

*CHRISTIAN  
CONGREGATIONAL  
MUSIC*

*Local & Global Perspectives*

4-7 AUGUST 2015

RIPON COLLEGE CUDDESDON

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9.30 Registration and Tea

10.30-1.00 Guest Speaker Seminars – Session A

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|--|--|
| Teresa Berger  | <i>Gender matters, in Christian worship and singing</i><br>▪ [The Colin Davison Room]                    |
| Carol Harrison   | <i>'Turning the senses' through singing in the early church</i><br>▪ [Harriet Monsell Lecture Theatre B] |
| Fiona Magowan  | <i>Music and conflict transformation in Christian worship</i><br>▪ [Graham Room]                         |
| Timothy Rommen   | <i>Make some noise? Rethinking the ethics of style</i><br>▪ [Harriet Monsell Lecture Theatre A]          |
| Joshua Busman,<br>Deborah Justice,<br>Stephen Shearon,<br>& Sue Gray | <i>Open session – Sacred Harp and Convention Gospel workshop</i><br>▪ [Church of All Saints, Cuddesdon]  |

1.00-2.30 Lunch

2.30-5.00 Guest Speaker Seminars – Session B

- |                 |  |
|-----------------|--|
| Vicki Brennan   | <i>Media and materiality in congregational music</i><br>▪ [Harriet Monsell Lecture Theatre A]  |
| Joseph Palackal | <i>Research possibilities in the Christian music of India</i><br>▪ [Harriet Monsell Lecture Theatre B]   |
| Lester Ruth     | <i>Touching Christ's sacramental clothes: Exploring Charles Wesley's hymns on the Lord's supper as theological document</i><br>▪ [Graham Room] |
| Donna Cox       | <i>Open session – Gospel choir workshop</i><br>▪ [Church of All Saints, Cuddesdon]   |

5.15 Conference Welcome [Church of All Saints, Cuddesdon]

6.00-7.30

Dinner

7.30-9.45

Plenary Session I

Chair: Jonathan Dueck

[Harriet Monsell Lecture Theatre]

Book Preview

*Oxford Handbook of Music & World Christianities*

Documentary Screening

Joseph Palackal, *The Aramaic Project: Transferring the Sound, Sentiments, and Melodies from the Transitional Generation to the Next*

**Psalms for All Seasons**  
**The Worship Sourcebook** (2nd edition)  
**Lift Up Your Hearts** (iPad app now available)

three indispensable resources and reference books

# Worship Resources

- for worship planning
- for congregational use
- for family and personal devotions
- for piano playing and singing at home and church
- for prayer texts in a range of situations

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8.30-9.30 Breakfast

9.30-11.00 Plenary Session II

Chair: Monique Ingalls

[Harriet Monsell Lecture Theatre]

Carol Harrison *Singing and the ineffable in the early church*

Timothy Rommen *A common faith? Conviction and the ethics of style in Trinidad*

11.00-11.30 Tea

11.30-1.00 Panel Session 1

1a Rethinking the Sacred, Secular, and Popular

Chair: Monique Ingalls

[Harriet Monsell Lecture Theatre A]

Alisha Jones *Sounded convergence: Peculiar people, masculinity, and gospel go-go music*

April Vega *Sacred space, secular music: Bridging the gap(s)*

Mirella Klomp *'The passion' as sacro-soundscape*

1b Gender and Sexuality

Chair: Laryssa Whittaker

[Harriet Monsell Lecture Theatre B]

Katelyn Medic *'Blurred lines': Pop music for sacred worship*

Nathan Myrick *The ethics of normativity and exclusion: Sexual orientation and acceptance by musical genre*

Lance & Amy Peeler *Most highly favored lady: Evangelicals singing about Mary*

11.30-1.00 Panel Session 1 (*continued*)

1c Theories of Communication

Chair: Anna Nekola

[Graham Room]

- Anna Nekola      *Congregational music as 'phatic communication'*
- Daniel Thornton      *Ambivalent fame: Insights from the most sung composers of contemporary congregational song*
- Kinga Povedak      *Folkloristic perspective in the transmission and spread of popular religious music*

1d Transnationalism

Chair: Andrew Mall

[The Colin Davison Room]

- Swee Hong Lim      *Si el espíritu de Dios se mueve en mi: Preliminary investigations into transnational congregational song*
- Becca Whitla      *Whose song is it anyways? A framework for exploring transnationalization and congregational song*
- Philip Burnett      *Anglican hymnody in colonial contexts: The mission stations of the Cape Colony, 1855-1880*

1.00-2.30 Lunch

2.30-4.00 Panel Session 2

2a Popular Music and the Everyday  
(Methodologies 1)

Chair: Mark Porter

[Harriet Monsell Lecture Theatre A]

- Ibrahim Abraham      *(G)local is lekker: Unity and division in contemporary Christian worship and popular music in South Africa*
- Florian Carl      *The role of worship music in everyday life among Ghanaian Christians*

2.30-4.00 Panel Session 2 (*continued*)

2b The Participating Body

Chair: Bennett Zon

[Harriet Monsell Lecture Theatre B]

Bennett Zon *The musical body as 'part-icipation'*

Femi Adedeji *Spiritual warfare in African congregational church music: A contextual theo-musicological analysis*

Jeanette Smith *The selection and manipulation of musical resources in support of Christian charismatic worship: An ethnomusicological study of musical choices in a Newfrontiers church*

2c Identity Formation

Chair: Tom Wagner

[Graham Room]

James McNally *Palmares, resurrected: Congregational participation, Afro-Brazilian cultural heritage, and oppositional black identity in Brazilian Catholic practice*

Douglas Anthony *'Acting in': A tactical performance enables survival and religious piety for marginalized Christians in Odisha, India*

Avril Pauline Landay *Misperceptions, self-consciousness, perfectionism, media stereotyping, class and cultural attitudes inhibiting some third order and the general public's participation in plainchant in the (Anglican) society of St. Francis' houses' worship and some offered solutions to surmount such self-exclusion*

2d Ritual and Reflexivity

Chair: Andrew Mall

[The Colin Davison Room]

Emilie Coakley *We are what we sing: A reflexive ethnographic approach to engaging mission through congregational song*

Tanya Riches *Can worship energize social justice? Interaction ritual chains in Australia's urban aboriginal Pentecostal-led congregations*

Sarah Eyerly *How the Moravians sang away the wilderness*

4.00-4.30 Tea

4.30-6.00 Panel Session 3

### 3a Congregational Music Studies Panel

Chair: Bennett Zon

[Harriet Monsell Lecture Theatre A]

Bennett Zon, Monique Ingalls, Swee Hong Lim, Andrew Moss & Joanna Heath

### 3b Historical Narratives

Chair: Laryssa Whittaker

[Harriet Monsell Lecture Theatre B]

Rumi Umino *'The history is choir singing': An ethnographical study of the historical practice at the Griqua Independent Church in Western Cape, South Africa*

Nino Makharadze & Marina Dapkviashvili *Polyphonic thinking: Uninterrupted Georgian tradition (on the example of the chants recorded from Polikarpe Khubulava)*

Johann Buis *Wilberforce's long shadow: An African singing anomaly*

### 3c Ecumenism and Exclusion

Chair: Birgitta Johnson

[Graham Room]

Bo kyung Blenda Im *'With confession and weeping and praying': Listening to missionary accounts of the Korean pentecost*

Birgitta Johnson *This is not the warm up act! Praise and worship expanding liturgical traditions, theology, and identities in an African American megachurch*

Charrise Barron *Ecumenical praise and worship in the black neo-Pentecostal megachurch*

6.00-7.30 Dinner

7:30-8:30 Book Launch Reception [Harriet Monsell Lecture Theatre]  
*The Spirit of Praise*

8.30-9.30 Breakfast

9.30-11.00 Plenary Session III

Chair: Tom Wagner

[Harriet Monsell Lecture Theatre]

Lester Ruth *In case you don't have a case (and sometimes when you do): Reflections on methods for studying congregational song in liturgical history*

Vicki Brennan *Living in the Spirit: Singing as a bodily discipline in the Cherubim and Seraphim Church*

11.00-11.30 Tea

11.30-1.00 Panel Session 4

4a Crossing Disciplines (Methodologies 2)

Chair: Mark Porter

[Harriet Monsell Lecture Theatre A]

Deborah Justice *(Inter)disciplining congregational music studies*

David Music *How can we sing a strange song in the Lord's land?*

Mark Porter *How (ethno)musicological is God? Ethnomusicology, theology, and the dynamics of interdisciplinary dialogues*

4b Economies and Ecologies

Chair: Laryssa Whittaker

[Harriet Monsell Lecture Theatre B]

Andrew Mall *Capital, class, and congregational matters: The political economy of worship music*

Thomas Wagner *Media ecology: A theoretical and methodological approach to studying congregational music*

11.30-1.00 Panel Session 4 (*continued*)

4c Pedagogy and Participation 1

Chair: Joshua Busman

[Graham Room]

Joshua Busman *'Worship isn't something you do, it's something that happens to you': Agency, performance, and musical skill in evangelical worship music*

Christopher Grey *Can't sing, won't sing!*

Robin Knowles  
Wallace *A methodology for seminary students: Congregational musicking as local theology*

4d Values

Chair: Jan Hellberg

[The Colin Davison Room]

Jan Hellberg *Values desired and values performed: A possible method for assessing the local functionality of worship music-making*

Anne Haugland  
Balsnes *Local or shared? New liturgical music in the Norwegian church*

Sebanti Chatterjee *Of Kwai and Kokum: Sounds from distinct landscapes*

1.00-2.30 Lunch

2.30-10.30 Excursion to Oxford:

Christ Church Cathedral Tour, Choral Eucharist,  
and Congregational Music Studies Series Launch  
Reception

8.30-9.30 Breakfast

9.30-11.00 Plenary Session IV

Chair: Mark Porter

[Harriet Monsell Lecture Theatre]

Fiona Magowan *Touching heaven, transforming earth: The potentialities of Yolngu Christian music in promoting wellbeing*

Teresa Berger *Christian worship, congregational singing, and practices of gender: Exploring the intersections*

11.00-11.30 Tea

11.30-1.00 Panel Session 5

### 5a Contextual Theologies

Chair: Tom Wagner

[Harriet Monsell Lecture Theatre A]

Julie Taylor *Contextual theology models applied to the Hillsong concept*

Dustin Wiebe *'Angel Dance': Contextualized Balinese church music and the expanding parameters of mass tourism*

Jo-Ann Richards *Are we singing our freedom? Exploring the impact of Caribbean theology on Jamaican hymnody*

### 5b Migration and Cultural Identity

Chair: Rebecca Uberoi

[Harriet Monsell Lecture Theatre B]

Cari Friesen *Congregational music as cultural performance: (Re)defining musical ties in the Burkina Faso Mennonite Church*

Philip Matthias *Torres Strait Islander postcolonial Christian song: 'It's our identity, who we are'*

Rebecca Uberoi *'I only listen to Christian music': Ethnic and religious identities in a Yoruba immigrant church*

11.30-1.00 Panel Session 5 (*continued*)

5c Indigenous Hymnodies

Chair: Anna Nekola

[Graham Room]

Ruiwen Chen *New songs for China: The contextualization of Chinese Hymnody and the development of the Chinese church*

Frank Fortunato *Singing dangerously: How Christians in persecuted regions develop indigenous Christian song*

Warren Beattie *Why sing hymns in Scots? Questions of identity and worship in post-referendum Scotland*

1.00-2.30 Lunch

2.30-4.00 Panel Session 6

6a Eschatological Musicking

Chair: Monique Ingalls

[Harriet Monsell Lecture Theatre A]

Joanna Heath *Singing eschatology: The Christian funeral hymns of Mizoram, northeast India*

C. Megan MacDonald *'This world is not my home': Home and identity in Depression-era southern gospel music*

6b Transcendence and Immanence

Chair: Jonathan Dueck

[Harriet Monsell Lecture Theatre B]

Jonathan Dueck *Movement, intimacy, and immanence in religious practice*

Teresa McCaskill *'The tongues of angels': Exploring glossolalia in 1 Corinthians and Hildegard von Bingen's Lingua Ignota through the lens of mysterion and the Danielic tradition*

Sarah Bereza *Singing 'heartily' in fundamentalist Christian churches*

2.30-4.00 Panel Session 6 (*continued*)

6c Pedagogy and Participation 2

Chair: Stephen Shearon

[Graham Room]

Karen Campbell & Nicole Craig *Analysing worship issues within the Presbyterian church in Ireland*

Rebekah Mahon *Spirited performance: Actively participating in the Paschal mystery?*

Stephen Shearon *The foundations of gospel song in the American South before 1920*

4.00-4.30 Tea

4.30-5.30 Closing Session [Harriet Monsell Lecture Theatre]

## **Abraham, Ibrahim | University of Helsinki**

*(G)local is lekker: Unity and division in contemporary Christian worship and popular music in South Africa*

Drawing on interviews and fieldwork with Evangelical Christian musicians in South Africa, this paper analyses several case studies of the localization of global trends in contemporary worship music and contemporary Christian popular music and youth culture in South African contexts. Focusing on Pentecostal 'megachurch' worship music, Christian hip hop, and Christian punk rock, the paper analyses the cultural and ecclesiological tensions that have emerged from the incorporation into South African religious life of musical practices from other European settler colonies, most notably the United States. It will be argued that whereas the increasing popularity of Pentecostal 'megachurch' worship across ethnic and class boundaries can be seen as an inclusive practice, it also attracts criticism for its worship aesthetics and politico-theological outlook. Similarly, the popularity of local and North American Christian hip hop has also been utilized in attempts to unify ethnically divided congregations, but in negotiating the 'politics of respectability' of many conservative churches, the subgenre has often proved divisive. Finally, the paper will briefly discuss the emergence and deterioration of South Africa's Christian punk rock movement in the early 2000s, noting the tensions that emerged within abidingly 'White' congregations where the subgenre gained popularity, and criticisms of the ethnic exclusivity of the subculture. It will be argued that these three case studies demonstrate the 'glocal' nature of congregational practices in South Africa; global cultural processes and religious concerns exist alongside local concerns about ongoing ethnic segregation and inequality two decades after the end of apartheid.

[Panel 2a]

## **Adedeji, Femi | Obafemi Awolowo University, Nigeria**

*Spiritual warfare in African congregational church music: A contextual theo-musicological analysis*

Congregational singing in most Churches in Africa, especially the African instituted ones has always been essentially functional, perhaps as a carryover from the indigenous cultural legacies. Although there is evidence of some functionality in Western congregational singing, especially in its hymnody, the African conceptualization, experience and practice are intense.

There are certain peculiar situations that had precipitated this proclivity. In order to understand the philosophical basis that underlies the practice, there is need for a multidisciplinary approach. The objective of this research is to examine the selected spiritual warfare songs of the African Indigenous Churches as practiced among the Yoruba of Africa with the purpose of fostering global understanding of the people's practice and for empathic reasons. Using a qualitative approach, the paper demonstrates the use of a combination of theological, musicological and socio-cultural analytical methods in examining relevant hymns, lyrics, gospel and native anthems. The study discovers the indispensability of the methodology employed in interpreting this kind of songs. It asserts the socio-cultural and psycho-spiritual import of the songs, thus explaining their popularity among contemporary African Christian worshippers. The users strongly believe that music is an effective weapon of fighting spiritual wars, both for offensive and defensive operations. The paper concludes that spiritual warfare songs bring psychological reliefs to the users and may become more relevant to the global church in this era of wars and 'rumours of wars'.

[Panel 2b]

## **Anthony, Douglas | The Ohio State University**

*'Acting in': A tactical performance enables survival and religious piety for marginalized Christians in Odisha, India*

'Who can say the gospel is from the West? The gospel is from Orissa!' So proclaimed Dr. Santosh Mahapatra at a festival celebrating the use of local performance genres for Christian evangelistic efforts. Dr. Mahapatra's musicians perform their way or 'act in' to local villages through tactical performances that enable Oriya Christians to practice a vital Christian faith yet still find a peaceable way to 'live as Hindus' in a region scarred by Hindu/Christian violence in recent years.

'Acting in' emerges as a tactic that enables new relational possibilities for Christians while minimizing the risk of religious persecution resulting from specifically 'Christian' identities. The leaders of Mahapatra's Maranatha Movement have adopted a stance toward incidents of Hindu/Christian violence that names Christians as the guilty party and insensitive cultural practices as the offending actions. Christians subsequently jettison any practices perceived by local villagers as foreign, and instead adopt local customs of clothing, dance, song, instruments and even architecture.

In this paper, I will explore two different kinds of acting in performances; those occurring in village streets, through which highly stylized Christian stories 'become real' to Hindu villagers; and those that occur in the seclusion of house churches, through which verbatim scripture recitation 'becomes a pious thing' for Oriya Christians.

These practices borrow from both Oriya Hinduism and western Christian evangelicalism enabling meaningful Christian piety and devotional expression while facilitating both survivability and Christian evangelism within the political society that is modern day Orissa.

[Panel 2c]

**Balsnes, Anne Haugland | Ansgar University College**

*Local or shared? New liturgical music in the Norwegian church*

The Norwegian Church has 3,8 mill. members – appr. 77% of the total population. The church is characterized by a tension between being a church for 'the people' – which in many places mean 'passive' members who seek the church only for ritual occasions such as baptism and funerals – and more active members who go to church regularly. There is, currently, a reform underway in the church, which also includes liturgical music. Particularly two elements are new: The freedom of choice and musical diversity. Congregations have been able to choose between the former high mass music (from 1977) adapted to new texts, new and older series influenced by Gregorian chant, traditional church music, folk, popular or world music. Three fundamental values are intended to characterise the reform: contextualization, flexibility and involvement. Which values have influenced the musical selections? What are the consequences of the reform for the church music? This paper builds upon an interdisciplinary examination of the worship reform. A quantitative part identifies the choices made by congregations in four dioceses. In addition, group interviews with 'service committees' at four churches in the same four dioceses are conducted – in total 16 interviews. The material is illuminated by the use of sociological perspectives on music and identity. The analysis show that the choices are either based on contextualization, especially in churches with a high number of active members, or recognition, in churches with many 'passive' members. With varying liturgical music, is the church heading towards being the Norwegian churches?

[Panel 4d]

**Barron, Charrise | Harvard University**

*Ecumenical praise and worship in the black neo-Pentecostal megachurch*

This paper explores the use of praise and worship music as a tool for effecting ecumenical worship at The Potter's House, the Neo-Pentecostal megachurch pastored by T.D. Jakes in Dallas, Texas. Because the Potter's House is one of the largest black American megachurches and serves as a model for black, Neo-Pentecostal and charismatic megachurches globally, studying its music program illuminates current trends in congregational singing among predominantly black megachurches in the USA and abroad. Ecumenical programming at the Potter's House relies heavily upon praise and worship music—both as liturgical practice and music genre. This presentation outlines distinctions between praise and worship music in the (black) gospel music tradition, and that of the (white) contemporary Christian tradition. Representative works from the Potter's House repertoire are examined for form and lyrical content. Study of the Potter's House praise and worship repertoire reveals privileging of contemporary Christian songs, including a number of songs previously recorded by the Christian music group Jesus Culture. The embrace of white American sacred music

is not driven by politics of respectability, as it was when postbellum African-American churches were adopting Western Classical music. Instead, embracing contemporary Christian music is driven by: 1) a theology of praise and worship that deems this music most effective for evoking God's presence, and 2) a desire to cater to international audiences. This paper asks whether this trend among black Neo-Pentecostal and charismatic megachurches merely represents ecumenism, or points to a musical imperialism driven by the Christian Contemporary and Gospel music industries.

[Panel 3c]

## **Beattie, Warren | All Nations Christian College**

*Why sing hymns in Scots? Questions of identity and worship in post-referendum Scotland*

### Introduction

The recent high-profile referendum in Scotland shows the quest for cultural and political identity continues. Arts and music express Scottish identity from the writings of Burns and Scott to the music of James MacMillan. This paper explores how contemporary use of Scots in congregational song and liturgy reflects unresolved tensions.

### Rationale

There is a continuing interest in Scotland in Scots as a medium for both liturgy and sacred song. Coronach's repertoire includes a service of Lessons and Carols using entirely Scots materials for music and readings; the Church of Scotland website offers a range of liturgical resources in Scots; and the Wild Goose worship group writes songs in Scots. Yet the Scots 'language' has a paradoxical status in Scotland: at the level of linguistic definition (dialect or language?), of government recognition (it is not used in parliament but pursued in the 2011 census); and in the personal experience of many Scottish people.

### Methodology

Whilst aware of the methodological perspectives suggested by Clayton et al around issues of 'culture as identity formation' and 'customary difference,' I would prefer to explore pathways from contextual theology, drawing on insights from Sanneh's 'promotion of the vernacular' and Duraisingh's 'hyphenated identity' viewed in terms of bi-cultural and bi-lingual rather than bi-religious identity. The paper will conclude with reflections on Christian identity in post-referendum Scotland drawing on Storrar and Gay's perspectives on Christian identity and their relevance for sacred song and liturgy.

[Panel 5c]

## **Bereza, Sarah | Duke University**

*Singing 'heartily' in fundamentalist Christian churches*

Fundamentalist musical authorities promise that when churches follow certain musical practices, enthusiastic congregational singing is virtually certain to follow. They recommend that churches use hymnals; select only hymns with melodies that are easily sung by amateurs; and accompany congregational singing with instrumentalists and a director who keeps time (not a solo vocalist). My ethnographic work in fundamentalist churches (all affiliated with Bob Jones University in Greenville, SC) shows that these are not idle hopes: the vast majority of congregants participate in congregational singing, often loudly and with visible pleasure. Their singing may also be surprisingly polished—imagine over 500 congregants cutting off an 's' in unison and ritarding together, not one audibly out-of-synch.

However, I argue that easily sung melodies, hymnals, and minimized song leadership are not the only reasons for this consistent enthusiasm. Rather, for fundamentalists, singing robustly is a form of godliness, an outward expression of a person's inner spiritual state. Singing with gusto becomes singing 'heartily, as unto the Lord' (Col 3:23, KJV) as fundamentalists apply the generic biblical command to this specific act. Congregants' vocal timbres, volumes, and even facial expressions visibly and audibly demonstrate that they are truly 'born again' and living a righteous life, while congregants who do not sing or seem to sing reluctantly reveal that

something is spiritually amiss. Using ethnography and a reading of fundamentalist texts on music, I show that the primary cause of fundamentalists' enthusiastic singing is not found in their service music, but in their soteriological views.

[Panel 6b]

**Berger, Teresa | Yale Divinity School**

*Gender matters, in Christian worship and singing*

In this seminar, we will engage some of the basic methodological texts at the intersection of Christian worship, congregational singing, and gender theory. The goal is twofold, namely both to draw attention to this intersection as well as to make its theorizing productive for each participant's own scholarly work and interests. The texts to be read will range broadly, that is to say, they will, for example, not be limited to issues of the female voice but also attend to constructions of masculinity.

[Seminar]

**Berger, Teresa | Yale Divinity School**

*Christian worship, congregational singing, and practices of gender: Exploring the intersections*

This presentation will explore key intersections between musical practices, gender differences, and liturgical life in the Christian tradition. Drawing on insights from contemporary gender theory, I will attend both to select historical moments that reveal key intersections as well as some lively contemporary issues. How exactly gender differences shaped – and continue to shape -- practices of worship and congregational singing has to be mapped along a number of liturgical givens, prominently among them varieties of gendered embodiment and the arrangement of musical bodies in ecclesial space. Thus, for example, the fact that binary gender functioned as a basic pattern of liturgical ordering in much of Christian history shaped the soundscape of worship for centuries. At the same time, the history of singing in Christian worship cannot be mapped solely through the gender binary of masculine-feminine, since there were also monastic same-gender communities as well as eunuch/castrati singers, boy sopranos, and intersex human beings at worship. Overall, my presentation will aim to show that practices of Christian worship and congregational singing have always been inflected by gender, and that how they have been inflected by gender was – and continues to be – shaped by broader cultural understandings and performances of gender.

[Plenary Session IV]

**Brennan, Vicki | University of Vermont**

*Media and materiality in congregational music*

In this seminar we will examine how congregational music is materialized and circulated through different media forms, such as sheet music, hymnals, sound recordings, videos, and the internet. We will focus on how processes of materialization, mediation, and circulation reshape religious practices and identities and consider the impact that these processes have on ways of hearing, seeing, feeling, and being. The seminar will discuss theoretical frameworks and methodologies that help us to understand how media enable transformations of self and experience that in turn leads to new imaginings of community and action both within and outside of Christian congregations.

[Seminar]

**Brennan, Vicki | University of Vermont**

*Living in the Spirit: Singing as a bodily discipline in the Cherubim and Seraphim Church*

Music is a crucial way in which members of Cherubim and Seraphim churches in Nigeria become open to the Holy Spirit for the purpose of spiritual self-transformation. Participation in singing and dancing enables church members to transform their physical, spiritual and moral selves through the experience of being *elemi* (lit.: 'in

the spirit'). Being *elemi* is a key modality through which the work of the Holy Spirit in church members lives is made palpable. In this presentation I examine the role sound plays in the occurrence of such religious experiences for members of the Cherubim and Seraphim churches. Through an emphasis on how sound is central to their embodied religious experiences, I discuss how such moments of being *elemi* are prompted by sensory engagement and enhanced by practices such as fasting and sleep deprivation in the context of focused prayer sessions. Church members develop such bodily practices in order to be the right kind of person who is able to participate effectively in the right kind of worship. Music is a key part of these practices, whether it is through singing before and after prayers at home, or through extended periods of singing and dancing during church worship. Furthermore, there are certain styles of music that are able to achieve these experiences where the body surrenders to the spirit and allows it to take control. These practices of physical discipline are understood as necessary to strengthen one's spiritual self.

[Plenary Session III]

### **Buis, Johann | Wheaton College**

*Wilberforce's long shadow: An African singing anomaly*

This paper focuses on the role of a South African-born congregant of the AME denomination who trained and worked in the USA before returning to the country of his birth. The singing anomaly that Francis Herman Gow (1887/1890-1968). Gow migrated the philosophy of social uplift to a musical aesthetics through refined artsong delivery of black spirituals; undoubtedly the Dvořák-Burleigh legacy. In a 1930 Columbia Records release of 78 RPM recordings of 14 songs sung by the Wilberforce Institute Singers, directed by Gow, the five American spirituals are sung in a 'refined' artsong style, while the nine indigenous songs are sung in a decidedly 'non-refined' vocal style. This anomaly--a logical inconsistency--is a sacred music manifestation of a daily mode of conduct black South Africans had to experience during the oppressive period of apartheid subsequent to the making of these recordings, in order to maintain dignity, and yet employ cunning to circumvent indignations of daily life.

[Panel 3b]

### **Burnett, Philip | University of Bristol**

*Anglican hymnody in colonial contexts: The mission stations of the Cape Colony, 1855-1880*

In 1855 the Church of England established a network of mission stations in the eastern districts of the Cape Colony. The reports of these missionary priests suggest that the mission stations were places of intense and constant sonic activity. Furthermore, the proliferation in the publication of hymnbooks indicates that this form of music making was recognised as a potent force to assist with the conversion to Christianity of amaXhosa, the indigenous people among whom this group of missionaries worked. So, beyond their place in the liturgy, what were some of the functions which hymnody and singing served; how was hymnody used to create bonds of kinship within the local Christian community, and communities elsewhere in the world; how did hymnody and singing a means for exclusion; and to what extent was it used a measure of conversion? This paper addresses these and other questions as it traces the afterlife of Anglican hymnody in the colonial mission field through the archived reports written by the people of the mission stations, and by a close reading of these reports. Ultimately, it seeks to suggest two things. First, that hymnody and singing – the chief cultural products of Christianity in this context – provide a unique lens through which to view the relocation and transmission of liturgical practice from one society into another. Second, that the meanings lying behind these (f)acts of performance precipitated the building of new Christian communities across space and time during the second half of the nineteenth century.

[Panel 1d]

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

*'Worship isn't something you do, it's something that happens to you': Agency, performance, and musical skill in evangelical worship music*

Within a wide variety of popular music subcultures, there exists a fraught relationship between technical musical facility and emotional sincerity. One can imagine, for instance, that conservatory training would not be an asset for the aspiring punk rock musician. Rather, this formal training would be an impediment to punk rock's insistence on raw emotional expression. Within pop- and rock-styled evangelical worship music, this anxiety about musical skill manifests itself similarly in the tension between 'true worship' and 'just performing.' However, this dynamic is further complicated by notions of divine and human agency, which led one pastor with whom I conducted my fieldwork to suggest that 'worship isn't something you do, it's something that happens to you.' From this perspective, musical skill is not only a potential impediment to true musicality, it is only valuable insofar as it is effaced by divine action.

How then do musicians within these communities come to understand their own embodied practices of musical skill, particularly when they are so frequently measured against the professional recordings which serve as blueprints for their congregational performances? In this paper, I examine online pedagogical communities for worship leaders, focusing in particular on the WorshipTutorials.com portal, which engages more than 60,000 subscribers through its website and YouTube channel. Pedagogical resources and the conversations that surround them help worship leaders address their anxieties about performance and musical skill and ultimately assist in negotiating a balance between providing professional sounding results and facilitating a truly worshipful environment for their congregations.

[Panel 4c]

**Campbell, Karen | Presbyterian Church in Ireland**

*Analysing worship issues within the Presbyterian church in Ireland*

The worship panel of the Presbyterian Church in Ireland aims to provide support and offer resources to help churches lead corporate worship each week. In order to assess the need for a teaching resource to help our churches explore the theology and practice of worship, an online questionnaire was produced in November 2013. The online questionnaire was designed using the online computer software, 'Survey Monkey'. It was distributed to all 333 ministers in the Presbyterian Church in Ireland and to 105 other church personnel such as organists, youth workers, worship leaders and others. The questions aimed to probe three themes: 1. how Christian worship is understood, 2. tensions between contemporary and traditional worship and 3. do congregations view worship as an all of life exercise or primarily a singing exercise. In the light of these concerns, participants were asked whether a teaching resource on the theology of worship was helpful. This paper will present how the research was undertaken as well as analysing the trends that were demonstrated with respect to age, and rural/urban locations. Through this research it became clear that age had a greater influence on the answers than geographical location. Also there were clear distinctions between urban and rural worship perspectives. There will be a brief discussion on whether these trends agree with recent literature on the issue. This paper will also highlight some of the underlying theological assumptions concerning worship that came through.

[Panel 6c]

**Carl, Florian | University of Cape Coast, Ghana**

*The role of worship music in everyday life among Ghanaian Christians*

Studies of the role of music in everyday life have mostly focused on secular listeners in the Western world. Against the backdrop of the existing body of research on music and everyday experience, in this paper I turn my attention to the more specific role of worship music in the everyday lives of Ghanaian Christians. Due to the widespread availability of mobile technologies, recorded music has, for many, become a ubiquitous soundtrack in the execution of their daily routines. For Christian believers, technological innovations also open

up new possibilities of integrating religious and everyday experience. Among the many ways in which Ghanaian Christians use music in the contexts of their everyday lives, solitary prayer and worship sessions that are modeled after congregational performance practices play, for instance, a prominent role. Based on exploratory research in Ghana, in this paper I particularly highlight methodological issues in the study of music and religious experience in everyday life. Contrasting quantitative methods such as experience-sampling procedures with qualitative interviews, I discuss both the potential and problems of these methods, arguing for a better integration of qualitative and quantitative paradigms to enhance our understanding of the role of music in the constitution of religious subjectivities.

[Panel 2a]

### **Chatterjee, Sebanti | Delhi School of Economics**

*Of Kwai and Kokum: Sounds from distinct landscapes*

The study of the history of liturgy gives an overview of what essentially remains the same in the Christian worship over the generations and the changes that it subscribes to owing to the cultural adaptation (aggiornamento). At the outset, the structure or shapes of liturgy do not really change, only the styles of celebration and the kind of devotional elements forming the outlines of the rite take on a different form. The Seminario de Santa Fe and later the Colegio de S Paulo in 1541 served as the building block of the Luso-Indian culture. Musical evolution in Goa was attributed to the emergence of teachers and choir masters of the Parish schools and the development of religious and sacred music in the nineteenth century alongside the import and manufacture of various musical instruments and the local music printing press. The nineteenth century, also known as the century of the Protest Mission saw the spread of gospel across various countries. In the North Eastern part of India, the Khasis were the first to embrace the gospel owing to the influence of the Welsh Presbyterians in 1841 and the prior groundwork laid bare by the Serampore Baptist Mission. Two distinct landscapes deeply immersed in Christianity with different cultural symbols namely the 'Kwai' and 'Cocum' weave a unique worship narrative. Through an ethnographic study of the Standing Choir of the Mawkhar Presbyterian Church, Serenity Choir and Aroha Choir in Shillong alongside Pilar Music Choir, Rachol Seminary and Goa University Choir in Goa, I would like to explore the notion of 'sound/voice' in the choral tradition. I would also like to critically engage with the use of the native languages, indigenous melodic and rhythmic motifs in the processes of producing repertoires and the inherent complexity it entails.

[Panel 4d]

### **Chen, Ruiwen | Hong Kong Sheng Kung Hui Archives, Hong Kong Anglican Church**

*New songs for China: The contextualization of Chinese Hymnody and the development of the Chinese church*

This paper will investigate the contextualization of Chinese hymns in order to discern the relationship between hymns and the development of the church in modern China. We will consider the development of Chinese hymns in the 1930s and compare them to those of the 1980s and 1990s. Christian music is reinvented in the process of contextualization and illustrates what a contextualized Christianity in a given place should sound like. Among the hymn writers to be discussed are: T. C. Chao, the well-known Chinese theologian; Bliss Wiant, an American missionary as well as a musician; Wang Weifan, a famous theologian in contemporary China; and Ma Geshun, the composer and conductor of Shanghai Conservatory of Music. Hymn exposes musically what the church believes and how it lives. Contextualized hymns in China are an expression of the Incarnation, the Word become flesh, the flesh become song. The development of the contextualization of hymns illustrates the significant transition from 'Christianity in China' to 'Chinese Christianity', which offers a new approach to the study of Christianity in China and provides a perspective on the contextualization of a 'foreign religion' from the perspective of music. It is hoped that by looking at contextualized hymns in China, this paper will also help us better understand the development of a new hymnody in other parts of the world.

[Panel 5c]

**Coakley, Emilie | Yale University Institute of Sacred Music**

*We are what we sing: A reflexive ethnographic approach to engaging mission through congregational song*

Musicologist and practicing Catholic Thomas Day wrote *Why Catholics Can't Sing*, (1992) problematizing the state of congregational music in the Roman Catholic Church in America, echoing undercurrents in the American Catholic community which called for renewed consciousness regarding music in the Mass. Through this paper I will draw on theories of ritual criticism and reflexivity—specifically in the work of ritualist Ronald Grimes—in tandem with a musical ethnography of worship put forth by liturgist Mary McGann, to postulate a methodology of reflexive musical ethnography that allows liturgical specialists to question how music interacts with Church mission through congregational music. As a paradigmatic example of this methodology in action, I will point to a case study at Saint Thomas More Catholic Chapel (STM) at Yale University to show how these liturgical and musical reflections can provide a theoretical and structural framework to describe how liturgical specialists attempt to create a 'vibrant and welcoming community' through congregational song. Accordingly, I will postulate that liturgical specialists at STM reflexively employ the choir as an agentive microcosm of their desired macro-community, creating a trickle-down effect where choir, congregational participation, repertoire choice, and space enact the first tenant of their community's mission statement. Thus, this paper will use a reflexive musical ethnography to show that, in the words of STM visiting priest and sociologist, Rev. Anthony Pogorelc, 'If you have a mission statement, there should always be a correlation between it and the type of music that you use for a liturgy.'

[Panel 2d]

**Craig, Nicole | Queen's University, Belfast**

See Campbell, Karen [Panel 6c]

**Dapkviashvili, Marina**

See Makharadze, Nino [Panel 3b]

**Dueck, Jonathan | The George Washington University**

*Movement, intimacy, and immanence in religious practice*

For about a decade, exploring the experience of 'transcendence,' especially in global Pentecostalism, has provided a central window on the phenomenology of religious experience in anthropology. Here, I argue and offer a methodology for a parallel project exploring 'immanence'--by which I mean religious intimacy imagined in nearness, in human terms. I explore this through two low-church musics: North American Mennonites and their hymn and warm, Romantic choral singing; and shape note singers in full-throated and democratic communion. Intimacy here coincides with the ways singers move, in human time, relative to one another. When I sing with these communities, we breathe together, move closer and further from each other. Sometimes, we realize at the same moment that the music between us feels right, is right. I propose to investigate these fundamentally social experiences of immanence by attending simultaneously to the rhythmic microdynamics of performance (in the traditions of Keil, Feld, and later Clayton)--little shifts in time made between and linking performers--and to shared symbolic and cultural aspects of performance. I present this methodological possibility using analyses of short video recordings of Mennonite and shape note singing, and preliminary work using a motion capture laboratory as a way to analyze the rhythmic aspects of sociality in sacred music performance with a high degree of precision. In so doing, I hope to begin to open a new window on these lateral social experiences of the sacred that I am here calling experiences of 'immanence.'

[Panel 6b]

## Eyerly, Sarah | Florida State University

### *How the Moravians sang away the wilderness*

Eighteenth-century Bethlehem, Pennsylvania, was bounded on all sides by trees so tall they blocked the sun. Passage through the forest from Philadelphia or Pittsburgh was made on existing trails created by Native Americans, rudimentary cart-ways, or on water. It was a world of virgin forest, and wild, rocky rivers. For the German-Moravian missionaries who founded Bethlehem and their Delaware converts, the aural boundaries of the community were intimately connected to the physical barriers of the surrounding wild-lands. Moravians sang to keep out the wilderness, to carve a human space in a vast landscape that threatened to engulf them. They sang in the morning, afternoon, evening, and through the night; in work, prayer, conversation, and worship. On their deathbed, countless Moravian Lebensläufen [spiritual biographies] record that the dying person's last act was to sing. Spiritual elders walked the streets at night, singing hymns that protected the unconscious minds of fellow congregants. Moravian singing defined the boundaries of the Gemeine [community]: binding together those who 'belonged,' both in terms of physical community, Bethlehem's crafted landscape of barns, houses, fields and fruit groves, but also in terms of the spiritual community of past, present, and future Christians. In the diverse world of colonial America, Moravian identity was negotiated not just with surrounding communities, cultures, and religions, but also within the aural boundaries of the singing voice. This sung boundary pushed back the untamed edge of the eastern Pennsylvania wilderness. If Bethlehem fell silent, the wilderness came creeping in. So, Bethlehem sang on.

[Panel 2d]

## Fortunato, Frank | The Robert E. Webber Institute for Worship Studies

### *Singing dangerously: How Christians in persecuted regions develop indigenous Christian song*

In past decades, churches worldwide have focused on recovering or discovering biblical, vibrant worship. One of the ongoing paramount issues in mission circles relate to how new groups of Christians develop not only biblical worship but culturally relevant worship. In an effort to encourage emerging churches move toward indigenous congregational singing in restricted non-western regions, teams of recording musicians and worship leaders formed a volunteer fellowship called Heart Sounds International. Three activities with the HSI teams that resulted from more than 60 projects in 30 nations that took place were firstly seminars on the biblical mandate to 'sing to the Lord a new song.' Following the seminars were songwriting events to set biblical texts to indigenous melodic forms and rhythms. Finally, professional field recordings were produced to encourage vernacular congregational song. In various restricted areas these were often the first Christian recordings and became the initial efforts of local congregational hymnody. The distribution of the recordings became a unifying factor for Christians often isolated from each other. This paper documents such efforts, along with the social, musical and theological problems encountered when working cross-culturally in places where Christians faced persecution and restriction. Accompanying the presentation will be video excerpts from documentaries and audio excerpts from compilation recordings.

[Panel 5c]

## Friesen, Cari | Indiana University

### *Congregational music as cultural performance: (Re)defining musical ties in the Burkina Faso Mennonite Church*

This paper highlights some of the complex interactions between global, regional, and local relationships in Burkina Faso, and how they are understood at the congregational level. I use the concept of cultural performance to discuss how Burkinabé Mennonites choose, develop, and adapt music to present and create religious and cultural identity. This concept offers one way to explore how communities negotiate identity through marked occasions of cultural (here meaning aesthetic or artistic) expression as it highlights the role of role of enactment and representation found in musical choices and performance. Exploring congregational music as cultural performance focuses attention on how Burkinabé Mennonites incorporate music and dance as they define and redefine their relationship to both the local pluralistic context, and the broader Christian

sphere – the global (especially Euro-American) church, and, perhaps more importantly, regional and interdenominational connections within Africa.

From this perspective, attention to cultural performance offers a means of analyzing the knot of interwoven and mutually influential relationships in which Burkinabé find themselves. Building on this underlying framework, I consider what aspects of these relationships are expressed and performed at the congregational level, addressing both music and discourse around it. Addressing both analytical analysis of song origins or adaptations and the emically inflected ways that identities and connections are verbalized and experienced at the congregational level, I offer suggestions as to how songs may have entered into congregational repertoire, while also considering how they are understood and why they are chosen by song leaders, choir members, and congregants.

[Panel 5b]

### **Grey, Christopher | London School of Theology**

*Can't sing, won't sing!*

'That was rubbish – I'm not singing that c\*\*\*!' Not the exasperated outburst of an 'oldie-traditionalist', but the voice of a Alex, an 18-year-old DJ who is fed up with Christian congregational music – as he experiences it. Unfortunately, debate and literature as to why congregations can't or won't sing also tends towards polemic; focusing on the 'cultural meta-messages' apparently inhering to CCM, and singularly failing to provide a socio and psycho-musicological account of the melodic amnesia that has occurred in churches and in everyday life – astonishingly quickly.

This wide-ranging paper opens up the discussion. It proposes that both psycho-physiological aspects of the voice and remembrance of the ways in which music works and is understood – through the complex interactions of melody, harmony and rhythm – are inseparably related and together should be perceived as the musical core of social life and modes of understanding for centuries; and of which church congregations were a critical part. This has been dismantled to the point where sung worship becomes the replication of derivative patterns of disconnected tones over a scarcely changing, unresolved harmonic landscape. Where song leaders replicate the musical gestures and expressions of secular pop, and congregations become audiences: increasingly separated from their own voice and that of the corporate singing body—even the memory of how music works. What is termed 'traditional' is simply a ghost in the machine.

Using musical examples and drawing on contemporary studies in musicology, direct comparison will be made between the worlds of everyday musical culture and that of the church; suggesting that Alex can't sing anymore, because it is no longer in his social nature, musical vocabulary or physical ability to do so.

[Panel 4c]

### **Harrison, Carol | University of Oxford**

*'Turning the senses' through singing in the early church*

We will examine extracts from the work of early Christian bishops (Athanasius, Nicetas, Basil and Augustine) who were prompted to reflect on the effect which singing had on their congregations' understanding and practice of the faith, paying special attention to the ways in which it was thought to turn the senses towards God and to communicate a grasp of the mysteries of the faith through performance and affective response.

[Seminar]

### **Harrison, Carol | University of Oxford**

*Singing and the ineffable in the early church*

The way in which music affects the mind has been the subject of extensive, recent, interdisciplinary discussion, but theology is largely significant for its absence. This was, however, a matter which very much preoccupied early Christian theologians as they tried to come to terms with new forms of Christian devotion, hymnody and

chant. No early Christian writer questioned music's power to move the soul; what they did question was how it should be used.

This paper will argue that despite a deep-seated ambivalence about singing, reflection on their own experience of listening to and singing music led early Christian bishops to appreciate the positive aspects of its affective powers – not just in the traditional sense of calming and healing the soul, but also as communicating an apprehension of the mysteries of the faith: singing enabled the singer to grasp what was otherwise inaccessible – not just to the uneducated but to discursive reason. In other words, I will be arguing that music's undeniable powers were experienced and expressed as what we might call 'affective cognition': an encounter with the ineffable mysteries of the faith through sensuous performance and affective response.

In this context, I will suggest that the early Church's experience of singing might best be described as sacramental: it was a corporeal bearer of spiritual, incorporeal reality; a way in which divine grace worked to communicate the saving mysteries to fallen human beings.

[Plenary Session II]

## **Heath, Joanna | Durham University**

*Singing eschatology: The Christian funeral hymns of Mizoram, northeast India*

A slim district of hills between Bangladesh and Myanmar became the Indian state of Mizoram in 1987. Its inhabitants, the Mizo people, are a tribal population remarkable for their almost complete acceptance of Christianity from the 1930's. The Church remains one of the most important and influential institutions in the society.

The hymns introduced by the British missionaries, predominantly from the Sankey and Moody repertoire, remain the staple of Mizo congregational singing. However, an indigenous style of hymn emerged through the modification of western hymns, leading to a genre called lengkhawm zai which continues to be an important expression of Mizo Christian spirituality. The first original Mizo hymns of this genre were composed in 1919, at a time of political and social troubles which questioned the eschatological expectations and certainties which had characterised the revivals of previous years.

Many of the newly composed hymns reflected upon the doubts and uncertainties of the poets, who made a radical return to poetic terms of hope and death that had been common before the introduction of Christianity. Communities in mourning began to sing of their Christian hope in a manner which looked back with nostalgia as well as longing for the future. To this day, funerals are dominated by these indigenous songs of loneliness, known as khawhar zai. This paper examines the efficacy of khawhar zai as an expression of a Christian eschatology appropriate to the Mizo social and historical context.

[Panel 6a]

## **Heath, Joanna | Durham University**

See Zon, Bennett et al [Panel 3a]

## **Hellberg, Jan | Åbo Akademi University, Finland**

*Values desired and values performed: A possible method for assessing the local functionality of worship music-making*

It can be argued that the meaning of any act of music-making lies in the relationships it establishes in the place where it is happening. This perspective can be applied to music-making in liturgy, the 'work of the people'. The meaning of music-making in Christian worship anywhere can be seen to lie in the articulation of relationships (to God, the fellow worshipper, oneself and creation). However, conceptualisation behind music-making in a church also includes values that worshippers desire to express. These values (as stillness or energy) vary culturally, locally and individually.

Participants in value-oriented worship development in Nordic Lutheran Churches have been encouraged to discern form (often a site of disagreement) from values (shared to a greater degree, but still differing) and

relationships (common to all). Congregation members have been able to agree on values that guide local worship development by using the dialogue conference. This is a group discussion method that starts from personal stories of positive worship experiences. Formulating what is common in their particular experiences, participants have found words for shared values.

In a value-oriented cultural study of music-making in Christian churches, the dialogue conference could give knowledge of values that worshippers jointly desire to express. Such knowledge can enable a discussion of values actually performed in local worship music-making, and of whether these coincide with desired values. This can help to assess to what extent worship music is locally functional.

[Panel 4d]

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

*'With confession and weeping and praying': Listening to missionary accounts of the Korean pentecost*

In the December 1907 edition of *The Korea Mission Field*, a monthly periodical published by the General Council of Evangelical Missions in Korea, Methodist missionary John Z. Moore poses a pointed question to his American readership: 'Gentle reader with a white skin, is there not a strange feeling, as though some of the old prejudice about the yellow man was slipping away?' Historian Timothy S. Lee (2010) observes that during the Pyongyang Great Revival (1903-1907), a series of interdenominational mass revivals held in the northern region of Korea, worship catalyzed the dissolution of cultural and racial barriers between the missionizing and the missionized. What can an aural engagement with the written missionary archive – in particular, the textual inscriptions of human voices engaged in prayer – reveal about the Western listening subject, and, by extension, his/her changing relationship to Korean Christian converts?

Drawing on the recent work of Ana María Ochoa Gautier (2014), I explore the 'acoustic regime of truths' inscribed in missionary publications, with the aim of providing a nuanced historical account of American-Korean religious encounters on the eve of Japanese colonization. By focusing on moments in which language gives way to alternative vocalizations, or 'a vast harmony of sound and spirit, a mingling together of souls moved by an irresistible impulse of prayer' (Blair, 1910), I argue that Koreans' audible prayer and weeping challenged and destabilized American missionaries' inherited distinctions between Western self and non-Western other.

[Panel 3c]

**Ingalls, Monique | Baylor University**

See Zon, Bennett et al [Panel 3a]

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

*This is not the warm up act! Praise and worship expanding liturgical traditions, theology, and identities in an African American megachurch*

By the end of the twentieth century several converging movements saw the growth and rise in influence of African American megachurches in America. While shifts towards neo-Pentecostal and/or charismatic Christian beliefs mark the success of some churches, often music has also contributed to their expansion and sustained active membership. Though contentious for some, the popularization of praise and worship music in African American churches reflects a reaffirmation of key culturally informed worship aesthetics and a desire to appeal to the diversity within today's congregations, especially in urban megachurches. In my research of music in three megachurches in Los Angeles, California between 2003 and 2010, I have seen praise and worship music employed in several ways by local music ministries. In the case of the Faithful Central Bible Church, however, the use of the sub-genre has gone beyond the enhancement of musical repertoire and reviving participatory worship in a large church environment. Examined through the lenses of musical change, congregation-based doctrinal shifts, church growth, local liturgies, and cross-cultural fellowships, this paper will delineate how the adaptation of praise and worship music by the Faithful Central Bible Church over the last thirty years reflects

## ABSTRACTS

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and parallels their theological transition from being a Missionary Baptist Church to becoming a self-described 'Baptical Charismatic non-denominational church.' With its team ministry approach to preaching and musical congregational worship, this church ministry has expanded beyond its local influence and reached across racial and ethnic enclaves in Southern California as well as built multinational fellowships around the world.

[Panel 3c]

### **Jones, Alisha | Indiana University**

*Sounded convergence: Peculiar people, masculinity, and gospel go-go music*

Through a case study of a popular gospel go-go band Peculiar People in Washington, D.C., I examine the links between gospel go-go as an evangelical resource and the musicians' creative processes in performing a Christianized street credibility and hypermasculinity. The gospel go-go tradition resides in a legacy of police surveillance and marginalization, even though it boasts a high rate of youth who convert to Christianity. These anxieties about gospel go-go are connected to a legacy of perceptions about what happens when young black men gather to lift their voice. To what extent has the remnant of governmental policies such as Black Codes influenced the ways in which black communities worship in Washington, DC?

Go-go is a rhythmic funk-derived music that emerged in the Washington, D.C. area during the early 1970s. Since the 1990s, 'gospel go-go' (3G) has served as an evangelical tool for men facing urban violence, disenfranchisement, and discrimination. Musical strategies, such as the use of gendered beats and distortion, become effective tools as artists tap into the existing discourses of urban hassles, pain, and pleasure.

[Panel 1a]

### **Justice, Deborah | Syracuse University**

*(Inter)disciplining congregational music studies*

Why do we ask the questions that we do about congregational music? People have long considered congregational music in different ways. Academics from various fields study it; church musicians and clergy guide it; laity gives it voice. Considering the historiographies of various fields demonstrates that different approaches to congregational music have grown around particular methodologies, goals, and motivations. Yet, as growing numbers of sacred and secular institutions have come to champion interdisciplinarity, historical lines between fields have been growing increasingly blurry. How does this combination of perspectives effect our study of congregational music today?

In this paper, I suggest that the contrasting lineages of today's disciplinary approaches continue to shape our study of congregational music in underappreciated ways. Some disciplinary differences result from contrasting methodological focus, largely quantitative vs. qualitative. Yet, other divisions reflect postcolonial/Eurocentric legacies and academic divisions between 'us' and 'them.' Varying fields also often have conflicting rules for using scholarship to promote values and practices. Addressing the sociopolitics of area histories, disciplinary lines, and methodological tendencies will ease co-operation across different areas and perspectives as we conduct research in an interdisciplinary era. If the apostle Paul tasks Christians with explaining the 'reason for the hope that you have,' then scholars of Christian congregational music face a similar task: understanding our disciplinary heritages and deciding to what extent we should continue down these well-worn roads and to what extent we should re-route the future path of congregational music studies.

[Panel 4a]

### **Klomp, Mirella | Protestant Theological University**

*'The passion' as sacro-soundscape*

Since its first edition in 2011, 'The Passion' – an annual popular music performance on the suffering, death and resurrection of Jesus Christ – has become a large media event in the Dutch public domain. This event is

organized by a production and two broadcasting companies, is staged on a city square, airs prime time on national television and is among the biggest live television events. The production leans on covers of well-known Dutch hit songs that are performed within the framework of the biblical passion narrative.

'The Passion' is an example of Christian musical forms and repertoires that moved from the ecclesial to the cultural domain: hymns and sacred music in the Netherlands went along in the movement that fluidized the church and blended the limits of church and world, the sacred and the profane. Our ethnographic research shows that in the cultural domain a variety of meanings have replaced 'traditional ecclesial meanings' when it comes to Christian musical practices.

In this paper, in order to get a more profound understanding of contemporary Christian ritual-musical practices in Western network societies, we propose the notion of 'sacro-soundscapes'. Taking 'The Passion' as a case, we develop this notion against the background of research on religious change in contemporary secularized societies.

[Panel 1a]

### **Knowles Wallace, Robin | Methodist Theological School in Ohio**

*A methodology for seminary students: Congregational musicking as local theology*

The church music world that I entered in college decades ago, continued to study in my musical Master's degree, and the congregation's texts that I analyzed and whose praxis I studied in local churches in my Master of Theological Studies and theological and liturgical Ph.D. program, was that of the classical North America evangelical church with high church leanings and clear musical rules and standards. Over the last 18 years of teaching and thinking pedagogically, and through participation in the 2013 Christian Congregational Music Conference, I feel the need for a new and different way to guide my students in their task of shaping and leading congregational song.

I aim to produce something introductory, for my Midwestern United States, primarily mainline progressive, theological but not necessarily musical, seminary students, surveying the field and proposing exploratory questions to use with congregations in order to help them find their voice. I will begin with methodologies studied in Mark Porter's 'The Developing Field of Christian Congregational Music Studies' and those applied in Leonora Tubbs Tisdale's Preaching as Local Theology and Folk Art. Porter clearly lays out the intersections of ethnomusicology and congregational musicking. In 1997 Tisdale applied Robert Schreiter's work on contextualization to preaching that is both fitting and transformative. Her chapter on exegeting the congregation draws on the work of ethnographers. Thus my methodology will be at the intersections of music, text, congregational studies, ethnomusicology, and theology.

[Panel 4c]

### **Landay, Avril Pauline | Open University & The Society of St. Francis Third Order**

*Misperceptions, self-consciousness, perfectionism, media stereotyping, class and cultural attitudes inhibiting some third order and the general public's participation in plainchant in the (Anglican) society of St. Francis' houses' worship and some offered solutions to surmount such self-exclusion*

My 2013 I.C.C.M. Paper, examined influences on singing or not singing plainchant in the U.K. Houses of The [Anglican] Society of St. Francis. Architecture, urban/rural location, numbers, and corresponding work-patterns were strongly influential, so were age, numbers, gender, churchmanship, and types of plainchant used.

My pilot study including attitudes of our Third Order members, and those of the visiting general public, towards joining in singing at our Houses, revealed 4/14 'us-and-them' perceptions deterring even those musically literate and familiar with plainchant-singing from participating in sung plainchant.

Participant observation disclosed that misperceived inferiority, self-consciousness, perfectionism, plus media stereotyping, class, and cultural influences, affect Tertiaries' and lay-people's attitudes towards 'joining-in.' Confidence and conviction need informing and nurturing. S.S.F. sung plainchant was regarded by some

Tertiaries as being exclusively 'The Brothers' music,' despite the same Brothers' invitations to all present to sing with them. Our three Religious Orders are Canonically held as being different but equal. Our policy is to include all visitors in singing (and saying) Offices, Eucharist, and Benediction. Traditional, and In-House specially composed, simplified plainchant is used.

The above-mentioned factors affect attitudes towards plainchant-singing in churches, sometimes restricting the sung liturgical repertory of Anglican and Roman Catholic congregations, and alienating those who want to join in but do not. I am beginning to overcome some of these problems among several laypeople, and Tertiaries. I offer my observations, findings, ideas, and methods, hoping these will be discussed, and evoke further help in effecting greater expansion, and inclusiveness in plainchant-singing in general.

[Panel 2c]

### **Lim, Swee Hong | Emmanuel College, University of Toronto**

*Si el espíritu de Dios se mueve en mí: Preliminary investigations into transnational congregational song*

Given today's accelerated process of musical appropriation globally, this paper applies a framework for the transnationalization of song(s) to three case studies. Songs both from the West and from the Global South have been embraced as transnational with claims that a universal Christian expression and theology is being voiced. I consider songs from Norway, Latin America and India. 'How Great Thou Art' from Norway is authored and copyrighted and remains relatively intact from a musical performance point of view, though its history is not entirely uncontested. In contrast, the two songs from the Global South emerged from their communities, have no claimed authorship, and have changed considerably in the performance practice from one locale to another. 'Si el espíritu de Dios se mueve en mí' from Latin America was subsequently copyrighted by a prominent gospel musician from North America. In the other case—'I Have Decided to Follow Jesus' from India—the song has been largely forgotten in its context of origin but has remained popular in the West. Given diverse and contested origins, divergent performance practices, not to mention the power politics of how to appropriately sing songs from 'other' traditions, the epistemological and theological implications of singing these songs will be explored. In particular, an explicitly theological understanding and analysis of the dynamics of transnationalism will be sought in order to describe the process as well as to raise critical questions about the complexities of what is going on.

[Panel 1d]

### **Lim, Swee Hong | Emmanuel College, University of Toronto**

See Zon, Bennett et al [Panel 3a]

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

*'This world is not my home': Home and identity in Depression-era southern gospel music*

Where are you from? For singers of southern gospel music during the Great Depression, this question was often not answered in terms of a state or region, but in a future construction of home in heaven through gospel song. Millions of paperback hymnals, which contained 150-200 new southern gospel songs in each publication, sold during the 1930s. The books were marketed as non-denominational, but were popular among Pentecostals, Southern Baptists, and other protestant traditions. Within these books, nearly half of the songs reference home as heaven. Using methodologies from migration studies, social geography, and theories of home construction, I argue that individuals used these songs to perform a regional identity from the American South regardless of geographical location through theological statements, musical style, and depictions of home. These constructions of home were often multi-layered, referencing a nostalgic version of home in the South while longing for future version of home in heaven. I document my argument by examining song texts, publishing records, commercial recordings, advertisements, and gospel newsletters.

This research builds on recent scholarship concerning southern gospel music, specifically, Douglas Harrison's work on the culture of southern gospel. I also build on James N. Gregory's work, which identifies southern

subculture through both religion and popular music. A religious popular music that claims home as heaven, then, can act as a marker of southern culture. This study reveals how southern gospel singers constructed identity during the Great Depression, which can inform identity studies of Christian congregational song.

[Panel 6a]

**Magowan, Fiona | Queen's University, Belfast**

*Music and conflict transformation in Christian worship*

In this seminar we will consider the ways in which Christian music and dance have the capacity to be used in conflict resolution, as its properties allow listeners to hear, think and feel beyond the politics and sentiments of the everyday. Christian music, just as its doctrine provides not only a powerful corrective to transgression but offers its own discursive and practice-based framework (see de Nora 2011). It is inevitably contentious, however, since it also is subject to the fluctuations of what music comes to mean or not to mean at any given moment. Jean Paul Lederach (2014: 15) speaks of how 'conflict opens a path, a holy path, toward revelation and reconciliation while Adorno (1973 cited in de Nora 2011: xiii) has noted that, 'Ambiguity [has] provided a resource for innovative and contradictory structures of knowing and thus for critique'. This seminar examines the possibilities of knowing, transforming and analyzing the self through the words, senses and ways of hearing the sounds of praise and worship in intercultural settings. Rather than focusing on the debates around 'worship wars', we will consider the experiential challenges that conflicting elements of musical style, doctrine and emotional affect engender in different kinds of Christian music. We ask what kinds of problems are addressed philosophically and practically in the planning and preparation of music in worship. It is hoped that participants will also share some examples of Christian musics from their own research or backgrounds that have posed questions for other individuals, church elders or worshippers.

[Seminar]

**Magowan, Fiona | Queen's University, Belfast**

*Touching heaven, transforming earth: The potentialities of Yolngu Christian music in promoting wellbeing*

The relationship between Christian music and worship, moral codes and money has long circumscribed anthropological theories of value and created opposing theologies. These intersecting tripartite domains of productivity and the values associated with them have historically been subject to degrees of schismogenesis, for example in the divisions between religion and politics as the church split from the state and from values of reproduction to wages, as household duties gave way to workplace demands. The new Indigenous Contemporary Christian worship movement has sought innovation in music styles and meanings, at times, in an attempt to address and reconcile these thorny issues. Yet we should ask, to what extent and in what way can Christian music influence the domestic moral economy? This paper offers an outline of some challenges that the Yolngu church and its music practices in north east Arnhem Land, Australia have faced in recent decades from mission-led initiatives to the government's expectations of creating independent job-seekers and community efforts to maximise productive ventures. I recognise the difficulties of bringing the nexus of worship and sacred musical values together with other spheres of financial evaluation. However, I aim to show how different forms of Yolngu music that range from cultural genres to introduced gospel, Country and Western songs as well as hymns and contemporary choruses can impact upon and transform certain kinds of conflict, as Yolngu Christians seek to share their experiences and promote sustainable and healthy livelihoods.

[Plenary Session IV]

**Mahon, Rebekah | Canterbury Christ Church University**

*Spirited performance: Actively participating in the Paschal mystery?*

Since the introduction of the new translation of the Roman Missal on 27 November 2011 there has been widespread criticism of the literal equivalence found in the new texts. The changes have rendered all

previously used Mass settings obsolete and necessitated that composers write new settings or revise previous settings to align with the current texts. The compositional response has proved extremely varied and few have achieved settings which are musically sound, aesthetically pleasing and fit for purpose in a congregational context;

'Liturgical music participates in the saving dialogue between God and humanity... The purpose of liturgical music, like the purpose of the liturgy itself, is to enable the Christian community to respond to and participate in the saving work of God in Christ. (Anthony Ruff)

If the congregation refrain from actively participating in the singing of the liturgy they risk also not fully participating in the Paschal mystery and leaving the Church, unchanged, having not encountered God. And 'God is genuinely glorified insofar as human beings are transformed in holiness' ...liturgical music must be attentive both to text and to liturgical action if it is to contribute to the glorification of God and the sanctification of the faithful. (J Michael Joncas)

In response, this paper addresses these challenges and ascribes a new definition to the term 'spirited performance' drawn from biblical interpretation and suggests ways in which its application to the new translation might aid congregational singing and the active participation of the faithful in the Paschal mystery.

[Panel 6c]

### **Makharadze, Nino**

*Polyphonic thinking: Uninterrupted Georgian tradition (on the example of the chants recorded from Polikarpe Khubulava)*

Georgian sacred music represents one of the oldest cultural layers of the Christendom. Georgian Orthodox chanting has a significant role in church life and results its spiritual and cultural development. Today many traditional schools of chant bear the names of these very monasteries, specifically, the Gelati, Shemokmedi and Svetitskhoveli schools of chant.

The paper discusses church chants performed by Polikarpe Khubulava – renowned master of Georgian folk song. Polikarpe learned these examples in childhood from his father Erasti Khu-bulava (born 1882). Polikarpe himself never chanted these chants in Soviet or post- Soviet times. The 90-year-old song master sings all three voice parts and these examples should presumably be considered of the Martvili School of Chant.

Why did the father teach Shen khar venakhi and Mertskhalo mshveniero to Polikarpe? Why did the young man memorize these very examples? How did the chants dedicated to the Virgin and John the Baptist survive Soviet Regime? The reason for this should be sought for in the hidden semantics of their verbal texts.

Evidently, Erasto Khubulava was well aware of their significance, but for the fear of censorship, to protect his family members and to save the examples, he purposefully concealed their essence. Polikarpe and many other people born in Soviet epoch still consider these as songs dedicated to vine and the bird herald of spring.

The realized experiment clearly confirms Izaly Zemtsovsky's concept of Homo Poliphonicus and testifies to the viability of centuries-old local tradition.

[Panel 3b]

### **Mall, Andrew | Northeastern University**

*Capital, class, and congregational matters: The political economy of worship music*

The presence of economic capital in worship music is unmistakable. Capital exchange enables worship conferences such as Passion and major artists such as Hillsong United to reach thousands of Christians. The worldwide licensing and royalty payment system operated by Christian Copyright Licensing International (CCLI) helps songwriters pursue professional careers in praise and worship music. At local levels, individual churches subscribe to CCLI on a sliding scale, welcome touring artists, and frequently pay their worship leaders a stipend or salary. At the institutional level, seminaries and colleges train future music ministers, while multinational corporations distribute and administer worship music as a commodity and intellectual property.

For example, both record labels operated by Passion and Hillsong are affiliated with Capitol Christian Music Group, a subsidiary of Universal Music Group, the world's largest music corporation.

Worship music, performing artists, songwriters, and ministers circulate and operate in capitalist markets. The influence of these markets on localized music access and practice, however, remains undertheorized in the area of congregational music studies. Building upon the works of Pierre Bourdieu (1984, 1986, 1993), Jacques Attali (1985), and contemporary discourses of intellectual property, how might we consider the ways in which other forms of capital (cultural, intellectual, religious, social, etc.) are implicated in these markets? How do markets mediate between distinct congregations and globalized worship industries? This paper outlines a theoretical framework for the political economy of worship music, considering the roles of capital(s) in its production, distribution, mediation, and consumption.

[Panel 4b]

**Matthias, Philip | University of Newcastle, Australia**

*Torres Strait Islander postcolonial Christian song: 'It's our identity, who we are'*

Torres Strait Islanders today widely identify as Christians, with affiliations to a range of traditional and evangelical churches. Whilst most Torres Strait Islanders live on mainland Australia, in the Islands themselves the observance of the 'Coming of the Light' on the 1st July is seen as a significant event, celebrating the London Missionary Society's arrival in 1871, bringing spiritual and social changes to the islands. The diaspora of the TSI people today is evident throughout Australia. The Islanders bring a strong sense of belonging and identity within the frameworks of their Christian worship, and their songs are powerful representations of their cultural and Christian identities. Conversely, a sense of Australian cultural identity and heritage is not strongly represented in mainstream Australian Christian worship.

For TSI people, their Christian songs have played a big part in helping them overcome the hurt of oppression and dispossession. The lyrics in many of the worship songs are about finding hope, freedom, strength, caring, love and especially forgiveness. All of these values and principles aided in strengthening the family and community faith, that one day there would be justice and equality for the Islanders.

This paper explores several ethnographic studies of TSI sacred music, and the current forms of TSI postcolonial Christian song. For TSI people, the whole community is the choir, and their expression of faith through song, aligned with cultural identity, is perhaps an example that the wider Australian worship community may embrace.

[Panel 5b]

**McCaskill, Teresa | University of Edinburgh**

*'The tongues of angels': Exploring glossolalia in 1 Corinthians and Hildegard von Bingen's Lingua Ignota through the lens of mystery and the Danielic tradition*

The particular form of glossolalia that animates Paul's discussion and counsel in 1 Corinthians may reasonably be seen as both non-ecstatic and derivative from sources apart from the Greek mystery religions. In this regard, I argue that Paul's understanding of glossolalia may have been influenced by the Jewish *μυστήριον* tradition based upon his allusions to the Danielic narrative in 1 Corinthians. This tradition views inspired utterance as having emerged from the heavenlies, and typically stipulates that the one chosen to receive such an utterance is also shown its interpretation. When viewed against the backdrop of the *μυστήριον* tradition, Paul's discussion of glossolalia in 1 Corinthians 14 suggests that its purpose is to edify God's people. Situating glossolalia within the *μυστήριον* tradition not only expands our understanding of this phenomena; it can also allow us to view this gift in a manner that is free from the vestigial stereotypes traditionally attached to pagan religions and the ecstatic behaviour sometimes associated with them. I apply conclusions from this broadened understanding to Hildegard von Bingen's *Lingua Ignota*, and contend that this unique writing has parallels with the *μυστήριον* tradition and may be viewed as a non-ecstatic form of glossolalia. Moreover, Hildegard's

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use of the *Lingua* in her antiphon, 'O Orzchis Ecclesia,' in which she merges non-ecstatic glossolalia with music, has implications for contemporary church settings.

[Panel 6b]

### **McNally, James | University of Michigan**

*Palmares, resurrected: Congregational participation, Afro-Brazilian cultural heritage, and oppositional black identity in Brazilian Catholic practice*

This paper examines the celebration of Afro-Brazilian cultural heritage and the construction of oppositional black identity in contemporary Brazilian Catholic practice, focusing on two examples: the Mass of the Quilombos and services held at the Igreja de Nossa Senhora do Rosário dos Pretos in Salvador da Bahia. Conceived in 1981 by the bishop Hélder Câmara and set to music written by popular musician Milton Nascimento, the Mass of the Quilombos combines musical idioms derived from Afro-Brazilian cultural and religious traditions with Catholic hymns, and compares the establishment of nations of runaway slaves known as quilombos to the death and resurrection of Christ. Despite being initially banned from being performed in a church by the Vatican, today it is performed throughout Brazil. The Igreja de Nossa Senhora, a religious and cultural center for Salvador's black population for centuries, prominently derives symbolic and musical elements of its services from the religion of Candomblé. Drawing on performance analysis and my own experiences attending services at the Igreja de Nossa Senhora, I will argue that while both offer laudable affirmations of Afro-Brazilian cultural heritage and oppositional black Brazilian identity, the opportunity for congregational participation offered by the Igreja de Nossa Senhora presents a more effective model for sustainable community engagement than the removed spectacle of the Mass of the Quilombos. I conclude with a discussion of the ramification of such syncretic practices on Brazilian Catholicism in light of declining Church membership and rising black participation in Brazil's rapidly growing evangelical movement.

[Panel 2c]

### **Medic, Katelyn | University of Minnesota**

*'Blurred lines': Pop music for sacred worship*

How can a secular song reinforce Church ideology? Early Protestant reformers often re-texted secular tunes with sacred words in an attempt to better connect the everyday lives of congregants with the spiritual practices of the church. In the past decade, though, many American congregations have flipped this old idea on its head. In an effort to subvert the typical 'church' environment, congregations such as City Church, in Tallahassee, FL (a Southern Baptist congregation that worships in an abandoned department store), are programming unmodified secular music and text. In this study I use ethnographic methods such as narrative fieldnotes, interviews, audio and visual recording to understand how City Church informs its relationship to music and conservatism. One Sunday, a segment of Robin Thicke's 'Blurred Lines' (2013) was used to introduce a sermon on biblical sexuality, despite the obvious incongruity of playing a song promoting sexual liberation to introduce a sermon focused on premarital celibacy. Drawing on Judith Butler's (1990) notion of the phallogocentric mode of 'sex'—the biological construction of male and female—I explore the juxtaposition of Thicke's 'Blurred Lines' and City Church's Sunday sermon on 'Sexuality.' My findings suggest that scholars need to draw on new theories to understand how churches are refashioning pop tunes for sacred worship. Using Butler's framework illuminates ways City Church reinforces distinct lines of gender and sexuality while it attempts to blur the lines between the sacred and the secular.

[Panel 1b]

### **Moss, Andrew | Durham University**

See Zon, Bennett et al [Panel 3a]

**Music, David | Baylor University**

*How can we sing a strange song in the Lord's land?*

Christian congregational song is a relatively uncomplicated performance art that, however, touches upon an almost bewildering array of disciplines: biblical studies and theology; practical ministry and spiritual insight; literature, linguistics, and poetry; musical performance and theory, musicology and ethnomusicology; history; acoustics; psychology and sociology; and many others. Each of these areas of study within the broad field of Christian congregational music is in critical need of further investigation.

While there is additional work that needs to be done in each of these areas, an integrated approach that studies the song from these multiple perspectives is sorely lacking. In order to do this, of course, we must study the song within the various disciplines that it touches, but only when these disciplines are integrated can we really begin to understand how and why Christian congregational music affects so many people so deeply in different local, national, and global contexts. This study needs to be applied to the tradition of congregational song—in both its surviving literature and its reception throughout history—as well as to its current expressions.

The present proposed paper will call attention to the need for study of this sort, will point to a soon-to-be published book (by Scotty W. Gray) that seeks to accomplish just such a goal for at least one body of church song, and will provide suggestions—and hopefully inspiration—for carrying out such a task.

[Panel 4a]

**Myrick, Nathan | Fuller Theological Seminary**

*The Ethics of Normativity and Exclusion: Sexual Orientation and Acceptance by Musical Genre*

Recently, protestant churches in Los Angeles have been divided over questions of sexual orientation. A church's stance on LGBTQIA acceptance could be thought to manifest itself in homilies and creedal statements recited by the congregation. However, many churches (such as MosaicLA) remain tacit on the issue. Therefore, people identifying as Queer must seek other means of determining the level of Queer acceptance in a congregation. One of the ways belonging may be determined is by the style of musical worship performed in that congregation. Is the genre of normative worship music performed in that congregation an accurate gauge of Queer acceptance?

Utilizing the methodology employed by Taylor, Falconer, and Snowden (2014) in conjunction with ethical identity construction theory, this paper will explore correlations between style of music performed during Sunday services in Los Angeles and the church's position on the topic of sexual orientation. It will investigate three levels: intention, function, and perception. The non-profit organization Level Ground seeks to facilitate dialogue on sexuality in churches through the medium of the arts, and will serve as my primary research source. The paper will discuss perceptions of LGBTQIA correlations with genre to theological/ethical positions in the context of Los Angeles. It will further attempt to offer practical application of the data provided therein for practitioners of church music.

[Panel 1b]

**Nekola, Anna | Denison University**

*Congregational music as 'phatic communication'*

This project argues that at times congregational music can work as a form of 'phatic communication' that draws people together in shared experience and community. Linguist Bronislaw Malinowski theorized that spoken language not only has literal communicative meaning but that at times it also functions to bond its participants into a collective through its emotional resonance. For example, we often know that when we engage in small talk—asking 'how are you?' and answering 'fine, and you?' or chatting about the weather on the stairs—we're less interested in the content of the conversation or an exchange of useful information.

Instead, these conversations can be understood as phatic communication that works instead to establish a friendly social relationship, facilitating comfort, connection, and good will.

Musicologist Anahid Kassabian argues that music can work as a form of phatic communication and that a bonding function also occurs in the experience of hearing music. As we've explored in past Congregational Music Conferences, hearing and participating in music can link people in the same physical space, and it can bridge distances, creating 'imagined' communities. Certainly congregational music communicates in literal ways by teaching principles of belief, and handing down stories of faith. This paper adds to our perspective by bringing the concept of phatic communication to Congregational Music Studies as a way to help articulate not only how listeners and music-makers feel their belief via their music, but also how congregational music participates in the creation of webs of social identification and connection.

[Panel 1c]

### **Palackal, Joseph | Christian Musicological Society of India**

#### *Research possibilities in the Christian music of India*

Christian music of India is an emerging area of investigation that offers immense possibilities to researchers from multiple branches of academia. Christianity in India is as old as Christianity itself. The use of the Chaldean and Antiochene liturgies in Aramaic by the St. Thomas Christians connect India to the very source of Christianity in West Asia. From the arrival of the Portuguese missionaries in the 16th century onwards, India has opened its doors to all forms of Christian faith from the West. Consequently, Christian music in India is embedded in a multi-layered history of complex cultural interactions within India, and between India, West Asia, Europe, and America. The approximately thirty million Christians, who constitute about 2.5 percent of the total population of 1.25 billion, are as diverse linguistically, and culturally, as the country itself. The focus of this seminar will be on a wide range of topics that researchers can choose, from linguistic and theological studies of chant texts to transformation of melodies and thought processes, based on their interests and academic backgrounds. The seminar may change the participants' perception of India.

[Seminar]

### **Palackal, Joseph | Christian Musicological Society of India**

#### *The Aramaic project: Transferring the sound, sentiments, and melodies from the transitional generation to the next*

The generation that lived through the transition of liturgy from Syriac (Aramaic) to the vernacular in the 1960s in the Syro Malabar Church in Kerala, India, continues to own an extensive memory base of sounds, melodies, and meanings of the Syriac chants; these were once significant markers of identity of the St. Thomas Christians, also known as Syriac Christians. While many of the chant texts are available in books and manuscripts, the melodies and their specific sonorities, which were mostly transmitted orally, are gradually fading from the memories of the transitional generation. This generation is the last link to the legacy of a centuries-old tradition. The Aramaic Project, launched by the Christian Musicological Society of India in 2012, is a belated and time-sensitive attempt to document the melodies and memories, and pass them on to the younger generation. The film shows excerpts from a few such attempts among the Syro Malabar communities in Kerala and the USA. Although the youngsters seem to be enthusiastic, it is unclear at this point if they will own these experiences, and pass them on to the next generation. Even if it is only partially successful, the Project will lead to the preservation of at least some aspects of this endangered world heritage. The current political upheavals in the Middle East, which is the geographical and cultural source of the Syriac heritage, are adversely affecting the preservation of these linguistic and musical treasures of humanity. Hence the urgency of the Aramaic Project in India.

[Plenary Session I]

**Peeler, Lance and Amy | Gary United Methodist Church/Wheaton College**

*Most highly favored lady: Evangelicals singing about Mary*

Protestants, and especially Evangelical Protestants, have long neglected Mary, seeing in Catholic and Orthodox Marian devotion unnecessary things at best and idolatry at worst. However, in excising Mary from church life, part of the story of salvation is missing. Many of the doctrines of the person of Christ cannot be fully understood without a doctrine of Mary. The driving issue of the Council of Ephesus, that Mary is the Theotokos and not simply the Christokos, is lost without any experience of Mary. The idea of adoptionism cannot be countered without understanding Mary.

In contemporary theological discussions, Mary plays a vital role as well. Feminist theologians challenge the use of traditional liturgical language (Father, Son, Holy Spirit) with good reasons. Evangelical Protestants may have ignored an important response to those sorts of challenges by ignoring the exegetical and theological role Mary plays in the story of salvation.

The only contact with Mary that many Protestants have is in the hymns and carols of Christmas. We would like to encourage church leaders to more consciously cause their congregations to engage in Mary's story through singing. Hymns such as 'The Angel Gabriel,' 'Lo, How a Rose E'er Blooming,' and settings of the Magnificat are excellent places to start. From this starting point, hymns such as the 'Stabat mater' can be introduced, perhaps with parallels to such loved hymns as 'Beneath the Cross of Jesus.' In so doing, these congregations may discover tools to better understand and practice the theology of the church.

[Panel 1b]

**Porter, Mark | City University, London**

*How (ethno)musicological is God? Ethnomusicology, theology, and the dynamics of interdisciplinary dialogues*

In recent work I have suggested that developments in ethnomusicology have served as a crucial driving force behind the study of Christian congregational music. Such study inevitably draws in a range of theological concerns alongside musical ones; however, whilst there has been increasing recent interest in the relationship between music(ology) and theology, much of this has focussed around traditional musicological paradigms, with explicit dialogue between ethnomusicology and theology often remaining somewhat incidental in nature. In this paper I examine the nature of existing interdisciplinary dialogues between musicology, the new musicology, anthropology and theology, exploring the possibility of more explicit dialogue between ethnomusicology and theology. I suggest that ethnomusicology has the potential to provide crucial critique of current paradigms of dialogue and that future conversations may well be less smooth and involve a greater degree of tension than existing models.

[Panel 4a]

**Povedak, Kinga | Research Group for the Study of Religious Culture, Hungarian Academy of Sciences /University of Szeged**

*Folkloristic perspective in the transmission and spread of popular religious music*

While in the past few years there has been a growing interest towards contemporary congregational music, little attention has been paid to aspects of how a folkloristic approach could contribute to this field of research? In my paper I intend to reflect on the folklorization process of popular religious music through which not only the transmission itself but the general spreading, variation and adaptation of congregational songs can be analyzed and understood. Through the example of a Hungarian popular religious song written in 1973 I introduce how the song became popular during socialism through samizdat copies or oral tradition. Later the song crossed genres and dispersed as a poem also, then became so widespread that through folklorization nowadays it is also sung as a traditional organ-accompanied folk hymn. Moreover, in the past decades this given song crossed denominational borders and appeared in the musical repertory of Christian and non-Christian religious groups. The folkloristic perspective might contribute to the better understanding of how the motivation behind congregational singing transformed when the song crossed denominational borders and

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also how online circulation effected the entire process of religious folklorization. Looking at the folkloristic perspectives of the transmission of popular religious music can shed light on the operation and means of circulation processes of congregational singing.

[Panel 1c]

### **Richards, Jo-Ann | Jamaica Theological Seminary**

*Are we singing our freedom? Exploring the impact of Caribbean theology on Jamaican hymnody*

In 1994 Caribbean theologian Lewin L. Williams, past president of the United Theological College of the West Indies (UTCWI), published a book entitled Caribbean Theology. In 2012 when Jamaica celebrated her 50th year of independence from Britain, Garnett Roper, president of the Jamaica Theological Seminary (JTS), published Caribbean Theology as Public Theology. At a forum to celebrate the 20th anniversary of the publishing of Williams' book, Roper described it as being seminal to the development of the thought and practice of theology for the Caribbean people.

Both theologians promote the indigenization of the Caribbean Church experience. This includes both music and language, as through our song choices we navigate issues of identity. At the forum Roper highlighted identity as being the primary issue of the Caribbean people. Caribbean Church music that is faithful to Caribbean Theology as outlined by Williams and Roper should therefore ideally reflect Caribbean identity linguistically, musically and theologically.

This presentation will explore the extent to which Caribbean Theology has impacted the development of Caribbean hymnody in specified mainline and evangelical churches from 1994 to 2012 and the extent to which the Jamaican Church is using these songs. Selected hymns/songs from the recently published Anglican and Methodist Caribbean hymnals will be analysed to examine the juxtaposition of linguistic and musical relevance with Caribbean Theology themes of justice, liberation and hope. Reference will also be made to song lists procured from a sampling of current song/worship leaders in Jamaica to discover what the Jamaican worshipers are actually singing.

[Panel 5a]

### **Riches, Tanya | Fuller Theological Seminary**

*Can worship energize social justice? Interaction ritual chains in Australia's urban aboriginal Pentecostal-led congregations*

Christian worship is evaluated in a variety of different ways. With tradition serving an important role, the infamous 'worship wars' can be seen as a dispute centred on opposing evaluations of style. Additionally, many evangelicals evaluate worship by its content, examining its theological orthodoxy, musical proficiency, and poetic beauty. But can (and should) worship be evaluated by its social outcomes? Randall Collins (2004) proposes a theory of interaction ritual chains that suggests any organization can be conceived as a string of rituals. One ritual leads into another as participants are energized. In the Pentecostal congregational setting, emotional energy is highly important to the informal evaluation of worship. Collin's theory allows scholars the potential to investigate outcomes of the pentecostal worship service in ways congruent with the pentecostal imagination. This paper draws upon ethnographic research in three of Australia's urban Aboriginal-led pentecostal congregations and investigates interaction ritual chains as a helpful theoretical frame for the congregational setting.

[Panel 2d]

### **Rommen, Timothy | University of Pennsylvania**

*Mek some noise? Rethinking the ethics of style*

Some years have passed since I wrote Mek Some Noise: Gospel Music and the Ethics of Style in Trinidad. This seminar will take a new journey through that monograph, paying particular attention to the concept of the ethics of style, which I developed in response to the specific ethnographic work I was conducting in Trinidad.

My principal aim is to interrogate the possibilities that might exist for thinking with the ethics of style outside of this particular context? Is it a theoretical idea fitted so precisely to its milieu that it is, in effect, fixed in place, or can it be reconfigured such that it becomes more widely portable and useful? What, moreover, is gained and lost in that process? In order to facilitate discussion, please read the book before the session.

[Seminar]

**Rommen, Timothy | University of Pennsylvania**

*A common faith? Conviction and the ethics of style in Trinidad*

This paper explores the extent to which John Dewey's articulation of the religious—and his emphasis on conviction, in particular—allows for readings that illustrate 'a common faith' among artists and musical styles occupying rather disparate spaces within the Trinidadian social imaginary. One of the aims of this paper is to think about Dewey's ideas in conjunction with a concept that I call the ethics of style, a concept that privileges the role of conviction in the creation and reception of musical style and in the critical discourses that surround musical performance. In the process of thinking about conviction through the dual lenses of the religious and the ethics of style, then, this paper offers several examples of what 'a common faith' can look and sound like in Trinidad. The case studies I draw on include gospelypso (an expressly Evangelical but contested genre), jamoo (a more ambiguous style with spiritual roots in Christianity and aesthetic roots in Rastafarianism), and rock music (understood in Trinidad as an expressly secular genre but, within Dewey's framework, also deeply religious). By looking at these disparate sonic practices, I hope to make the case that the ethics of style is useful as a theoretical tool precisely because it affords us the ability to attend to the convictions at play within communities of practice, thereby illustrating the robust commonalities that exist not only within faith communities, but also between what might ordinarily be understood as widely disparate, perhaps even incommensurate, communal contexts. Put otherwise, what Dewey calls 'a common faith' can become audible when we attend to the ethics of style.

[Plenary Session II]

**Ruth, Lester | Duke Divinity School**

*Touching Christ's sacramental clothes: Exploring Charles Wesley's hymns on the Lord's Supper as theological document*

Methodist founder John Wesley once described a hymn collection from his brother, Charles, as a 'little body of experimental and practical divinity.' In 18th century Methodistspeak, that meant a collection of hymns was theology intended to be experienced and practiced. Using this sentiment as a touchstone, this seminar will explore a specialized collection of Charles Wesley, his 166 eucharistic hymns, as such an example of theology in the form of lyrical congregational song. What does it mean and what is involved to approach worship music as a historical, theological document?

[Seminar]

**Ruth, Lester | Duke Divinity School**

*In case you don't have a case (and sometimes when you do): Reflections on methods for studying congregational song in liturgical history*

How might the study of congregational song and its impact on worship be carried out if there are no case studies to serve as referential points? What other lenses or approaches are available for studies of congregational song? This presentation will seek to address such questions from the disciplinary viewpoint of liturgical history. From this viewpoint there is often no specific congregational context in which to assess historical worship music. Even if there might be a congregational context for worship songs, the distance of history usually undercuts direct observation of the songs in use. Moreover, there can be factors in the songs themselves which nudge the liturgical historian away from being concerned with congregational context as a methodological necessity. This presentation will seek to explore some of the variety of methods used by

liturgical scholars with particular reference to the presenter's own work as a liturgical historian with a distinctive Wesleyan orientation.

[Plenary Session III]

## **Shearon, Stephen | Middle Tennessee State University**

### *The foundations of gospel song in the American South before 1920*

Gospel songs or hymns, especially those produced before 1920, are used today by Christians throughout the world. In many locales (e.g., Papua New Guinea) and musical styles (e.g., bluegrass gospel) they have entered oral tradition. Often described as 'traditional,' the great majority of them were commercial product introduced by publishers based in the American Northeast and upper Midwest (1870-1920) and in the American South and West (1910-present). Today many describe these gospel songs as traditional British-American hymns, associating the term 'gospel' instead with the vital African American tradition, various markets of the commercial music industry viable since the 1920s, and, in some cases, any sort of popular Christian song. Few understand well the sources of these songs, especially those issued by publishers based in the American South.

Using new information gleaned from publishers' periodicals issued between 1870 and 1920, in particular those of The Ruebush-Kieffer Company and The Anthony J. Showalter Company, I describe and explain the growth and development of the music-education and gospel-music-publishing industries in the southern states between the American Civil War and World War I. Those industries produced and distributed many of the gospel songs that are loved and sung around the world today—two of the best-known being 'Leaning on the everlasting arms' (1887) and 'I'll Fly Away' (1932). This study sheds new light on the culture from which early gospel songs came and their association with a music-education industry that was far more pervasive than has been realized.

[Panel 6c]

## **Smith, Jeanette | Open University**

### *The selection and manipulation of musical resources in support of Christian charismatic worship: An ethnomusicological study of musical choices in a Newfrontiers church*

This paper reports on research into musical choices in Christian charismatic worship. During the twentieth-century, the Charismatic Movement, with its emphasis on spontaneity and informality, has inspired a reconsideration of worship music. Yet, although some scholarly attention has been paid to charismatic worship practice from a theological viewpoint and to charismatic musical material, the exploration of such practices from an ethnomusicological stance has been rare.

A case study of a charismatic church (linked to the Newfrontiers grouping), during 2013, used empirical methodology to explore the selection and manipulation of musical material within times of worship. Research strategies including interviews, questionnaires and structured observations of worship highlighted the utilisation of familiar popular musical styles to engage with congregants. An appearance of informal and flexible practice masked a subliminal range of structuring procedures that enabled worship music to appear improvisatory whilst being subtly patterned.

The use of familiar musical styles sourced from social media enabled congregational participants to engage more fully with musical elements of worship, with a high degree of vocal involvement reported; songs using Biblical language (often repetitive or archaic) failed to deter participation. Musical practices were found to be inclusive in their usage of multiple groups of musicians, with varied skill levels and exploiting both rock band and classical instrumentation.

Such a small-scale study highlighted the need for wider-ranging research to assess whether such findings would be replicated in other similar charismatic churches and in charismatic denominational settings.

[Panel 2b]

**Taylor, Julie | Independent Scholar**

*Contextual theology models applied to the Hillsong concept*

The contemporary congregational music approach, initially shaped by Hillsong in Australia and subsequently developing worldwide in a variety of church contexts, has been well documented by Thomas Wagner and others. In early 2012, after many years of living overseas, I relocated to one such church in Edinburgh Scotland, and as an ethnomusicologist, my first hope was to see a worship construct that acknowledged the cultural underpinnings of being located in a multi-ethnic city. The seeming absence of this led me to ponder the strategic decisions faced by churches that need to attract sizeable congregations from a diverse range of demographic profiling, personal starting points and determinants of reality. Theories relating to marketing and relevance are essential avenues and already well evidenced in this so-called 'branded' approach to congregational music. Building tomorrow's congregation has become the priority, but the accompanying assumption is that all will fit the same mould. Those that don't, face a deconstruction of their values lest the new wineskins refuse them.

Assuming theology lies at the heart of worship, and that most city churches evidence a range of ethnicities and social backgrounds within their congregations, I propose to re-examine a number of contextual theology models proposed by Stephen Bevans and others, sifting various paradigms that may have applications to this situation. Two are of particular

interest: the transcendental and the countercultural models. The intention is not to advocate any above another, but rather to encourage a more encompassing interpretation of Christian community within contemporary congregational music.

[Panel 5a]

**Thornton, Daniel | Alphacrucis College**

*Ambivalent fame: Insights from the most sung composers of contemporary congregational song*

A poietic perspective (Nattiez, 1990) of contemporary congregational songs (CCS) is that of the composers, producers, and those involved in the production of CCS, and the broader cultural milieu in which the songs incubate. This paper undertakes poietic analysis of five of the most currently sung composers of CCS in the Anglophone world; Matt Crocker, Ben Fielding, Tim Hughes, Matt Redman, and Chris Tomlin. While often interviewed by the popular press, these writers/performers are rarely personally engaged by academia. This paper draws on personal interviews with each writer to explore their perceptions of song writing for congregations, their writing practices, experiences, intentions, and their reflections on the individual songs that have been appropriated by churches world-wide. This paper argues that poietic agents have a complex and ambivalent relationship with the songs they write, the industry that supports them, and esthetic (ibid.) engagement with their songs. Tensions will be explored between artistic pursuits and congregational limitations, personal preferences and public consumption, local and international platforms, and between industry and internal production expectations. While many studies have focussed on Christians' engagement with CCS, and some on the analysis of songs themselves, this paper presents a unique counterpoint to the CCS discourse.

[Panel 1c]

**Uberoi, Rebecca | University College Dublin**

*'I only listen to Christian music': Ethnic and religious identities in a Yoruba immigrant church*

In the 'mission field', the performance of ethnicity in congregational worship is now considered to play a vital role in the indigenisation of Christianity. With increasing global migration, many southern-hemisphere churches are being established in the global north, bringing indigenised forms of Christianity back to the missionary-sending countries. Gerrie Ter Haar (2009:93) describes how Christian migrants from Africa are

referred to by their European hosts as 'African Christians', emphasizing their ethnic over their religious identity, thereby maintaining their 'otherness'.

As I have carried out ethnographic fieldwork in Christ Apostolic Church Dublin (a Nigerian-led Pentecostal church originating from the Aladura movement), I have perceived that the members' Yoruba ethnicity has a substantial influence on the music and patterns of worship. However, in keeping with the findings of Ter Haar and other scholars (e.g. Jacobson 1997), I have also found that members' self-definitions often prioritise religious over ethnic identity.

In this paper, drawing on examples from CAC Dublin, I will explore the ways in which ethnic and religious identities inform and shape each other. I will suggest that any focus on ethnicity in the study of congregational music needs to be balanced with an equal consideration of religious identity and the ways in which the two interact.

[Panel 5b]

### **Umino, Rumi | Meijigakuin University**

*'The history is choir singing': An ethnographical study of the historical practice at the Griqua Independent Church in Western Cape, South Africa*

The Griqua Independent Church of South Africa, founded by A.A.S. Le Fleur I in 1920 as a 'volkskerk' for Griqua people, has not been well documented or studied by the academic circle. Conducting fieldworks along with researches on the materials documented by the people, the author learned that historical practice forms the core of church activities and of everyday practices, whose central element is choir singing. The Griqua's historical practice, or 'Griekwa se geskiedenis' as the people call, is their way of interpreting any kind of problems referring to historical experiences of their community. The Church plays a role as the system of learning, storing, and sharing the references and how to use them to practice their history.

In this paper, the author discusses the concept and structure of Griqua's historical practice, with the main focus on the role and significance of their choir singing, as they say that the choir singing is what 'anybody would freely do at anytime, anywhere as songs (mainly hymns) naturally come into their heads.'

[Panel 3b]

### **Vega, April | Marymount University**

*Sacred space, secular music: Bridging the gap(s)*

Easter Sunday, 2009, was the Sunday heard 'round the evangelical internet: NewSpring Church, the second-largest church in the Southern Baptist Convention and among the largest churches in the US, had begun their service with the song 'Highway to Hell' by hard rock band AC/DC. They had brazenly crossed the sacred/secular musical divide on the most important Sunday of the year, and commentary abounded on the value of such a step. Many were offended at the 'desecration' of such a holy day, deriding Newspring as the 'theater of the absurd.' Others cheered NewSpring's engagement with 'the culture' and suggested that music could be used to convert non-Christians. No mere debate over stylistic preferences, many expressed that foundational aspects of evangelical identity were at stake.

Based on three years of ethnographic study in large, post-denominational evangelical churches in America, this paper explores one of the key metaphors often employed by those who support this practice: the metaphor of a 'bridge.' There is a persistent belief amongst music directors and pastors in these churches that by using popular music in a worship service— even when there is no religious content in the lyrics – they can help connect the not-yet-Christian with the message and values of evangelical Christianity and can provide believers with a deeper experience of the sacred. The 'bridge' of popular music in worship, therefore, is understood to bridge several gaps: the church and the culture, the individual and the community, the sacred and the secular, and the self and God.

[Panel 1a]

**Wagner, Thomas | University of Edinburgh**

*Media ecology: A theoretical and methodological approach to studying congregational music*

In line with this conference's focus on theoretical and methodological approaches to studying congregational music, this paper suggests that congregational music can usefully be studied from the perspective of media ecology. To understand how congregational music functions both as a mediated object and as media, it must be approached from a theoretical perspective that views music, media, and religious experience as embedded in the overall matrix of cultural life that is at once symbolic and generative. Media ecology views media as environments and environments as media. It takes into account functional, interpretative, cultural, and critical theories. Looking at language, message and meaning, as well as technology and contexts, it examines the interaction between music and political, economic, religious, and cultural norms. In short, media ecology attempts to construct a holistic understanding of the role media plays in how we become human. This paper will present a brief overview of the intellectual history and key theoretical underpinnings of media ecology, using examples from the author's fieldwork at Hillsong Church London to show how the perspective can be usefully applied both theoretically and practically to the study of congregational music.

[Panel 4b]

**Whitla, Becca | Emmanuel College, University of Toronto**

*Whose song is it anyways? A framework for exploring transnationalization and congregational song*

The process of appropriating music and giving it a local expression has a long history in Christianity. Recently that process has accelerated, resulting in what some might call transnational Christian songs. In some cases songs/hymns from the West have been embraced by Christians throughout the Global South with claims that a universal Christian expression and theology in song is being voiced. In other cases, anonymous songs from the Global South have been embraced by the West, sometimes returning to the Global South adorned in new clothes. In still other cases, songs from the Global South, once embraced by the West, have been rejected in their cultures of origin.

This paper explores the complex theoretical processes in these transnationalizing dynamics. At stake in a discussion of potential transnationality are complex issues related to power, epistemology and theology. Questions like 'Who represents who?' and 'Who owns the music?' loom large, along with the differences between traditional written hymnody and music that is predominantly oral. Also paramount are definitions of 'global' or 'world' music(s). In ecclesial contexts, do these categories really open up the possibility for a more diverse and inclusive repertoire? Or, are they simply a means to control which songs are allowed. This paper will propose a theoretical framework for exploring the phenomenon of the transnationalization of songs, including the associated problems of tendencies to universalize or neo-colonize.

[Panel 1d]

**Wiebe, Dustin | Wesleyan University**

*'Angel Dance': Contextualized Balinese church music and the expanding parameters of mass tourism*

Since the 1970s, the Bali Church has developed a repertoire of 'contextualized' music and dance practices, drawing extensively on artistic elements that were historically reserved for use in local Hindu ceremonies. This paper examines how one particular dance, Tarian Melaikat ('Angel Dance'), has become an important symbol of Balinese Christian identity, one that has been negotiated through a complex web of social, economic, and religious relations between the local Protestant minority and vast Hindu majority. Policies developed by Balinese authorities created a previously irrelevant sacred/secular binary so that Balinese music and dance could be co-opted for use in the thriving local tourist economy. The Bali Church utilized this newly formed 'secular' category as a legitimating force for forms of Christian congregation music, including 'Angel Dance,' which is now performed before diverse audiences variously comprised of Balinese Christians, Hindus, other Indonesians, and foreign nationals. Earlier attempts to demarcate sacred (Hindu/religious) repertoires from secular (entertainment/tourist appropriate) genres have clearly become problematic. Through an analysis of

# ABSTRACTS

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music, movement, and social context I argue that all who attend and participate in productions of 'Angel Dance' are, in varying ways, both 'tourists' and 'natives.' It is already well documented that mass tourism in Bali has created an instrument for foreigners to gaze upon isolated aspects of Balinese culture, however, as I will demonstrate it has also stimulated a forum by which Balinese (Christians and Hindus respectively) are able to gaze upon themselves as a means to negotiate the parameters of a shared Balinese identity.

[Panel 5a]

## **Zon, Bennett | Durham University**

### *The musical body as 'part-icipation'*

In 'The Body and the Liturgy' (2000), Benedict XVI takes umbrage at Second Vatican definitions of participation, claiming that 'part-icipation' better depicts the diverse yet unified nature of congregational involvement in the liturgy. Much has been written about congregational participation in light of Second Vatican documents, frequently emphasizing the historical process which drove terminological distinctions between actual and active participation (Reid, 'Active participation and pastoral adaption', 2006, and 'Sacred Music and Actual Participation in the Liturgy', 2012; Mahrt, *Musical Shape of the Liturgy*, 2011). But seldom does this literature explore the theology of embodiment undergirding Benedict's concept of congregational 'part-icipation'; neither does it assess its implications for interpreting the meaning of liturgical music.

To acquire that understanding of music Benedict focuses on the transubstantive action of God in the Eucharist in which the distinction between *actio Christi* and *actio humani* is entirely dissolved. Benedict urges that Eucharistic 'part-icipation' signals a hyphenated mystery between man and God, not different species of human action. As an emblem of this Eucharistic relationship liturgical music 'part-icipates' in the Body of Christ acting through the body of men. Music as 'part-icipation' literally embodies man in the action of God through the Body of Christ.

Drawing upon work by Vincent Twomey and others (Benedict XVI and *Beauty in Sacred Music*, 2012), this paper examines Benedict's concept of the musical body as 'part-icipation'. It introduces theologies of embodiment; explores Benedict's theology of embodiment as 'part-icipation'; and examines his concept of the musical body as 'part-icipation'.

[Panel 2b]

## **Zon, Bennett et al**

### *Congregational Music Studies Panel*

Congregational Music Studies Panel: 'Researching Congregational Music'

This panel draws upon the expertise of five people, each discussing the practicalities of researching congregational music from different perspectives, including senior research director, early career researcher, scholar-practitioner and postgraduate students in theology and ethnomusicology. The panel is designed to explore the main issues confronting researchers in the field today, and offers experience and advice on training, careers, publishing and methodology.

Bennett Zon, Durham University/International Network for Music Theology  
Senior Research Director

Developing and researching congregational music today requires a special set of skills drawn from a wide, interacting range of musical and non-musical disciplines. Navigating these disciplines can challenge a researcher at any stage in his or her career, no matter how experienced and well trained. This paper explores these difficult challenges confronted by research project leaders, university programme directors and heads of organizations in congregational music and music-theological studies, from constructing programmes to hosting and theming conferences; from teaching undergraduate classes to supervising doctoral and post-doctoral research; and from directing research organizations to leading collaborative projects.

Monique Ingalls, Baylor University/Congregational Music Studies Network  
Mid-Career Researcher

Topically-defined fields are fruitful grounds for interdisciplinary collaboration and cross-pollinating. Yet early-career scholars working in such areas of inquiry are sometimes at a disadvantage on the job market. How can one present one's research and teaching interests in a way that satisfies the hiring requirements of established disciplines? This brief presentation offers some practical steps early-career scholars of congregational music might take in preparing for the academic job market, highlighting publishing outlets and research networks supportive of work in congregational music studies.

Swee Hong Lim, University of Toronto/Director, Master of Sacred Music Program  
Practitioner-Scholar

Today, there is a tension in academia concerning the lived experiences of grass-roots, post-colonial churches. Some scholars appear to favour the maintenance and cultivation of indigenous musical expressions in worship while others believe that churches should be allowed to maintain and develop their inherited Western traditions. Is there a via media? What steps can churches take to remain true to their indigenous traditions, yet remain responsive to the historical reality of their Western imperial influences? This paper explores these complex problems by focusing on congregation music in societies where Christianity is treated with suspicion and ambivalence.

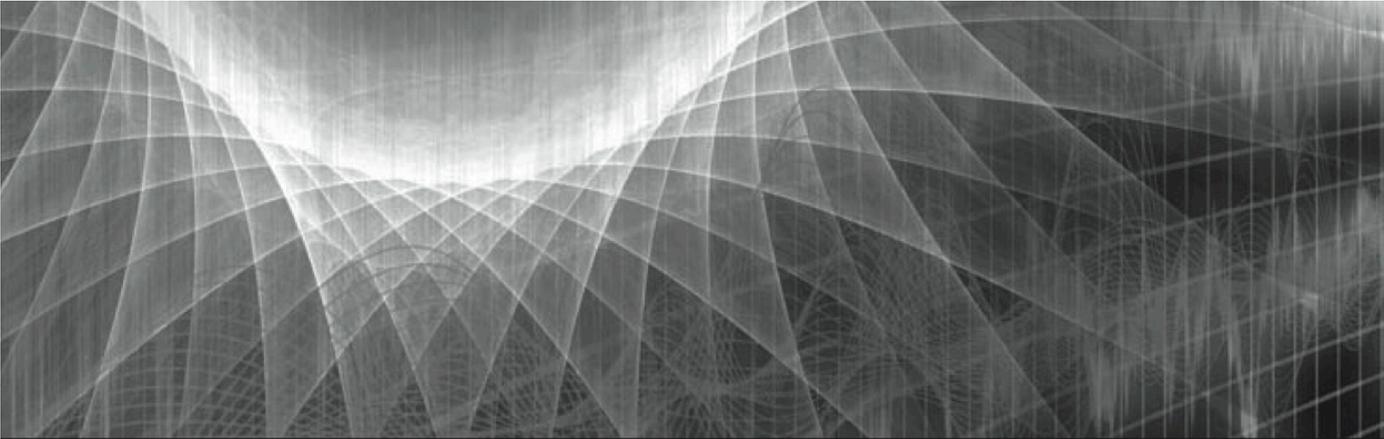
Andrew Moss, Durham University  
PhD student in Theology

The disciplines of theology and music appear to be natural bed-fellows with an array of avenues for interdisciplinary collaboration. Yet for postgraduate theologians engaging with music, particularly outside of the sacred music tradition, a number of boundaries, both disciplinary and cross-disciplinary, need be addressed. In the sphere of theology and the arts, the dominance of the study of the visual arts and literature has led to a decrease in research specialists in theology and music. Methodological barriers are also imposed by denominational perspectives that are not always fully recognized by musicologists. This presentation will highlight some of the key challenges facing research postgraduates in theology, offering some considerations on how these issues can be overcome.

Joanna Heath, Durham University  
PhD student in Ethnomusicology

An ethnomusicologist negotiating the unfamiliar terrain of music theology encounters two problems: Firstly, an academic background in music does not usually prepare a person to read theological literature; secondly, the western emphasis of current music theology literature often makes it difficult to apply to a non-western context. As part of this panel, I intend to share some of the problems ethnomusicologists may face when reading music theology, and suggest some possible solutions, drawing from personal experience of studying Christian hymns in Mizoram, Northeast India.

[Panel 3a]



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