bodies (e.g., intersex individuals) and the tempering of sonic material (e.g., equal temperament in light of the Pythagorean comma). With an overarching eye to the dissemination of musical tradition, I will challenge prevailing assumptions that stable, unchanging bodies and sounds are an accurate reflection of God's creation. I posit instead a lens that embraces the queer bodies and the queer sounds we inhabit as more accurate reflections of God's creation than our attempts to confine them. Finally, I will consider how the tempering of this individual's body and our tempering of sound can help us ponder ways in which congregational music making can resist these oppressive tempering tendencies.

**Burggraaf, Nathan** | Southwestern Baptist Theological Seminary

### **From Luther to Tomlin: a corpus analysis of harmony and melody in congregational songs of the American evangelical church**

In today's American evangelical church, congregational songs are quite different from those sung fifty years ago. While several notable studies contrast the *lyrical* differences in hymns and contemporary worship songs, including Woods/Walrath 2007 and Ruth 2015, there are not yet published studies focusing on precise differences in the *music* itself. This paper presents a corpus analysis of harmony, melodic rhythm, vocal range, and key area in more than 450 congregational songs currently sung in American evangelical churches. The content of the corpus is based on ranked lists from Christian Copyright Licensing International (CCLI), PraiseCharts, and Hal Leonard. Results of the study show both a dramatic decrease in harmonic complexity and an increase in melodic vocal range and rhythmic complexity in songs written in the past thirty years. The study further shows a recent shift of key areas from flat keys to sharp keys, indicating a purposeful trend toward writing for guitar-centered instrumentation. These findings clarify precise musical changes that have occurred in contemporary worship songs and delineate the impact that these changes have had on congregational participation in singing.

**Busman, Dr. Joshua** | University of North Carolina at Pembroke

### **"Whereof one cannot speak, thereof one must be silent": A Theological Salvo from a Vulgar Materialist**

The study of congregational music is, by definition, an interdisciplinary endeavor. At any gathering of scholars and practitioners, one finds a plethora of humanistic, scientific, pragmatic, and theological approaches applied to phenomena ranging from singular, individual experiences to the vast sweeps of history and culture. One of the things that makes congregational music studies such a vibrant academic space is the astonishing variety of starting points for inquiry. However, it seems tensions can arise around the ultimate endpoints for which our scholarship is aiming. Some seem content to produce richly-textured, thick descriptions of the Christian communities we have, while others believe in an extra step of envisioning and shaping the Christian communities that might be. One's interest in and comfort with these normative questions about congregational practice can determine one's conversation partners even more than discipline or methodology.

In his opening keynote for the 2018 Ecclesiology and Ethnography Conference in Winnipeg, theologian Christopher Brittain lamented the tendency of social scientists and humanistic ethnographers to "fall silent" on the most profound theological questions confronting Christian congregations. But, in my experience, the unwillingness of some scholars to engage in prescriptive work is (mis)interpreted as a kind of academic reticence or prime directive. In this paper, I argue that the "silences" of materialist analyses are often closer to a religious "vow of silence" than a simple unwillingness to speak. I make a theological case for my own "vulgar materialism" and explore the importance of "falling silent" for all scholars of Christian congregational music.

**Chan, Kenelm Ka Lun** | Hillsong College

### **Survey and Identification of Mandarin Translation within Christian Congregational Music**

This paper will review and identify the use of translations within the Christian Congregational Music (CCM) literature, specifically towards translations into the Chinese Mandarin language. The paper looks through the theory of translatability, inculturation and contextualisation, and through ethnomusicological sources towards the topic of translations within CCM studies. As CCM becomes globalised, what classifies as global worship songs and is popularised need to be differentiated as western CCM distributed, and the discussion needs to be viewed from the Western context and the Chinese context. From the Western CCM context, the roles of the leader and the people, classification of songs, the function of theology, and the look of the globalisation and localisation of worship expression is explored. Within the Chinese CCM context, this paper surveys the progression of Chinese hymnody through the translations of western hymns, towards the indigenisation and contextualisation of hymnody as church music progresses with the Chinese church. As the majority of research is towards western CCM context, this paper proposes further research needed in the Chinese CCM context.

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

### **Preachers, power, and preference: using a new hymnal in a Methodist Church**

The selection of hymns for use in British Methodist worship is an exercise of power that is commonly interpreted as the right and responsibility of the person appointed to lead each individual service. This paper seeks to explore how

that power has shaped the use of Methodism's most recent authorised hymnal, *Singing the Faith* (2011). Using a single church as a case study, it argues that a range of factors influence the exercise of that power, including the relationship between the leader of worship and the church, the church's musical tradition and reputation, and attitudes to and familiarity with the contents of the new hymnal. In keeping with Methodist practice, worship at the church is led by lay and ordained persons variously closely associated with the church, from the wider group of Methodist churches in the local circuit, and, less frequently, from further afield or from another denomination.

The paper draws on data gathered from a complete archive of orders of service since the introduction of the new hymnal to explore the extent to which new material in the hymnal has been used, differences between selections for morning and evening services, and between selections made by those who lead worship in the church more or less frequently. Through its focus on an individual church, the paper demonstrates a tension between the localised exercise of power and the denomination's attempts to shape practice and repertoire through the publication of the new authorised hymnal.

**Douglas, Alexander** | University of Wolverhampton

### **Beyond Aesthetics and Emotion: a philosophical reflection on gospel music praxis**

Gospel music exists as a liturgical phenomenon, but it has also become a medium for performative activity outside of corporate worship. Short-scale binary formulations have usually made distinctions between 'worship' and 'performance' as part of the increasingly-discredited 'secular/spiritual' dichotomy. 'Performance' is also a highly-regarded metaphor in supporting mental health recovery within music therapy literature. However, the lexical inconsistency in 'worship,' 'performance' and 'liturgy' in part points to another question: what exactly is the role of gospel music in the promotion and disbursement of the 'euangellion?'

Using a hermeneutic framework that draws upon Kierkegaard's categories of 'aesthetic,' 'ethical' and 'religious' and buttressed by Rene Girard's mimetic theory as well as insights from the philosophy of mental health, I intend to argue that the vital importance of gospel music to Christian worship beyond the Black Atlantic does not undermine the enormous challenges this music faces inside the Church with instrumental piety and religiously driven psychosis on the rise. It is also believed that music 'cured' Saul – but does the Old Testament really authorise such a belief?

**Dromgoole, Ambre** | Yale University

### **"I'll Keep On Living After I Die": Exploring Songwriter Roxie Ann Moore, Gospel Music, and the Historical Record**

Through an excavation of unreleased documents, diaries, interviews, and video footage, this project highlights unsung gospel songwriter, Roxie Ann Moore. Through song analysis, I suggest that Moore's compositions illustrate key examples of genre hybridity during gospel music's formative years. Furthermore, the degree of hybridity in Moore's music has contributed to her absence in many historical records even though she traveled and performed with well-known gospel music pioneers. Born in Neabsco, Virginia in 1916, Moore was exposed to ragtime and gospel hymnody at an early age. She met Rosetta Tharpe, gospel prodigy and rock and roll pioneer, when they were teens. They both travelled and collaborated with several famous jazz and blues musicians while performing gospel music. Moore also composed for the legendary Dixie Hummingbirds and other groups, often without receiving writing credit. These cross-genre collaborations are all the more significant given Moore's involvement in Black Holiness-Pentecostal congregations, which are known for their strict doctrinal delineations between sacred and secular. Moore demonstrates the hermeneutic fluidity of her artistry, explaining in newly discovered video interviews how gospel and blues music sounded similar to her, and that these sonic continuities influenced her own compositional style. In foregrounding the life and work of Roxie Moore, this project builds on current scholarship that showcases the close kinship between the musical formation of gospel, blues, jazz, and rock and roll, while exploring a Black female artist missing from the historical record. It also resists the erasure of female gospel composers from African American music history.

**Engelbrecht, Inge** | Stellenbosch University

### **The South African koortjie phenomenon as cultural narrative, coloured representation and commercial enterprise.**

The Afrikaans koortjie as part of the cultural narrative of a specific South African cultural group is a largely unexplored field of research. The term koortjie translates to "little chorus", even though its musical and spiritual core exceeds the confines of its diminutive naming. With its origins unclear, the koortjie has a folkloric air of having had its origin on

farms, and has therefore often been linked to a particular socio-economic cultural group within the coloured community, an ethnic group of mixed race, not white or black, classified thus by the apartheid government.

Having grown up in the Dutch Reformed Mission Church, I was mainly exposed to the koortjie as an informal hymn sung without a hymn book during the Pentecost season, and then only in a subdued manner of supposed respect or reverence. I was aware of its existence in Other, peripheral churches (in relation to the purported centrality of my own) and associated the koortjie with Pentecostal, charismatic and "pop-up" tent churches, whose worshippers were disapprovingly referred to as "happy clappies". As a child I interpreted comments denoting the inferiority of the koortjie in contradistinction to the more formal, notated hymns found in the church hymnals of the Dutch Reformed Church.

Over the years, the koortjie has gone through several structural and performance practice developments and has now increasingly become sought after in concert halls. This paper discusses these developments and focuses on the koortjie in different guises as illustration of its evolution from the church hall to the concert hall.

**Escribano Blanco, Julia** | University of Valladolid

### **Official Catholicism and Traditional Singing: (Dis)encounters between Vatican Precepts and National Congresses of Sacred Music in Spain (1907-1954)**

Based on the ideals of the Liturgical Reform Movement that took place in various countries of Catholic confession in the late nineteenth century, Motu Proprio of Pius X and Tra le sollecitudini (1903) sought to encourage active participation in worship. For that purpose it was proposed, among other measures, the "dignification" of religious music, a principle reflected in successive papal provisions throughout the twentieth century.

In Spain, Vatican precepts were widely debated in the five National Congresses of Sacred Music (1907-1954), where important personalities from the religious, musical and cultural spheres met to discuss and adapt the new musical principles to the Spanish context. In this country, the nationalist currents of the moment were interested in the reevaluation of autochthonous traditions. For this reason, although traditional songs in vulgar language were not contemplated in the Motu Proprio, Spanish reformists recognized the genre as one of the most suitable for worship and popular piety.

Through a close study of the main Vatican documents on sacred music in the first half of the 20th century, and its dialogue with the Official Acts of the National Congresses of Sacred Music in Spain, this research seeks to understand the recognition granted to traditional singing from the perspective of official Catholicism, with special interest in its adaptation and development in the Spanish context.

**Fernandez, Adan** | University of Southern California

### **Sacred Counterpoint: The Balance Between Emotion and Reason in the 16th Century Motet**

The 15th century saw the sharp development of contrapuntal composition through the various and many treatises written up to that period, namely by Johannes Tinctoris. Tinctoris was able to, through his Prologues, identify the various composers that made up a generational movement of counterpoint. However, it is his explanation of it this movement and contrapuntal development as a "heavenly" manifestation that is different from other writers; his own treatise on counterpoint *Liber de arte contrapuncti* (1477), as a result, outlines the rules for simultaneous voice writing that epitomizes the sacred sound of the 16th century. The sacred sound, for the sake of this paper, can be described as one that balances reason (controlled uses of consonances and dissonances) and emotion (convex melodic peaks). In the ancient world up to the early modern period, the dichotomy between emotion and reason was a distinct duality observed in writings as early as those of Augustine, and Tinctoris, familiar with Augustine's writings, was significant in codifying the balance of this dichotomy in his treatises that would, ultimately, prescribe the sound of the 16th century motet and shape even the action of Eucharistic reverence and devotion for centuries to come.

**Fulton, Erin** | University of Kentucky

### **Justina Bean's 'Songs of Zion' as a Document of Lived Religion**

This research investigates the intricate linkage of devotional song and community through the lens of an annotated hymnbook. Seventeen-year-old Justina Bean received a copy of the social worship hymnal 'Songs of Zion' in 1858. A Methodist from Waldo, Maine, Bean filled her hymnbook with dozens of personal names. Most are identifiable; they range from her own relatives through fellow young Methodists to regionally prominent clergymen, even including hymnodist Daniel Hale Mansfield.

Bean's annotations offer a snapshot of hymnody as practiced among her sphere of acquaintance and reflect the social aspect of hymn-singing outside the church context. Beyond identifying songs beloved by Waldo-area singers, Bean's annotations suggest that she viewed hymn-singing as an expression of and symbol for her community. She associated individual lyrics with members of her milieu, often noting that a particular person enjoyed singing a particular hymn. Her altered 'Songs of Zion' is an index of the people she knew met and the hymns they loved; she noted with undiminished care the favorite songs of people who had died before she even received the book.

This project draws on recent scholarship adapting the framework of lived religion to historical research, including that of Shari Rabin, Douglas Winiarski, and Jennifer Scheper Hughes. Bean's annotations suggest—as these scholars have—that individuals' choice of religious expression was deeply tied to the broader communities available to them. Her example offers a reminder that hymn-singing and the books that facilitated it were never static objects, but vital performative spaces for communal interaction.

**Gillan, Dr. Matt** | International Christian University, Tokyo, Japan

### **Contesting Sacred Sound - The construction of Buddhist musical aesthetics in pre-WWII Japan**

In August 1939 the prominent Japanese poet Hagiwara Sakutarō published the first of a series of articles in the religious newspaper *Chūgai Nippō*, in which he strongly criticized a recent radio performance of 'Buddhist music' by the Kyoto Sacred Choir. Hagiwara's central complaint was that the choir's over-adherence to the musical styles of Western Christian hymn traditions was inappropriate for the expression of Buddhist teachings and, furthermore, that such performances were the product of a Western-educated musical elite who were not representative of the Japanese Buddhist community. The following weeks saw an ongoing debate in the pages of the newspaper concerning the use of European and Christian-influenced musical forms in Japanese Buddhist contexts, including a detailed rebuttal of Hagiwara's thesis by the choir's conductor Fujii Seishin, a Buddhist priest of the Shin sect who had studied musical composition in San Diego. Fujii explained his use of Japanese musical motifs in Western musical styles, while outlining a Buddhist musical aesthetics that does not rely solely on traditional forms. In this paper I examine the history of Buddhist choirs in Japan from the late 19th to mid-20th centuries, and consider the intersections of Westernization, modernization and Protestantization of Japanese Buddhist music in their activities. I argue that the public debate between Hagiwara and Fujii may be considered as representative of a discourse in which Japanese conceptions of nationalism and pan-Asianism are expressed in musical aesthetics that may be seen in other 20th Century Japanese Buddhist music.

**Graham, Dr. Nancy** | Idlewild Presbyterian Church, Memphis TN.

### **Using Paperless music in urban services**

Congregational interaction through singing is, by now, a fairly traditional part of a Christian worship service. Singing is first and foremost sound, and printed and projected text are imperfect media for transmission (Alice Parker). A challenge to spirituality in Christian churches is that their congregations tend not to sing. The dilemma today lies in encouraging non-musicians to join in the song. Many urban churches hold services for homeless and street people. Just getting to church is as much as many in this type of congregation can manage. These people are marginalized in nearly every way possible. Organs, instruments, and hymnals are reminders of their vocal disenfranchisement. Stereotypes of the homeless are a difficult challenge to surmount, even with well-meaning leadership. Such barriers to singing in community can stymie the valuable human connection for these under-resourced worshipers. An alternative arrives through paperless music. Paperless music is not a genre of music, but a teaching style and a way of singing. Certain types of compositions are more suited for this teaching method, and some retooling of technique is necessary for the leader. Songs with simple melody taught phrase by phrase, layered songs with two or more parts, rounds and canons, call-and-response and echo songs work well. This last type is the easiest to teach as the leader sings a line and the congregation repeats it back.

This paper will focus on the techniques, repertoire, and success of this style of delivery.

**Hellberg, Jan** | Åbo Akademi University, Turku/Åbo, Finland

### **Glocalising Worship Musicking - Bodily expression and change in choir and congregational singing in a Lutheran church in Namibia**

This paper presents ethnographic material, theoretical perspectives and results from an ethnomusicological study of change in the musical performance of Christian spirituality in the Evangelical Lutheran Church in Namibia (ELCIN). Members of this church, which was founded through Finnish missionaries' work that started in the late 19th century,

currently seek a “glocal” balance in their worship musicking. They wish to increasingly use means of musical expression that they find locally meaningful and useful, but that have been excluded from or marginalised in the music culture in their church. They also wish to continue using musical practices and repertoire that they share with Lutherans and other Christians worldwide, to the extent that they can learn to use these in locally meaningful ways.

The study investigates factors in the music culture in the church that further or resist bodily movement in musical performance. It gives attention to ELCIN members’ music-cultural and theological conceptualisation, to their organisation and resourcing of musical activities, and to their musicking (what they do when participating in church events that include musical performance). It finds that affordances (possibilities) for musical performance with bodily movement vary between different types of choir singing and differ between choir singing and congregational singing. Due to a perceived lack of such possibilities – a lack that is especially acute in Sunday services – bodily expression is a site of disaffection for participants in musicking in the church.

**Hubbard, Richard** London School of Theology; St Edmundsbury Cathedral

### **Reimagining the Role of the Choir in Rural Churches**

For centuries the role of the church choir has been pivotal in many church denominations. In Anglican churches, the design of even the smallest country church is likely to include space for a choir. But as church attendance declines in many areas, so the number of choirs diminishes, and those that continue often face numerical and logistical challenges that threaten their existence and call into question their role.

Drawing on my extensive research amongst 444 Anglican churches in the Diocese of St Edmundsbury and Ipswich (The InHarmony Report, St Edmundsbury Cathedral, 2018 [www.inharmony.steds cathedral.uk](http://www.inharmony.steds cathedral.uk)), this paper will consider the role of the choir in 21st century parish worship, and will explore ways in which churches can respond to these challenges in order to maximise the potential of corporate singing as a vital expression of the worshipping community.

**Im, Bo kyung Blenda** | University of Pennsylvania

### **Affect, Vulnerability, and the Surfacing of the Ecclesial Body: Contemporary Worship Music in Transpacific Modernity**

In what ways does the transpacific circulation and performance of contemporary worship music both reify colonial structures of power and make possible new social solidarities? Drawing from fieldwork with Korean evangelical aesthetic formations (Meyer, 2009) in Seoul, this paper examines the relation between contemporary worship music and two “modes of congregating” (Ingalls, 2018) – the local church and the worship concert. Jubilee is a local, interdenominational English-speaking church of international migrants and South Korean nationals, the majority of whom are diasporic Koreans. The cultural work of contemporary worship music at Jubilee Church will be compared and contrasted to its significance in three public worship concerts headlined by Western artists (Bethel, March 2017; Hillsong United and Hillsong Young and Free, June 2018; Planetshakers, August 2018) in Seoul.

Mobilizing the theoretical interventions of Sara Ahmed and Jean-Luc Nancy, I argue that corporate performance of contemporary worship music facilitates the surfacing of the ecclesial body. At the same time, I employ the work of Catherine Bell and Michel Foucault to propose that divergent social priorities unfold in each worship context. The first (Jubilee), I contend, accommodates the new urgencies of “homing” amongst coethnic return migrants, whilst the second (worship concerts) reifies the hegemony of white bodies in transpacific evangelical music leadership. Ultimately this paper considers how and why the same set of musical performance practices gives rise to very different social outcomes.

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

### **‘The Gospel Choir is My Church’: Community Gospel Choirs as Spiritual Modes of Congregating in the Contemporary United Kingdom**

African American gospel music has long found deep resonance in the United Kingdom. Over the past decade, community gospel choirs have proliferated. Many of these choirs are racially and ethnically diverse, and most contain a mixture of practicing Christians and non-religious individuals. Drawing from ethnographic observation of choirs in Bristol, UK, choir director interviews, and results of an online survey, I probe the meanings gospel choir music holds for those who lead and sing it, arguing that these community gospel choirs can productively be interpreted as post-Christian, spiritual modes of congregating. These fluid ‘congregations’ are drawn together by a common musical practice that is interpreted through each singers’ own lenses, whether these are grounded in traditional religious

understanding or an idiosyncratic, personalized spirituality. Choir directors perform an important role as gatekeepers of racial and religious inclusion, establishing behavioral norms and boundaries for their members. By examining the ways in which British gospel choirs negotiate the inclusion of Christian, non-religious, and 'spiritual-but-not-religious,' members, this paper illuminates the ways musical organizations like gospel choirs reflect the shifting relationships among individuals, communities, and traditional religious institutions within the contemporary United Kingdom, yielding insights into the shifting meanings and practices of sacred music in (post-)secular societies.

**Johnson, Daniel** | Nexus Institute of Creative Arts

### **The Battle Belongs to the Lord': the place of the Warfare motif in Contemporary Worship Songs**

This paper will address the place of the warfare motif in Contemporary Worship Songs. It can be argued that there is a biblical basis for the relationship between worship and warfare, as seen in 2 Chronicles 20:20-22 and Psalm 144, and indeed the whole Christian life can be seen through the metaphor of a soldier in an army (Ephesians 6:10-17). This is a theme that is a long-established part of Protestant hymnody, as seen in Luther's 'A Mighty Fortress is our God', culminating in the hymn, 'Onward Christian Soldiers'. In the 1980s and 90s, it was a theme that remained in modern worship songs, with Petra's 'The Battle Belongs to the Lord' and Doug Horley's 'We Wanna See Jesus Lifted High' both achieving global reception.

Recent CCLI charts suggest that this theme is not as common as it once was. In a post-9/11 world, the notion of the worshipper being a soldier in the army of God feels jarringly inappropriate. This paper will begin to explore the historical roots of this theme in Christian worship, before considering whether or not these themes are still necessary and appropriate in our current climate.

**Johnson, Dr. Birgitta** | University of South Carolina

### **'Hallelujah, Anyhow!': Pioneering Gospel Choirs in Praise and Worship Music of the Late 20th Century**

Many scholars, church musicians, and artists agree that praise and worship music is one of the most powerful developments in black gospel music and contemporary Christian music (CCM) in the last thirty years. A broader look at historical records suggests that the growth of praise and worship within the black gospel tradition has been running parallel to its growth within the CCM industry since the 1980s. Beyond the foundational contributions of Andraé Crouch, several unsung artists and groups contributed to black gospel-oriented versions of praise and worship music composed for church and community mass choirs. They also laid the foundation for praise and worship music's national growth in church music ministries later in the 2000s. Contrary to today's image of soloist-dominant small vocal groups known as "praise teams," praise and worship of the 1980s and 1990s gained popularity via choir music recorded by Thomas Whitfield, Calvin Bernard Rhone, the West Angeles Church of God in Christ Mass Choir, and the Full Gospel Baptist Fellowship Mass Choir. The choir music composed during this era maintained key black folk elements of sacred communal music making while pouring in lyrical content that tapped into emerging theological trends that were gradually seeping through denominational walls within Black Protestant traditions in the U.S. This paper will delineate how these critical, earlier iterations of praise and worship music were addressing issues of changing stylistic preferences, shifting theologies, and congregational singing in ways that went against popular CCM trends of the day.

**Klomp, Dr. Mirella** | Protestant Theological University

### **Good religion/bad religion? Shaping a Christian music event in an anti-Islamic climate**

Being a ritual-musical practice that is annually staged on the square of a large Dutch city and broadcast live on national TV, The Passion presents a Christian narrative in a society that is often said to be among the most secularized in Western Europe. The organizers – production and broadcasting companies with Christian backgrounds – aim to bring this gospel narrative to a wide audience that is largely illiterate in terms of familiarity with Christian religious heritage.

In order to reach their goal, the organizers have shaped a music event based on secular pop songs that are placed within the framework of the narrative on the suffering and crucifixion of Christ, and to which everyone can ascribe their own meaning. As a result of their power to make choices that shape the practice in a particular way, they portray the passion as a Christian narrative that is rather liberal, open, and positive. Yet, they are seemingly unaware to be doing so in the context of contemporary religious debates in Dutch society that are dominated by (the fear of) radical Islam.

In this paper, I will challenge the desirability of the creative choices that the organizers have made, and demonstrate that – by shaping the ritual-musical event the way they do – the organizers of The Passion may willingly create a dividing music practice, and may even engage in an undesirable power practice that portrays Islam as oppressive and Christianity as tolerant.

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

### **Congregation, choir and four-part singing at the Lutheran Divine Services in nineteenth-century Finland**

The aim of this paper is to give a brief outline to the nineteenth-century discussion of attempts to improve congregational singing in the Evangelical Lutheran church of Finland, from points of view of choirs and four-part singing. In the nineteenth century, attempts to improve music in the Lutheran church also included discussion of the role of choir and four-part singing at Divine Services. A discussion arose as to whether the choirs were meant for supporting congregational singing only or were to be used for performing numbers on their own as well.

There were attempts to teach the congregation to sing in four parts, in some parishes even with good results. However, this practice was mostly restricted as it tended to exclude the greater part of the parishioners from the congregational singing. In the churchwarden-organist schools, founded between 1878 and 1893, the main purpose was to teach students to conduct congregational singing. Choral singing and choir conducting were also taught, but this focused on the singing of hymns and liturgical melodies in four parts, and not on the choral repertoire.

Moreover, if there was a choir singing at Divine Service, it could not perform numbers on their own; the only idea was to support congregational singing. There was, however, one exception; in many churches, Georg Joseph Vogler's 'Hosanna' was performed by a choir on the first Advent Sunday. This tradition had a remarkable impact on later development of choral singing in Finnish churches.

**Lam, Yee-lok Enoch** | Hong Kong Baptist University

### **New Mode of Church Choir: Singing in Contemporary Worship**

The number of church choirs has been declining in Hong Kong. Many local churches that are implementing contemporary worship have no choir at all. A general saying is that choir singing is not compatible with contemporary worship singing. However, I argue that both of them can be practiced simultaneously. In this study, I am going to examine how choir singing can be practiced in contemporary worship by alternating its functions and expanding its repertoire. The focal point of this study is the Hong Kong Association of Christian Music Ministry (HKACM), the most established and renowned contemporary Christian music organization in Hong Kong. As a practice-based study, my participation and observation as a practitioner—choir director, and interviews with the HKACM's leaders are the primary research methods. The functions of HKACM's choir in contemporary worship are to join and lead the congregational singing, which creates a worshipping atmosphere by singing in unison or in parts, together with some bodily movements such as clapping hands. Expanding the singing repertoire by singing contemporary Christian music or new arrangements of traditional hymns is another practice of HKACM's choir. I argue that such the new mode of church choir enhances the participation of the congregation by encouraging the congregants to sing devotedly and to express themselves more freely; it also helps to revise the congregation's perception that choir singing is not a performance but a corporate "praise and worship".

**Lampinen, Leena** | University of the Arts Sibelius Academy, Helsinki

### **Serving God, Serving Congregation: Lutheran Choirs in Northern Tanzania**

Choirs of the Evangelical Lutheran Church in Tanzania participate in Sunday services weekly, and worship services without any choir at all are very rare. In fact, quite often there are several choirs attending a single service. In this paper, I examine church choirs' various roles in church services in one Lutheran diocese in northern Tanzania. My study is based on survey and interview data collected in Tanzania during the years 2014–2015 and 2016.

My interviewees, walimu wa kwaya (choir teachers/conductors), consider "serving God" or "singing to God" to be among church choirs' main reasons for coming together. However, in addition to serving God, choirs serve the congregation as well. They try, both spiritually and emotionally, to touch as many people as possible; for this, different musical styles are needed since people are different and tastes are many. Choir songs are seen as mediators or translators between the biblical text or the theme of a particular Sunday and the congregation, transforming the message into a more understandable form. Choirs play an active role in this process. The choir members themselves

should “feel” or “be touched by” the message in order to deliver it to congregation in a meaningful manner. This task of preaching through songs is taken seriously: “You don’t differ from pastor”, stated one interviewee.

**Lesemann-Elliott, Caroline** | Royal Holloway, University of London

### **Developing Approaches to Integration of Works by Female Composers Into Sacred Choral Repertoire: An Oxford-Based Ethnography**

This case study examined the repertoires of eight collegiate choirs in Oxford ranging in prestige from extremely high to amateur. The music lists of each choir were examined over the period of one year, with categories regarding the composer’s gender, nationality, periodization, and genre of the piece being among the aspects of analysis. The musical director of each choir was also interviewed, with the aim being to understand their reasons for selecting repertoire almost exclusively by men.

The analyses of interviews and music lists reveal many reasons why musical directors do not programme works by women. Firstly, there is a lack of awareness of just how much choral music by women exists that could easily be worked into the Anglican repertoire. This means that most musical directors, in their desire to educate their singers in “the repertoire,” do not see works by female composers as part of “the repertoire” that is worth singers being aware of. Secondly, musical directors presently do not spend time actively searching for lesser known or lesser programmed music as they do not see it as part of their job requirements. This is partly because they do not see programming works by women as an urgent task that they themselves must be active in rectifying. Lastly, more research must be done in terms of music sung and written by English religious women, and how they fit into the musical tradition in England as composers. This is important considering the overwhelmingly English demographic of Anglican music lists, and the sense of national tradition that accompanies musical directors’ views of their role.

This presentation would discuss the reasoning behind these conclusions, as well as the researcher’s opinion on how a variety of intermedial solutions can be implemented.

**MacLachlan, Dr. Heather** | University of Dayton

### **Explaining the ubiquitous presentational musicking in Burmese congregations**

The twenty-first century Christian music scene in Burma, a country also known as Myanmar, includes all four of Tom Turino’s categories of musicking (2008). Protestant and Catholic congregations continue to participate in singing the hymns taught to them by Anglo missionaries, as well as hymns written by local composers; various groups within congregations present musical performances during worship services; stage shows (and simulacra of worship services) performed by some of the most skilled musicians in the country are recorded and disseminated; and professional gospel musicians create studio albums to promote the faith. This paper focuses on the second category, that is, the presentational performances which occur during Sunday services. Church members of all ages sing, play musical instruments, and sometimes even dance for their fellow church members at virtually every service. This presentational musicking is not the province of a select few but rather the (gladly-shouldered) responsibility of most congregants. I argue that Burmese Christians present music so consistently because they understand performative musicking not to be a talent possessed by experts but rather a learned skill that can be acquired by anyone. This orientation toward musicking derives from the national culture in which Burmese Christians grow up, and which is dominated by Theravada Buddhism. That faith, as its adherents often point out, values self-reliance, a tendency that was strongly reinforced during decades of incompetent military dictatorship, when all Burmese people turned to their own devices in the absence of a supportive government.

**Mall, Dr. Andrew** | Northeastern University (Boston)

### **“ ‘Beer and Hymns’ and Congregational Song: Participatory Sing-alongs as Community”**

As a loosely-organized institution, “Beer and Hymns” started at the Greenbelt Festival in England in 2006 and migrated to the Wild Goose Festival in North Carolina in 2012. Local Beer and Hymns gatherings meet at bars, breweries, clubs, and pubs across the U.K., the U.S., and around the world. Most are not affiliated with a church or Christian denomination, instead relying on the energy of independent local organizers. Some attendees are regular churchgoers, other are not, but all find community in these sing-alongs—congregational singing, that is, outside of traditional congregational contexts. Beer and Hymns is exactly what it sounds like: we raise our red Solo cups and lift our voices together to sing hymns, spirituals, praise songs, and folk songs together. The conveners accompany on whatever acoustic instruments are available, provide songbooks, and lead the songs, but are quickly subsumed by the larger group: the sonic emphasis is on the participatory nature of the sing-along, and not necessarily on proper

intonation, rhythmic precision, or vocal blend. At Wild Goose's Beer and Hymns, song choices include both secular and sacred selections, and the nightly gatherings attract participants from a variety of theological backgrounds, many of whom have an ambivalent or troubled relationship with Protestant Christianity (including mainline and non-denominational evangelicalism). Our voices entwine, and often our arms do, too. And by the end of the night, as our singing reverberates in the night, we emerge unified by our singing, even if only for one night.

## **McKenzie, Dr. Dulcie Dixon | Queen's Foundation Ecumenical College**

### **The Roots of Black Gospel Music in Britain**

What has been a fundamental factor to the development of Black gospel music as a tradition in Britain, yet ignored and forsaken by the academy and in gospel music performance? In an attempt to address this question and to open a dialogue about Black gospel music as a Black Atlantic religious phenomenon; this paper examines the traditions and beliefs of historic African Caribbean Pentecostal congregational singing.

As a result of a narrative enquiry, it explains and explores, in particular, the cultural matrix that shaped the beginnings of Black gospel music as a tradition amongst African Caribbean Pentecostals in the post-war years in Britain, and captures the memories of the formative years of African Caribbean Pentecostalism, especially congregational worship as theological, doctrinal and socio-cultural representatives of African Caribbean Pentecostal religiosity and its value system as a faith community.

Concerned that the contribution of African Caribbean Pentecostal congregational worship might ultimately be lost as an important historic agent to the evolution of Black gospel music in Britain; this paper provides a broad social and theological context to Black Pentecostal worship as a forerunner to Black gospel music as a tradition and identifies key elements significant to its genesis. Thus, this paper seeks to initiate a global dialogue about the history of Black gospel music in Britain postulating that it is a product of African Caribbean Pentecostal congregational worship.

## **Moisil, Dr. Costin | National University of Music Bucharest**

### **Choir That Is, Congregation: Liturgical Singing in a Small Orthodox Church – A Case Study**

This paper focuses on the church music of a small Romanian Orthodox community living in Greece. Having had difficulties to find and pay a proper chanter, the community decided to have all the members involved in the liturgy. In a short time almost everyone learned the basic rules of the order of the rite liturgy and a few Byzantine chant tunes, so that everyone was able to sing alone or together with the other parishioners.

In this paper I shall investigate the opinion of the members of this community concerning congregational and individual singing; the way in which singing together contributed to the cohesion of the group; and the particularities that shaped the music of this Romanian community living in the 21st century: the post-communist revival of faith, the emigration, the use of the Internet and electronic devices.

## **Moore, Dr. Marissa | Yale University**

### **Congregational Whiteness and the Unattainable Black Voice**

In this paper, I challenge the presumed race-neutrality of musical activities in predominantly white congregations, focusing particularly on communities who sing across cultural and racial lines. Rather than viewing these practices as cultural appropriation or dialogic performance, I suggest instead that the congregational voice is a contested site for negotiating racial difference.

To illustrate this methodology, I show how assumptions of black voicing affect the performance of Negro spirituals by white singers, based in ethnographic work undertaken at St. Gregory of Nyssa Episcopal Church in San Francisco, California. Building on Nina Eidsheim's work on racialized vocal sound (2019), I argue that white congregants identify differences in sound and physicality as inherent to black voicing, and thus are impossible to replicate through their white voices and bodies. For my interlocutors, white voicing is understood as a lack of black voicing, thereby upholding the "neutrality" of whiteness as diametrically opposed to vocal "color."

The white vocalization of black sacred music therefore complicates the idealistic universal "body of Christ" that Christian congregational voicing is meant to promote, by revealing widely-held assumptions of racial essentialism and musical performance. However, this attempt to voice "the other" while voicing themselves can also catalyze critical reflection regarding the complicity of white Christians in structural inequalities that perpetuate such assumptions. As a result, I argue for a new conception of whiteness in music scholarship – that of "well-meaning white people" – as a way to understand how these communities sing their whiteness through the unattainable black voice.

**Muir, Dr. Pauline** | Goldsmiths College

### **Sounds of Blackness ?**

The UK community are currently enthralled by the sounds of the Kingdom Choir. Hailed as ‘Meghan’s Choir’, bought to international prominence at the Royal Wedding of Harry and Meghan, this Black British choir from South London is a proud signifier of Black Majority Churches (BMCs) in the UK. Although these diasporic churches have been core the Christian landscape in the UK and vibrant congregational singing are germane to their public presentation and liturgical practices, there is a lacuna regarding a systematic analysis of music in these environments.

Song repertoires, musicological analysis, cultural practices and theological proclivities present a unique opportunity to circumnavigate local and global religious, ethnic and musical identities in these settings. Following ethnographic research using the analytical framework of Nattiez’s model of musical discourse, - that is, the experience by the receivers, the music itself and the perspective of the producers, the research explored and deconstructed the congregational music in four London BMCs. Grappling with notions of reverse mission and prosperity gospel on the one hand, and the inherent contradictions of a commercial contemporary worship music industry, on the other, the research concluded that the global Christian music industry and its supporting systems are not reflective of UK BMC congregations although these sounds dominated both the large and small churches in the study.

These findings make problematic the understanding of the local and the global in BMC congregational music and underlines a colonial bias which privileges white music forms with its concomitant economic benefits in this estuary of the Black Atlantic.

**Myrick, Dr. Nathan** | Baylor University

### **“White, comma... : The Ethics of Whiteness in Christian Communities”**

Awareness of whiteness has dawned slowly for many Anglo-European Christians in North America; indeed, a hallmark of “being white” has often been unawareness that such a category exists (Emerson and Smith 2000; Townes 2006). As awareness of whiteness has grown, so too the desire for racial diversity in Christian communities. For singing congregations, desires for diversity have often been expressed by the use of musics from another culture, or by the presence of diverse persons in leadership. Yet these practices often encounter one of a host of objections and challenges: if musical style is laden with identity, can it be ethically “borrowed” in view of Western society’s history of exoticism and appropriation? If yes, how can it be practiced with “authenticity”—both to those who identify with the music and by those who borrow? How can the power dynamics of whiteness be publically negotiated with integrity?

Drawing from Charles Taylor’s “ethics of authenticity” (2007), Timothy Rommen’s “negotiation of proximity” (2007), and Mark Porter’s “cosmopolitan ethics” (2017), I examine the intersection of identity and cultural goods in congregational music contexts from perspective of relational ethics (Myrick 2018). I argue, first, that discussions about multicultural musical worship are primarily engaged in by white persons, and second, that greater care and awareness is needed by both white scholars and practitioners if equitable cultural diversity is to be achieved. Such care and reflexivity necessarily entails listening to the voices of persons of color—both near and distant—and taking their claims about music and belonging seriously so as to work towards cultural justice.

**Onafuye, Samson** | University of Wolverhampton

### **‘This is my story, this is my song’: Online manifestations of Urban Contemporary Black-British Gospel music**

Black-British Gospel Music in the 21st century has manifested into diverse musical streams. Both the ‘traditional’ and ‘contemporary’ frames of the music have evolved since the late 20th century. Yet, much of the early development of contemporary black-British gospel music in the UK, particularly during the late 20th century – a time in which the socio-cultural dilemmas of the black communities on both sides of the black Atlantic served as inspiration for cultural production – may be attributed to the power of cross-fertilisation between African-American and Black-British gospel music artists within the black diaspora.

Whilst the traditional black church in the UK has produced musical organisations –choirs and groups – urban contemporary black British gospel music is suggesting an alternative. The integrating of new musical ideas, visual aesthetics, online performances spaces, popular culture expressions through subgenres such as Gospel Grime, Gospel Rap, Gospel hip-hip in the UK, and their use of online digital platforms as their primary performance space, all suggest that ‘secular’ musical styles are reconceptualized as spiritual by spiritual communities who are ‘spreading the gospel’ in ways that are in conflict with the traditional church.

Urban contemporary black British gospel music embodies the “shifting relations among individuals, communities, and traditional religious institutions within the contemporary United Kingdom” (Ingall, 2018). Drawing upon ethnographic work, I explore the notion of music beyond the congregation by examining the ways in which new urban contemporary black gospel music communities in the UK are making use of digital platforms to create alternative performances spaces to the traditional church.

**Ottaway, Jonathan** | Duke Divinity School

### **The Rise of the Worship Degree: Changes in the Preparation of Professional Musicians for Congregational Singing**

At the turn of the twenty-first century, studies on the future of sacred music degree programs in the US provided a bleak prognosis. Accompanying the trend of sharp declines in the overall number of programs and their enrollment since the 1980s, undergraduate programs were failing to respond to new forms of congregational music and thus, were not preparing students for changing ministry contexts. However, over the last 20 years, Christian music education has entered a renaissance largely driven by the development of new degree programs at Christian colleges in the US—specifically, the worship degree. Worship degree programs have come to eclipse traditional sacred music programs while incorporating and evolving key features of them. This paper will provide both a historical narrative of how higher education for congregational music ministry has changed over the past two decades (against the backdrop of the less-sanguine predictions of sacred music’s future) and a snapshot of the current state of undergraduate degree programs for Christian music ministry. The paper will then draw out some of the sites of continuity and discontinuity between the worship degree and its forebears illustrating the shifts in the congregational context for which musicians are preparing. Ultimately, the move to the worship degree reveals that the role of the congregational music-leader has largely shifted from being a musical professional with a highly-developed but focused skill-set. Instead, the modern music-leader’s role encompasses a broader remit and requires a larger, but less musically-focused, range of pragmatically-focused skills.

**Patsiaoura, Dr. Evanthia** | University of Campinas

### **Musicking in the Spirit: (trans)localities of Nigerian Pentecostal worship in the diaspora**

This paper addresses the broader theme of congregational music and the Black Atlantic by discussing Nigerian Pentecostal worship across distinct contemporary diasporic locales. More specifically, I draw from multi-sited fieldwork in Nigerian Neo-Pentecostal congregations in Brazil, Greece, the United Kingdom and in social media environments (Facebook; Instagram; WhatsApp) to consider how a range of music repertoires and the modes in which they are employed in worship settings inform explicit and implicit identifications with Nigerian/African Pentecostalism as well as with broader Christianities, both black and non-black. I pay attention to the constant engagement of the local with the global, by considering ways in which migrant congregations and media technologies inform the shaping of a massively expanding popular religious culture. I propose understanding this diaspora through its translocal articulations, which include, but are not restricted to, national, racial, and ethnic ontologies. This is in line with perspectives on the postcolonial African diaspora that move beyond W.E.B. Du Bois and Paul Gilroy in that they understand black consciousness as multilayered and open to the plethora of cultural resources of an increasingly globalized and multicultural world (Zeleza; Ademoyo). Finally, drawing from recent ethnomusicological discussions on ‘local musicking’ (Reily and Brucher), I speak of (trans)localities of Nigerian Pentecostal worship to theorize places which stretch beyond geographically-bounded territories and are in constant dialogue with one another. Crucially, considering such translocalities allows one to frame the inclusiveness of transcendental experience among people making music to connect with the divine.

**Perez, Adam** | Duke Divinity School

### **Contemporary Praise and Worship Leader Training: Implicit and Explicit Curriculum in 1980’s Worship Conference Guidebooks**

The 1980s enjoyed an impressive growth of contemporary praise and worship leader training opportunities through conferences and workshops. Before the major Christian record companies became involved in worship training (i.e. Marantha! Music and Integrity’s Hosanna! Music), a series of large, independent, Latter-Rain associated worship conferences in the U.S. attracted thousands of music leaders from local congregations across the country and around the globe. Though little documentation has survived in the form of audio/visual materials, conference workbooks and seminar materials provide a unique picture of the type and range of training during the period. Materials from two of the most prominent conferences—Lamar Boschman’s Worship Leader Institute and the International Worship

Symposium—show a range of opportunities for the then-emerging theological, pastoral, and artistic (especially musical) areas of worship ministry. Using the pedagogical analytical device of “implicit and explicit curriculum” (Elliot Eisner, 1985), this paper will explore how the musical aspect of the worship leader training could not (and cannot) be understood without the accompanying Latter Rain theological and pastoral training which was inflected in the curriculum. Likewise, the growth of congregational worship as an increasingly musicalized practice during the period cannot be understood without an understanding of the types of training that influenced pastors and musicians during the period.

**Perigo, Jeremy** | London School of Theology; **Yoş, Onur** | Regent University

### **Unknown, Unnoticed, Unheard İlahiler: Turkish-Christian Hymnody as Public Liturgical Meaning**

For the estimated 4,000 Turkish Evangelical believers, challenges surrounding religious identity in this Muslim-majority context is particularly evident in corporate Christian worship where indigenous local expressions of worship and universal matters of faith formation can, at times, create a sense of divided dual belonging. Questions of corporate identity go beyond the simple binary comparisons of Christian versus Muslim, Western versus indigenous, or local versus global and include layers of influences and meanings.

Using data collected during Spring 2019 in three diverse Turkish Protestant communities, we will seek to examine the public meaning of liturgical texts (i.e the songs sung) in order to elucidate the ways Turkish Christian communities express their beliefs through public corporate worship song. The analysis of this data will then be compared with the musical ontologies and meanings in the Turkish Muslim-majority with additional comparisons made via data collected through the Worship Leader App Turkish. This co-authored paper will centre on corporate identity and belief as expressed through Evangelical Worship song in a Christian-minority context—an area where much research is needed.

**Prosén, Martina** | Lund University

### **Worship as affective bodily practice: dance and dress among urban, middle-class charismatics in Nairobi, Kenya**

Starting from an ethnographic description of worship practices in an urban pentecostal-charismatic church in Nairobi, Kenya, this paper explores a range of somatic and affective aspects of worship. For example: What do people do with their bodies during worship? What emotions do they seek, and report? Why does clothing seem such a big deal? When are they dancing, and how? What does African culture and pentecostal theology have to do with it?

Drawing on ritual theory, cultural studies and theology, the paper seeks to deepen the understanding of congregational music-making in an African context. It introduces such theoretical concepts as: Tomas Csordas’ “somatic modes of attention”; Cornel West’s “kinetic orality”; and Steven J. Land’s “orthopathos”, to show how inseparable the body and the senses are from whatever goes on in the charismatic liturgy.

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

### **Sikh Liturgical Song from Dawn to Dusk: an Ontology of Enlightenment and Illumination**

Music’s power to affect our self-consciousness of time and place stands at the heart of an ontology of sacred music. Sikh liturgical song is intrinsically linked to transformational spaces of being and becoming, creating imagined spaces of transcendental bliss and unity. Sung in prescribed musical modes within congregational settings, these hymns are interwoven into the fabric of daily liturgical life of a Sikh, forming the corpus of the Sikh “liturgy of the hours.” Based on ethnographic research in the USA and India, this paper will introduce three of the most popular liturgical hymns: the “Anand Sahib”, the “So dar Rehras” and the “Kirtan Sohila”, considering their musical, textual and performative features from the lens of a relativist ontology of music that grounds experiences of transcendence in sacred music.

**Rathey, Prof. Dr Markus** | Yale University; **Rathey, Prof. Dr. Danielle** | New York University

### **Do You Hear What I Hear**

How do we teach sacred music in a time of increasing conflict, magnified inequities, and public outcry? When racial and social tensions dominated the news and day to day life on campus, students at a university in the northeast asked critical questions and demanded change. As faculty committed to student voice, a course that offered an introduction into an immersive experience with diverse congregations was developed.

We introduced students to qualitative research alongside in-depth study of views of sacred music within diverse denominational and cultural traditions in an effort to give voice to community congregations. After embedding in off campus congregational culture for several weeks, students expressed the importance of using a critical lens to give voice to congregants as most interviewees proclaimed a sense of “voicelessness” in their environments prior to engaging in this research process.

The course provided a space for gaining perspective on how congregants make meaning of their experiences in their social and denominational contexts with and through music. Our students not only immersed themselves in others’ cultures, they began to ask our research questions about themselves. This process yielded unexpected change in our students as they engage with their musical programming, research processes while challenging their own identities and assumptions.

This talk will provide a narrative of the social context that inspired our course; the process, methodologies and content; and how engaging with students in a responsive environment fuels scholarly advancement while breaking down the ivory tower.

**Richards Goffe, Jo-Ann** | Jamaica Theological Seminary/Norther Caribbean University

### **Kom Mek Wi Worship! - Toward Decolonizing the Jamaican Worship Experience Through Bilingual Songs**

Jamaica is a bilingual nation, with persons speaking Jamaican Creole and English. An estimated 35% of the population are monolingual Creole speakers, while 17% are said to be monolingual English speakers. English, is the official language, and is used almost exclusively in government, education and church. In December, 2012 when Jamaica celebrated her 50th anniversary of independence from Britain, the Jamaican New Testament was published and the first edition of the Kom Mek Wi Worship series was released. The album is a collection of songs designed for Jamaican worshippers, using Jamaican language and music. In 2017, the second album was released.

Jamaica now has the two main Christian congregational resources - the Bible (albeit only the New Testament) and the ‘hymnal’ (on CD since most Jamaicans are not literate in the Jamaican language) in the first language of the majority of Jamaicans. This is significant if we desire to bring the linguistically marginalized - often also the poor and oppressed - to the center of the Jamaican worship experience.

This paper will present an exploration of the effectiveness of this collection of songs in helping to bring the ‘marginalized bodies’ of the Jamaican Creole speakers to the center of Jamaican or blended worship experiences. It will contain reports of interactions in focus groups where such persons will give feedback on the extent to which the performance of these songs help them to ‘explore, affirm and celebrate’ their cultural identity in the corporate worship space.

**Rijken, Dr. Hanna** | Protestant Theological University Amsterdam; **King, Kathryn** | University of Oxford

### **What’s the point of Choral Evensong?**

Choral Evensong is a traditional, musical Anglican church service. Its 1662 liturgy is still sung daily by the celebrated choirs of England’s cathedrals, using five centuries of elaborate repertoire. Strikingly, in English Evensong the congregation seldom sings: the choirs sing on behalf of the congregation.

In the late twentieth century, Evensong attracted few participants. But at the turn of the millennium, attendance began to grow, and is growing still: 30,000 people now attend every week. Against a background of generally dwindling Anglican congregations (by ten per cent per decade), and plummeting Christian affiliation (by sixty per cent in the same period), Evensong’s growth was unexpected and unexplained.

In the Netherlands, a secular/postsecular society, Choral Evensong has also become surprisingly popular. Sung in monumental church buildings by Anglican-style surpliced choirs, Dutch Evensongs follow Anglican liturgical order. Unlike their English counterpart, however, they may be presented as worship, ticketed concert, or both, and include always congregational singing.

What is Evensong’s newfound attraction? Who are the contemporary Evensong-goers? What is their background – religiously, spiritually, musically, socially? And what might understanding their motivations and experiences contribute to studies of transformation of religiosity and of congregational musicking more widely?

This paper draws on the authors' ongoing collaborative research in England and the Netherlands to explore these questions from perspectives musicological and theological, English and Dutch. Interweaving empirical evidence, multi-disciplinary theories, and existing CCM research, it explores the important and diverse contemporary functions of Evensong, and explains why these have relevance far beyond the church walls.

**Rook, Emilie** | University of Pittsburgh

### **“Mapping Catholic Congregational Music Material in Indonesia: Power, Politics, and a Post-Colonial Social Poetic”**

“Because we are far from Jakarta, we are far from their problems,” a Priest in North Sumatra explained to me in October 2018, in reference to nearly three decades of heated discussion surrounding Catholic hymnals used in-country. Indonesian Catholics exist in a web of power-filled identity politics, being simultaneously members of the Universal Catholic Church, the Indonesian nation-state, and one or many of hundreds of local ethnic groups. This reality, coupled with a long missional history, is subsequently articulated through congregational music practice and the music materials produced by various “centers” throughout the country. Examining the influence and projects of these centers, and the powerful personalities who direct them, this paper will interrogate these frameworks of power. Accordingly, I will focus specifically on the work of the Pusat Musik Liturgi (PML) and that of the Konferensi Waligereja Indonesia (KWI), both on Java, as well as the dissent towards their methods and products in “outer island” locations, namely North Sumatra and Flores. By so doing, I will question traditional models of hegemony and subversion, arguing instead that a post-colonial reading of Michael Herzfeld’s social poetics can produce an understanding of agency and authority as carried by both national Church leaders and local Catholic communities. Ultimately, I am advocating for an ethnographic re-centering of traditional center-periphery power dynamics in both Indonesianist studies and Catholic studies, working towards the idea that multiple centers of power exist on different economic, social, and geographic plains, power that is printed, disseminated, and sung through congregational music.

**Ross, Dr. Melanie** | Yale Institute of Sacred Music

### **Commanded to Sing?: Musical Authority and Congregational Resistance**

A popular book about evangelical Christian worship notes that there are more than four hundred references to singing in the Bible and at least fifty direct commandments to do so: “We are commanded by God to sing – so we must do it. Not to sing is to disobey.” Scriptural injunctions notwithstanding, many evangelicals do not sing in church. Explanations for this phenomenon are myriad, including societal shifts (“Americans no longer sing communally”), performance anxiety (“individuals feel insecure about the quality of their singing voices”), and inappropriate repertoire (“contemporary worship songs are written to be sung by soloists, rather than a congregation”). However, there is another factor at play: intentional resistance. As one worship leader reflected, “When I get up front say, ‘Now we’re going to stand and sing,’ there’s almost a defiant opposition to it: ‘You can’t make me sing.’ There’s something performative about these practices that rubs people the wrong way.” This paper draws on ethnographic fieldwork, systematic theology, and ritual theory to probe implicit tensions between worship leaders and congregations, arguing that music-making is a social relationship where authority must be negotiated on the basis of agreement rather than obedience.

**Silva Steuernagel, Dr. Marcell** | Perkins | Southern Methodist University

### **Brown Worshiper in White Skin: Perspectives on the Body in Church Music Practices**

Christian traditions have a convoluted history with questions of the body in worship (Saliers 2007), a tension interwoven into the fabric of Western thought (Becker 2004). Conversely, renewed attention to the issue of embodiment in religious music scholarship (Senn 2016), and the rise of performance studies as an interdisciplinary hub that opens new pathways for research in church music (Steuernagel 2018) shed light on how broad statements about worship in relation to racial, ethnic, and cultural issues may overlook the complexity of global cultural flows and the ongoing negotiations of embodiment imbricated in such flows (Appadurai 1996).

This paper investigates such racial, ethnic, and cultural tensions in church music leadership, focusing particularly on the worshipping body. How does the body ethics of a congregation condition its music making and leadership in relation to the way it is sung and participated in from pew and platform? How has the mediatization of religious digital artifacts, such as worship videos, influenced the way music is led in local contexts on any given Sunday? What kind of tensions arise from the consolidation of media markets on a global scale, on one hand, and the search for localized expressions of church music on the other, particularly in relation to race and religious identity as embodied practices? Using ethnographic methods and drawing from performance studies, ethnomusicology, and theology, this

paper addresses these questions, contributing to the increasing corpus of scholarship that works towards the decolonization of church music by troubling assumptions of race and identity in Christian musicking.

**Snavely, Hannah** | University of California, Riverside

### **We've a Kingdom to Send to the Nations: Performing Christian Patriotism in a Flag Ceremony**

How has Christian worship been conflated with nationalist sentiments, and how do musicians lead congregations when they believe that these traditions are problematic? This presentation analyzes experiences of professional musicians at a retreat center in upstate New York in order to demonstrate how worship leaders negotiate patriotic imagery in Christian song. For the summer of 2018, weekly Sunday morning services began with a musical tradition that utilized the songs "All the Nations," "We've a Story to Tell to the Nations," and "All Hail the Power of Jesus' Name" to represent Christian worship and American patriotism. This caused discomfort and frustration among performers: they felt the ceremony perpetuated oppressive power structures but admitted privately that they could not change it as employees of a hierarchical business. They further believed that the visual components of the ritual, including the emphasis on the American flag, conveyed conflicting allegiances between the US and the global church, contributing to a colonial presentation of missionization. As minorities, the children of missionaries, and college students, the musicians' identities and life experiences connected directly to these perceptions. By taking a reflexive ethnographic approach to the study, I explore musicians' reactions to this ritual that sent messages inconsistent with their beliefs, contextualizing it within their complex identities and performance practices. I use lived religion frameworks to argue, in agreement with the musicians, that practices placing the US into a hierarchical relationship with other countries contradict Christian doctrine.

**Snyder, Rev. Dr. Noel** | Calvin Institute of Christian Worship

### **The Spiritual Voice: Connecting Preaching and Congregational Song**

The historical connection between African American spirituals and the Black preaching tradition is well established. Many of the spirituals are believed to have arisen within the context of corporate worship, as a communal musical response to sermons with overt musical qualities. According to Luke Powery and others, this sonorous, musical quality is what defines "spiritual" preaching in the African American homiletical tradition, over against other styles of preaching. What is particularly noteworthy about the "spiritual voice" in Black preaching, however, is the way in which the individual voice of the preacher gathers and includes the communal voice of the congregation within the practice of preaching itself. This paper will examine the "spiritual voice" achieved through musicality in preaching in light of a theology of spiritual unity achieved through synchrony and entrainment in congregation song. Homiletical and liturgical scholars alike will be encouraged to find greater connection between preaching and congregational music through the concept of the "spiritual voice" in preaching and the congregational unity this vocal practice aims to create.

**Stallsmith, Rev. Glenn** | Duke University

### **Learning to Worship from the Heart**

Willow Creek Community Church in South Barrington, Illinois attracted the attention of thousands of evangelical and mainline church leaders throughout the 1990s. The innovative worship styles used in this megachurch, particularly in its weekend seekers services, became the basis for newly launched contemporary worship services throughout the world. The demand from other congregations became so great that Willow Creek created an organization, the Willow Creek Association, to handle these requests for training. However, pastors that came to learn a style of worship were instead instructed on principles of evangelism and contextualization. Despite Willow Creek's reputation for innovation in music and the arts, it never saw itself as a distributor of worship materials. Rather, it became the purveyor of a mindset that centered on visionary leadership and the cultivation of a hunger for the unchurched. Willow Creek taught that strong leaders can learn what is required to reach those in its neighborhood. From its founding in 1975, Willow Creek has focused aggressively on the needs expressed by those who do not attend the congregation's services. This paper shows how the congregation's worship leaders focused on one of those important needs—demonstrating authentic worship. During the 1980s, under the direction of lead pastor Bill Hybels, they taught themselves how to worship "from the heart." Documented learning strategies included the observation of charismatic worship in local congregations and training by worship leaders from Pentecostal traditions.

**Takala-Roszczenko, Dr. Maria** | University of Eastern Finland

**The Ideal of a Chanting Community: Congregational Singing in Orthodox Church of Finland in the 1880s-1930s**

Chanting in the Eastern Orthodox Church has traditionally been considered the responsibility of professionals, while the congregation participates in selected parts of liturgy, such as the Creed. From the late nineteenth and throughout the twentieth century, the idea of congregational singing was frequently highlighted in the Orthodox Church of Finland. The idea was rooted in the late nineteenth-century phenomenon of *sobornost'* (communality) in the Russian Orthodox Church. Yet in the context of Finland, congregational singing was mostly associated with the dominant Lutheran church culture, which was closely intertwined with the Finnish national awakening. Lutheran hymnody in the Finnish language, accompanied by organ and performed from a concise hymnal, was viewed as exemplary by many members of the Finnish Orthodox Church. In this paper, I focus on the discourse on congregational singing in the Finnish Orthodox Church from the 1880s to the 1930s. I examine how congregational singing was propagated in different accounts for its practical as well as spiritual benefits. My particular interest lies in the ways in which congregational singing was viewed as a manifestation of communality or justified as a manner of performance allowing everyone to satisfy their individual need to sing.

**Thomasson, Rev. Keith** | Alabare Christian Care and Support

**Nourishing spirituality and faith through singing in a community choir**

I shall test my theory that members of the New Sarum Singers in Salisbury UK nourish their spirituality and faith through singing in this choir. Through defining spirituality in broad terms, as engaging with that which brings meaning to life, through creativity, community and world view I shall explore that participation nourishes general spirituality. I shall then investigate that singing repertoire from the Christian tradition in a community setting, and performed within a church space, nourishes their Christian faith. For the choir enables them to sing music that is no longer possible, due to resources, in their local congregations.

I shall conduct my research by way of written questions and answers.

I direct the choir and am an Anglican priest.

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

**Beyond the congregation: An analysis of the current global contemporary congregational song genre**

Contemporary congregational songs (CCS) are a global genre, driven presently from Western production centres particularly through online video streaming platforms and influential, denominationally nondescript, Christian conferences.

Christian Copyright Licensing International (CCLI) are the largest global provider of copyright licences to churches utilising this genre. This paper utilises the most-sung-songs data from recent CCLI reports across several regions as the starting point to analyse the current state of CCS as a global genre.

After establishing a representative sample, the 25 most-sung CCS around the world, the analysis will consist of musicological, theological, and media studies methodologies applied to the most-viewed YouTube version of each song. The combined insights will be articulated into a summary of the current state of the genre.

**Uberoi, Dr. Rebecca** | London School of Theology

**The Talking Drum and Power Play in a Yoruba Migrant Congregation**

Colonial-era missionaries in Africa often prohibited the use of indigenous drums in Christian worship, due to their perceived association with traditional religions. As African Initiated Churches emerged, drums became an important part of the drive towards autonomy from Western church leadership and the assertion of local identities in the face of colonialism.

In a Yoruba migrant church in Dublin, Ireland, the talking drum continues to act as a potent symbol of cultural identity and an object of pride, contributing to a positive self-identity in the face of racism and marginalisation in the host culture. Musicians have a vested interest in maintaining the tradition of the drum, as it bestows on them certain social powers and prestige within their church community.

Church pastors, however, display more ambivalence towards the drum. While they enjoy hearing the instrument, they carefully monitor the messages 'spoken' by the drummer to ensure they are in keeping with their interpretation of religious 'correctness'. Furthermore, pastors desire to see the church engage in outward-focussed mission and believe this will be more successful if the church develops a more 'Western' identity, eventually setting aside traditional musical styles and instruments.

Moving away from simple binary (dominant-subaltern) models of powers structures, this paper examines talking drum use in this congregation in light of the 'tangled power dynamics' that often emerge in postcolonial contexts (Gilman 2009).

## **Umino, Dr. Rumi**

### **Locality, Traditionality or Religiousness: A case study on a music team of a Japanese local shrine.**

Each local Shinto shrine, whose deity protects the area and people living within, forms "ujiko kai" that literally means "group of deity's children" or parishioner group. Although Shintoism has been drastically criticised for its nationalistic turn especially during WWII and strong connection to nationalism and neo-nationalism until today, local shrines and their ujiko kai still play unaware, covert but important roles in communities. And each ujiko kai takes an initiative in dance and music performed in festivals of the shrine.

This paper, focusing on the activity of a percussion team that the author participates in Osaka, outlines the organisation of the ujiko kai and its relationship with people in the area. The team is formed with members brought up in the area as well as new comers. In the paper, it is discussed how the percussion music integrates the new comers into the community. Also, the paper discusses terms "traditional" and "religious" in Japan's context, where anything "religious" is dodged.

The perspective of this study was generated by the author's previous and on-going research among Griqua people and the Griqua Independent Church in South Africa. The paper tries to put up comparative discussion between two "religious" fields.

## **Vogel, Henk | Protestant Theological University (PThU), Amsterdam**

### **'A mirror to society'. Ideological critique and the power mechanisms of (collective) identity constructions during music festival '150Psalms'.**

As a central ritual-musical repertoire in Jewish and Christian congregational practices, Psalms have a longstanding tradition of playing a part in the construction of collective identities. In the Netherlands, Psalms still play this role unabatedly, as they remain very present in Dutch cultural memory, even in a cultural landscape marked by secularization.

In 2017, the leading top ensemble Netherlands Chamber Choir celebrated its 80th anniversary with the festival '150 Psalms, 1000 years of choir music – a mirror to society.' During this festival, all Psalms were thematically divided into 12 concerts to address current global issues, such as climate change, migration, globalization, and the role of religion in society. Visual imagery, video installations and speeches by literary authors accompanied the music in this respect. The appropriation of the Psalms expressed ideological criticism, and constructed collective identities for an envisioned future. But as identity constructions can affirm and resist structures of power, the question arises how this process takes shape during this performance of Psalms. What ideologies and identities were in- or excluded in it, and by whom?

The research for this paper was conducted using different ethnographic techniques: participant observation, interviews, and textual and visual analysis. This case study is embedded in a research project concerning the appropriation of Psalms and their role in processes of identity construction in different cultural contexts, and builds on theory from practical theology, ritual and liturgical studies, ethnomusicology, cultural memory theories and heritage studies.

## **Warson, Dr. Gillian**

### **Gathering rushes and playing in the meadows: All Things Bright and Beautiful for today's congregations**

At best twee, over-sung, and doggerel, at worst it supports a hierarchy which disallows social mobility: All Things Bright and Beautiful has suffered all of these criticisms. However, this is, I believe, a much maligned and underrated hymn text. Having been told by an editor that it is no longer relevant for children today, I set about exploring why this

should be the case. Why are congregations so polarised into those who love the hymn and those who hate it? Is it really the case that it uses language that children no longer understand? Or is it because adults want to impose a view of life on children which forbids them the delights of being what they are – children? Perhaps, in our urge to keep our children safe, we are seeking to curb their freedom to explore the “glowing colours” of the big outside - let alone gather rushes every day. By looking at the “Marmite” reception this hymn so often receives, this lecture will explore some of the cultural and social changes that have contributed to its fall from favour and will assess responses to some of Mrs. Alexander’s less popular allusions including those which can be found in hymns by hymn writers in our own times. Thus, by evaluating these rival claims, my aim is to persuade congregations that All Things Bright and Beautiful is not only relevant, it is vital for the way we live our lives. In short we should go on singing it at every opportunity.

**Williams, Matthew** | University of Bristol

### **The legacy of the Windrush generation in black British gospel music**

There has been a recent foregrounding of black British gospel music in the public conscience of the UK. It is clear that the discourse around what a distinctly black British gospel (BBG) experience is, should be at the anterior of scholarly debate. The broader concepts of black identity beyond nation-state boundaries appear to go some way toward defining the BBG experience. For example, an observation by Paul Gilroy points toward some reasons for a less absolutist definition of BBG. Namely that, the majority of black UK communities are of recent origin in particular, the Windrush Pentecostal churches came into existence in the UK in the late 1950s. The unity of the black population (in the UK) exists more in the experience of migration than in the memories of slavery and the residues of plantation society. In my paper, these observations will be applied specifically to the most influential churches of the Windrush generation and their descendants. Preliminary research shows that the question remains unanswered as to whether there are aesthetic ideals which distinguish a BBG experience from a black American gospel experience.

To address this issue, I examine the history of black British gospel music specifically within the main Pentecostal churches of the Windrush generation. In this paper I argue that the concept of black British gospel music is a complex one which requires a reliance on the concepts of the black Atlantic and diaspora for its existence.

**Williams, Rev. Dr. Catherine** | Lancaster Theological Seminary

### **Preaching Songs and Singing Preachers: The Symbiosis of Congregational Singing and Preaching in Afro-Trinbagonian Congregations.**

Storytelling and music making are critical identity markers of Black communities. In Black worshiping communities opportunities for these two features abound. This essay is particularly interested in how storytelling and music making cohere around preaching in the grassroots style of the African diaspora in Trinidad and Tobago. It is common for these congregations to sing and dance from thirty minutes to an hour prior to the preaching. Once the preacher begins, more singing is likely to erupt, which often organically flows into another extended period of singing that reinforces the sermonic themes.

A methodological trifecta of narrativity, repetition, and call & response marks this fluid form of communication in worship. This methodology, often featured in the West African Griot tradition, is so embedded in these worshiping communities that the singing preaches and the preaching sings! Singing and preaching lie along a communication continuum that is traversed intuitively back and forth anytime Black communities gather, and more intentionally so once they gather to worship.

This paper explores the symbiotic nature of congregational music and preaching in the grassroots manner of rural Pentecostal worshiping communities of Afro-Trinidadians and Tobagonians. It suggests a decolonial approach to worship that is liturgically more organic than prescribed, more holistic than ritualistic, and more embodied than cerebral.

**Wright, Dr. Jeffrey** | Anderson University

### **To Open the Heavens of Better Times: Transcendence in a Post-Secular Age**

In *The Open Secret: A New Vision for Natural Theology*, Alistair McGrath makes a compelling case for viewing the natural world as a display of wonders that appeals to human interest in the transcendent, an interest that persists even in these post-secular times. In *A More Beautiful Question*, Glenn Hughes offers a historical perspective on transcendence by explaining the seamless ways in which the natural and supernatural parts of life were embraced by those who lived in earlier times. Building on the work of McGrath and Hughes, this paper argues for *immanent transcendence*, a worldview that recognizes the transcendent as an inextricable component of the natural world, as a thread that is

woven into the daily routines and functions of human life. In this view, transcendence is both with us and beyond us. When viewed through the lens of *immanent transcendence*, congregational music opens the heavens of better times, recognizing music, liturgy, and ritual not only as ways of affirming the cognitive aspects of faith, but also as practices that connect us in non-cognitive ways to that which exceeds us, to that which leads to spiritual transformation.

**Zon, Professor Bennett | Durham**

### **Music theology as the mouthpiece of science: Methodologizing congregational music studies**

Daniel Chua describes music as ‘the Mouthpiece of Theology’ (Resonant Witness, 2011), and criticizes science for bequeathing modern musicology methodologies intrinsically prejudicial toward music theology. Yet by criticizing science Chua throws the scientific baby out with the theological bathwater. Like many musicologists Chua presumes that the methodologies of science and theology are oppositional, yet today many theologians and scientists argue the opposite. Ian Barbour describes science and religion through conflict, independence, dialogue and integration (When Science Meets Religion, 2000); Michael Hanby asks whether science can actually exist without God (No God, No Science?, 2013).

Modern musicology may deprecate music theology for its methodology but Congregational Music Studies, as an active partner in music theology, problematizes Chua’s thesis because it uses scientific method to arrive at its theological conclusions; see, for example, ‘Embodied Sonic Theologies’ in Congregational Music-Making and Community in a Mediated Age 2015). Music may be the mouthpiece of theology but music theology is the mouthpiece of science, and Congregational Music Studies proves it.

This paper explores congregational music studies as music theology, and music theology as science, using a structure replicating the sequence of scientific method, including (1) Observation; (2) Hypothesis; (3) Experiment; (4) Analysis; and (5) Findings. Section 1, ‘Observation’, explores theology as science; section 2, ‘Hypothesis’, music theology as science; section 3, ‘Experiment’, congregational music studies as music theology; section 4, ‘Analysis’, congregational studies as science; and lastly section 5, ‘Findings’ concludes with reflections on the methodological import of congregational studies for both theology and science.