

*CHRISTIAN
CONGREGATIONAL
MUSIC*

Local & Global Perspectives

1-3 AUGUST 2013

RIPON COLLEGE CUDDSDON

THURSDAY 1ST AUGUST

- 10.00 Registration and coffee
- 11.00 Welcome
Chapel
- 11.30-1 Negotiating locality and individuality through song
Harriet Monsell lecture theatre
- Suzel Reily *Local musicking and religiosity in the Catholic Church in Minas Gerais, Brazil*
- Byron Dueck *“Your own heart will make its own music”: Manitoban Aboriginal gospel song, individuation, and the comforting community*
- 1 Lunch
- 2-3.30 Panel session 1
- 1a Power, communal life and reconciliation
Harriet Monsell lecture theatre (b) – Chair: tba
- Laryssa Whittaker *Congregational song and the quest for unity, continuity, survival, and growth in a South African Lutheran church*
- Florian Carl *Gospel music and the charismatic experience in Ghana*
- Tanya Riches *Contemporary forms of worship among Pentecostal Aboriginal Australians*
- 1b Musical experience and embodiment
Harriet Monsell lecture theatre (a) – Chair: Mark Porter
- Andrew McCoy *Salvation (not yet?) materialized: healing as possibility and possible complication for expressing suffering in Pentecostal music and worship*
- Peter Althouse & Michael Wilkinson *Entrainment and embodiment in experiences of soaking prayer*
- Jan Hellberg *Worship, body and music: physical expression as a site of disaffection and localisation in the music culture of the Evangelical Lutheran Church in Namibia*

1c Local music-making in Australia and New Zealand

Colin Davison room – Chair: tba

- Nathan Bettcher *Local Music-Making Processes in Australian Pentecostal Congregational Songs*
- Kate Bowan *'Burra pharra' and 'Te tangi a heremaia': two instances of indigenous hymn appropriation in the nineteenth-century contact zone of Australia and New Zealand*
- Robin Ryan *Cherishing "The old rugged cross" down under: a centenary retrospective*

1d Challenging the participation/performance binary

Graham room – Chair: Monique Ingalls

- June Boyce-Tillman *The Western classical audience as congregation – ritual elements in the western concert tradition*
- Ruth King Goddard *Who gets to sing in the kingdom?*
- Megan Francisco *Hallelujah Broadway: building a congregation one showtune at a time*

3.30 Tea

4-5.30 Panel session 2

2a Localizing hymnodies

Colin Davison room – Chair: tba

- Shannon Said *An Indigenized hybridity – community, composition and church music in the South West Sydney Maori diaspora*
- James R Krabill *'I want to join your community, but do I have to learn your music?' – Six stages of music development in churches of the Global South*
- Noah Fang *Popular worship music: a contemporary Christian phenomenon*

2b Language, Words and Music

Graham room – Chair: Monique Ingalls

- Allan Moore *Worship as an illocutionary act: words and music in recordings by Kathryn Scott*
- Fang-Lan Hsieh *Chinese indigenous hymns in the early twentieth century*
- Joshua Kalin Busman *Worshipping “with everything”: musical piety beyond language in contemporary Evangelicalism*

2c Musically defining individual and communal

Harriet Monsell lecture theatre (a) – Chair: tba

- Muriel Swijghuisen Reigersberg *A dual dynamic: the maintenance and deconstruction of boundaries through congregational and choral singing in Lutheran Hopevale, Australia.*
- Paula Gates *Comrades through the wilderness: American democratic values embodied in "The sacred harp"*
- Will Boone *Performing the missing “I”: African American covers of white praise and worship songs*

2d Old and new forms of resonance

Harriet Monsell lecture theatre (b) – Chair: Mark Porter

- Brian Parks *Is the margin for atypical musics in worship more accommodating than we think?*
- Glenn Packiam *The future of worship in the non-denominational Church*

6.00 Dinner

7.30 Presentation with film excerpts

Harriet Monsell lecture theatre

- Roberta King *[un]Common sounds: pursuing songs of peace and reconciliation among Muslims and Christians*

FRIDAY 2ND AUGUST

- 8.30 Breakfast
- 9.30-10.15 Representing diversity in congregational singing
Harriet Monsell lecture theatre
- Gerardo Marti *Racialized ritual inclusion: racial stereotypes and the strategic display of diversity in multiracial congregations*
- 10.15-11 Roundtable: encouraging plural perspectives in congregational music scholarship
Harriet Monsell lecture theatre
- 11 Coffee
- 11.30-1 Panel session 3
- 3a** Conflict and encounter in historical perspective
Colin Davison room – Chair: tba
- Janet Danielson *The vision of Marie de St. Joseph: lessons from an early missionary encounter*
- Sarah Eyerly *The heavenly improvisations of the eighteenth-century Moravian church*
- Marianne Nilsson *Yegubae mezmurat, 1881. A pattern for Evangelical singing in Eritrea and Ethiopia*
- 3b** African diasporic connections
Harriet Monsell lecture theatre (a) – Chair: tba
- Pauline Muir *Local and global in black majority churches in the UK*
- Gillian Warson *Backwards and forwards – from English to Yoruba, and back again*
- Oluwafemi Faseun *Transmitting African cultural musical heritage to African children in Europe: the role of the Church*
- 3c** Canon creation from hymnals to Facebook
Graham room – Chair: tba
- Elsabe Kloppers *A hymn must sound to be heard... aspects that could influence the use of hymns and psalms*
- Thomas Wagner *I 'like' Hillsong: branding, value and the Facebook model of worship*

3d Negotiating musical binaries

Harriet Monsell lecture theatre (b) – Chair: tba

Jan Magne
Steinhovden *Mäzmur and Zäfän: two Amharic concepts referring to
“acceptable” and “unacceptable” music among
Evangelical Ethiopians*

Andreas Häger *The popular music mass in the churches of Sweden and
Finland*

Marcus Moberg *Popular music services in the Evangelical Lutheran
Church of Finland*

1 Lunch

2-3.30 Congregational musical imaginaries

Harriet Monsell lecture theatre

Clive Marsh *The sound of spirituality: how music-listening outside of
congregational life influences expectations within*

Amos Yong *Improvisation, indigenization, and inspiration:
theological reflections on the sound and spirit of global
Renewal Christianity*

3.30 Tea

4-5.30 Panel session 4

4a Musical transcendence and eschatological hope

Graham room – Chair: Monique Ingalls

Ann Perrin *Worship as communitas: recovering immanent
understandings*

Robin Knowles
Wallace *Eschatology, ethics and diversity*

Tripp Hudgins *Eschatological aesthetics and the challenges of localized
liturgical acoustemologies*

4b Indigenization of mission hymns in Ethiopia

Colin Davison room – Chair: tba

- Lila Balisky *Ethiopian hymnodies: a history*
- Finn Aeseboe
Roenne *Antiphonal singing in Kambaataa-Hadiyya, Southern Ethiopia. An anthropological, historical and theological perspective*
- Hugo Ferran *The “Maale-ization” of Wolayta hymns in Southern Ethiopia.*

4c Musical neo-traditionalism

Harriet Monsell lecture theatre (a) – Chair: tba

- Loko Olasunbo
Omolará *Adaptation of neo-traditional musical forms in Nigerian church music*
- Kinga Povedák *Global influences – glocal reactions in religious popular music. A contemporary Hungarian case study.*
- Sooi-Ling Tan *Contemporary and local: worship matures in Sarawak, Malaysia*

4d Theological reflections on contemporary North American worship songs

Harriet Monsell lecture theatre (b) – Chair: tba

- Craig Gilbert *Assessing the impact of theological content in popular worship song on congregants*
- Lester Ruth *Comparing American ante-bellum Evangelical worship song and contemporary Evangelical worship song: reflections on the trinity and divine activity within the economy of salvation*
- Swee Hong Lim *The limits of song lyric as theological text: musical reflections*

6.00 Dinner

7.30 Presentation with film

Harriet Monsell lecture theatre

- Zoe Sherinian *Tamil Christian indigenous hymnody: musical style, theology, and changing social identity*

SATURDAY 3RD AUGUST

- 8.30 Breakfast
- 9.30-11 Travelling musics, geographies of devotion
Harriet Monsell lecture theatre
- Marie Jorritsma *The significance of small journeys: travel and the congregational music of Kroonvale, South Africa*
- Charles Farhadian *“What language shall I borrow”? Modern geographies of congregational music and the incarnational necessity of presence*
- 11 Coffee
- 11.30-1 Panel session 5
- 5a Minority musics and multiculturalism**
Harriet Monsell lecture theatre (a) – Chair: Monique Ingalls
- Andrew-John Bethke *Finding an equal voice: musical choices in multicultural congregations in Grahamstown, South Africa*
- Ying Diao *Public Choral Performance of Minority Christians As A Means of Cultural Accommodation: A Comparative Study of Two Lisu Farmer Choirs in the Northwest Yunnan Province, China*
- Helen Phelan *‘A map of tune’: ritual singing among new migrant communities in Ireland and the Irish citizenship referendum*
- 5b New perspectives on chant**
Colin Davison room – Chair: tba
- Avril Pauline Landay *Inclusion and exclusion in plainchant of the Anglican Society of St Francis*
- Frances Novillo *Contemporary use of chant in church and community*
- Bennett Zon *Science, theology and the battle for chant’s survival*

5c Musical expression of identities

Graham room – Chair: Mark Porter

- Nicholas Zork *The politics of liturgical “musicking”*
- Ria Snowdon & Yvette Taylor *The congregational music of a queer Christian youth*
- Maren Haynes *Heaven, hell, and hipsters: attracting young adults to megachurches through hybrid symbols of religion and popular culture in Seattle, Washington, USA*

5d Singing with the ‘other’: theologies of diversity

Harriet Monsell lecture theatre (b) – Chair: tba

- Uday Balasundaram *The epiphany in the cacophony: exploring creativity, cosmopolitanism, and Christian mission with implications for a theology of congregational song in the context of orality*
- Emily Brink *International Adoption Agents: Song Migration Issues Past and Present*
- John Pfautz *Hymnody in Ghanaian and Nigerian Christian churches: sunday morning in West Africa and your town*

1 Lunch

2-3.30 Panel session 6

6a Music and American Christianity

Colin Davison room – Chair: tba

- Ellen Lueck *‘Through every land by every tongue’: an exploration in diasporic, transnational, and national identity amongst the global Sacred Harp singing community.*
- Douglas Harrison *The Gospel gestalt as cultural export: the case of Gaither Homecomings abroad*
- Nancy A Schaefer *‘Touching hearts, changing lives’: Christian music in American Evangelical culture*

6b Subcultural styles and group delineation

Harriet Monsell lecture theatre (a) – Chair: tba

- Maurice Amateshe *In the name of worship: youth factor in subcultural identities and representations in the praise and worship musics and dances in Kenyan churches*
- Andrew Mall *Subculture as liturgy: resistance and worship among subcultural Christians*
- Friedlind Riedel *Congregational musicking as affective atmosphere – a case study of closed brethren assemblies in Germany*

6c Indigenous hymnodies and indigenisation

Harriet Monsell lecture theatre (b) – Chair: tba

- Philip Matthias & Toby Whaleboat *Sacred songs from the Torres Strait Islands*
- Philip Matthias *Australian sacred and spiritual music: preservation, cultivation and innovation*
- Isaac Ibude *Indigenization of congregational music at First Baptist Church Okelerine, Ogbomoso, Nigeria*

6d Reimagining traditions

Graham room – Chair: Mark Porter

- Jonathan Johnston *'Strollin' down the Boreen to mass': modernity, sacred space and the presence of culture in the Irish Catholic Church*
- Bruce Benedict *Worship, the creative class, and the urban hipster: how the migration back to the city has reinvigorated the musical landscape of Evangelical hymnody*
- Deborah Justice *Give us a piece of that old time religion: when the mainline (re)claims Evangelical musical heritage*

3.30 Tea

4.00 Closing session
Harriet Monsell lecture theatre

5.00 Conference officially ends

SPEAKER ABSTRACTS

Byron Dueck (Open University) *“Your own heart will make its own music”:
Manitoban Aboriginal gospel song, individuation, and the comforting community*

This presentation discusses how western Canadian aboriginal people employ Christian hymns, gospel music, and popular songs on sacred themes in contemporary mortuary observance and more everyday forms of music making, and how these musical gatherings enable performances of indigenous modes of sociability. It is common in many Manitoban aboriginal communities, following the death of a loved one, to hold a wake. Singers from the community of the departed, and often farther away, come to pay their respects, sit with the mourners, and sing songs through the night. At such events it is not uncommon for singers of different denominations, communities, and aboriginal groups to come together, the practices of singing and comforting uniting participants across a range of significant social divisions. Given the corporate character of mortuary observance, it is striking that the musicians who perform at wakes often do so in highly individuated ways. Singers often have highly idiosyncratic approaches to rhythm and metre, for instance, sometimes to an extent that poses problems for collective performance. Such manifestations of musical particularity, I suggest, perform personhood in ways reminiscent of those recounted in early accounts of indigenous social and religious life by authors such as Ruth Landes and A.I. Hallowell. Contemporary aboriginal hymn singing might in this respect be understood as an indigenising response to music that has often been associated with colonisation, and to mass-mediated musical texts that have usually been understood to articulate dominant forms of publicness.

Charles Farhadian (Westmont College) *“What language shall I borrow”? Modern
geographies of congregational music and the incarnational necessity of presence*

Seeking to move beyond the constructivist/essentialist divide in the congregational music scene, this paper explores the place of congregational music under conditions of globalization and the fragility of localities to argue for the incarnate nature of necessary and renewed presence. After discussing the differences between the twin themes of close and distant in the transportation of congregational music across time and space, this presentation provides an invitation to consider the incarnate nature of congregational music as a means to be seized again by the presence that breaks habituated time and space. Plenty of illustrations will be employed to tease out these themes.

Marie Jorritsma (University of the Witwatersrand) *The significance of small
journeys: travel and the congregational music of Kroonvale, South Africa*

In James Clifford's influential text, *Routes* (1997), he makes the point that, contrary to entrenched belief that only the ethnographer is a traveller to far away places, the local people and communities are also travellers. This is certainly the case for the congregation members of the three churches with coloured people's membership in Kroonvale, South Africa, where I undertook fieldwork in 2004 and 2005. Historically, the international journeys of colonial officials, European missionaries, and slaves from the Cape along with large-scale migration of the Xhosa-speaking peoples across the country's frontiers resulted in the encounters which gave rise to this congregational music. More recently, while the community appears static and fixed in a certain place, there is an ongoing occurrence of small journeys: mobile ministers, church members travelling between denominations, moving from place to place in and around Kroonvale; and, perhaps most poignantly, the congregations' move from the main town of Graaff-Reinet to Kroonvale as part of the implementation of the apartheid-era Group Areas Act (1950). Musically, these short journeys also produced changes in sound in the congregational song, for example, the advent of koortjies (choruses) in the latter half of the twentieth century which now exist alongside the standard hymn repertoire. This presentation examines these short journeys in order to argue that musically, the most significant trips were simply those that took place between home and church, farm

and town, Graaff-Reinet and Kroonvale. I also make use of selected scholarly literature on landscape and place in order to investigate how this work interacts with the idea of musical travel.

Roberta R. King (Fuller Theological Seminary) *[un]Common sounds: pursuing songs of peace and reconciliation among Muslims and Christians*

The documentary, [un]Common Sounds, addresses issues in interfaith dialogue and the role of music and the performing arts in worship and everyday life. Based on a generous three-year grant from the Henry Luce foundation (2008-2011), [un]Common Sounds documents the research journey of bringing together Muslim and Christian scholars, ethnomusicologists, and musicians to explore the contribution of music and the arts in fostering sustainable peacebuilding. This pursuit led to holding two colloquia, one in Beirut, Lebanon, and the other in Yogyakarta, Indonesia, and two concerts at each location that featured colloquia participants and local musicians.

It is commonly assumed that music can and does play a critical role in bringing peace between people. Yet, investigations into what is taking place among Muslims and Christians via music are sparse. Among the aims of the study was to listen to, learn from, and give voice to local scholars and musicians who are in the midst of doing peacebuilding through music making in regions that have suffered significant conflict. Living in a pluralistic world demands learning to work collaboratively across boundaries that can be extremely challenging and contentious. Thus, [un]Common Sounds also documents tensions and roadblocks that arose in the midst of doing such investigations. With participants hailing from Lebanon, Egypt, Libya, Turkey, Malaysia, Indonesia, and the USA, [un]Common Sounds portrays some ways that music and the performing arts are promoting peace and reconciliation in local and global contexts. It seeks to initiate healthy dialogue for approaching our religious neighbors through music.

Clive Marsh (University of Leicester) *The sound of spirituality: how music-listening outside of congregational life influences expectations within*

Based on empirical findings from a detailed survey of 231 music-users in the UK and the US (119 self-identifying as religious, 112 not), this paper will explore the significance of how music ‘works’ in the context of everyday use. It will highlight four ‘acoustic axes’ which become evident in music-users’ own descriptions of how they listen to music, what it does do and for them, and what they consciously use music for. Re-configuring these acoustic axes, with Charles Taylor’s help, into a ‘musical-spiritual social imaginary’ it becomes possible to determine what the ‘sound of (contemporary Western) spirituality’ is like. In the construction of this social imaginary, no particular form of music is necessarily preferred or privileged. What is being examined is music-listening as a practice. The conclusions, however, are striking. Though joy and happiness are prominent (suggesting a feelgood factor as paramount), sadness, transcendence and identity-forming narratives feature too. The paper explores the prominent features identified and reflects critically upon them for understanding what congregations may be expecting (or assuming) in worship and in their own spiritual practice.

Gerardo Marti (Davidson College) *Racialized ritual inclusion: racial stereotypes and the strategic display of diversity in multiracial congregations*

Multiracial churches bring together racial and ethnic groups successfully, and worship is central to all of them. How does race connect with worship music? Observation of diverse churches and interviews with over 170 of their members reveal that public worship in multiracial churches largely exaggerates racial and ethnic differences through conspicuous use of color. Notions of “black worship” are especially prominent, and gospel choirs take a privileged role—even when few or no African Americans attend. In diverse churches, having a “gospel choir” becomes a point of pride, an indication that the church is firmly committed to the principle of diversity. Multiracial churches ironically reproduce racial and ethnic differences at the same time they try to eliminate them. Nevertheless, intentionally recruiting for

conspicuous diversity through liturgical structures emerges as the key to building a religiously oriented interracial community.

Suzel Ana Reily (Queen's University) *Local musicking and religiosity in the Catholic Church in Minas Gerais, Brazil*

This paper will look at the diverse sphere of devotional musicking in the former gold mining regions of Minas Gerais. During the colonial period, a weak church allowed for the flourishing of countless vernacular forms of devotion, many of which centered on collective and/or ensemble musicking. The separation between Church and State, which took place in 1889, ushered in a process of Romanization which affected the institutional foundations of local devotional performance, if not the repertoire itself. Following Vatican II and the Roman Catholic Church's attempt to become more 'popular', however, collective singing started to be encouraged in the mass, and a legion of priest-composers based in the nation's main urban centers began generating accessible songs to accompany the liturgy, which were then disseminated to parishes across the country through sets of CDs and sheet music. For many Catholics in Minas, however, these 'popular' styles have been seen as a threat to the local musical heritage. No doubt, these circumstances articulate long-standing frictions between the Catholic Church as a transnational organization with universalist aims and its local instantiations, where religiosity has developed over time in relation to local specificities. Drawing on data collected in the former mining town of Campanha, Minas Gerais, I will argue that a core concern for local congregations derives from contrasting orientation to religiosity: whilst the clergy aim to promote a rational understanding of religious doctrine, devotees pursue religiosity through experiences that elicit strong emotions and mobilize their senses.

Zoe C. Sherinian (University of Oklahoma) *Tamil Christian indigenous hymnody: musical style, theology, and changing social identity*

Musical change encodes shifts in power and identity that have determined the development of Christianity in India. Since the late eighteenth century, the devotional genre of kīrttanai has been the most widely performed type of indigenous Christian music among Protestant Tamils in South India. Upper caste Vellala Christian composers first composed Christian kīrttanai (or "lyrics") using karnatak (classical indigenous) ragas (modes), talas, (rhythmic cycles) and three-part kīrttanai form. In 1853 the American Congregational missionary Edward Webb collected more than one hundred Christian kīrttanai from the Christian poet Vedanayakam Sastriar (1774-1864). These were compiled in the first Tamil Hymnal titled Christian Lyrics for Public and Social Worship, and widely disseminated to villages and towns by Protestant missionaries and Tamil catechists, soon becoming a canon of karnatak hymnody among the diverse Protestant missions. In the process kīrttanai became the primary liturgical music source for poor rural Christian outcastes and lower castes and the means for missions to transmit theology, the gospel stories, and to convert Tamils to Protestantism.

The kīrttanai have since gone through oral transformations of musical style, including changes of tune and rhythm from karnatak to folk and to more Western hymn-like performances, which apply functional harmony through organ accompaniment. While the nineteenth century transmissions of kīrttanai to the lower castes symbolized indoctrination into upper-caste values and theology, I focus here on how the eventual inculturation and transformation of the stylistic performance practice of the kīrttanai was an act of theological agency by lower caste Protestants that revealed their changing cultural style, social identity, and socio-religious needs.

Through musical analysis of several versions of the same kīrttanai, "Tottiram Ceyvene," by Tanjore Sathiyathan Pillai, I will show that musical ritual is a primary context in which Tamil Christians are able to meaningfully reconstruct and renegotiate their class, caste, and cultural identities. Furthermore, while theology and language are significant elements that code the meaning of different types of Christian musical indigenization, I demonstrate that musical style, as a package of musical sound identity elements, encodes changing "arrangements" of social identity, cultural and theological meaning within the Tamil

Christian community. Thus, contextual performance style becomes a determining factor of socio-religious identity and meaning and further, reflects the complex dynamics of colonial, mission, and local agency that shaped the historical development of indigenous Indian Christianity.

Amos Yong (Regent University School of Divinity) *“Improvisation, indigenization, and inspiration: theological reflections on the sound and spirit of global Renewal Christianity”*

This paper reflects on music and worship trends in the contemporary global pentecostal and charismatic renewal movement from an explicitly theological perspective. Such a consideration will be informed by an emic viewpoint that draws also from pentecostal-charismatic self-understandings and explores how music and worship both reflect such theological sensibilities and commitments as well as contribute to their dynamic articulations. The basic themes of improvisation, indigenization, and inspiration will be explicated vis-à-vis emerging developments in renewal theological academia.

PANEL ABSTRACTS

Peter Althouse (Southeastern University) & Michael Wilkinson (Trinity Western University) *Entrainment and embodiment in experiences of soaking prayer*

The charismatic renewal that began in the 1990s dubbed the “Toronto Blessing” and now known as Catch the Fire was defined by its bodily behavior and charismatic phenomena. Despite rumors of its demise, CTF has transformed and continues to expand into numerous countries in North America, the United Kingdom and other parts of the world. An important strategy for expansion is the ritual of soaking prayer which promotes renewal. Soaking prayer is an innovation that captures a number of charismatic types of prayer including resting in the Spirit, anointing, prayer of the heart, divine presence, waiting or tarrying, contemplation, hearing God, intimacy, healing, prophecy, and impartation. Soaking prayer began as an apparent spontaneous act of falling to the floor while being prayer for, sometimes called carpet time, but has since been ritualized as an embodied spiritual practice where people lie down, listen to soaking music and claim to receive the Father’s love. Music is an important aspect of both soaking prayer and the praise and worship times in large corporate gatherings. In the large renewal services, participants engage in kinesthetic movements of swaying, hand raising, dancing, jumping, bodily jerks and flag waving as an expression of emotional jubilation. During soaking prayer bodies are observed resting in a prone position and participants claim to experience a greater sense of divine love and empathy for others. Music facilitates the entrainment of emotional energy and embodied experiences as bodies worship together. Research findings are based on two years of field work, participant observations, interviews and survey data. Our findings are shaped by theories in the sociology of emotions, embodiment and the study of religion.

Maurice Amateshe (Kenyatta University) *In the name of worship: youth factor in subcultural identities and representations in the praise and worship musics and dances in Kenyan churches*

Music in church worship has undergone a radical transformation in churches in Kenya in the last decade. The dialogue on music in church and what it represents as well as the nature of the representation has reinforced an already existing doctrinal conflict between mainstream churches, which are yet to fully admit the transformation, and Charismatic churches in whose jurisdiction, new worship musics have been established resolutely. With particular focus to music and dance in worship and praise in Charismatic churches and organizations in Kenya, this paper explores current scenes in contemporary popular gospel music videos, live ‘revival and miracle’ crusades and the ‘praise’ segment within the formal procedure as practiced in those churches. The paper has been guided by various foundational thoughts in subcultural theory as well as interviews with performers, clergy and congregants of the neo-worship musics. The aim is to explore the practice of hitherto labeled ‘worldly’ musics and dances in ‘heaven-bound’ institutions expressed in rhythms, melodies, instrumentation, form and movement as well as the culturalization of worship movements in music through established movement signatures of cultural dances of certain known African cultures. This paper reflects on what these scenes of subcultural ideology in contemporary popular gospel music anchored in a Frosch’s postmodernist philosophy represent within the context of religious spirituality, expression and meaning.

Lila Balisky (Fuller Theological Seminary) *Ethiopian hymnodies: a history*

This presentation traces the history of evangelical church hymnodies in Ethiopia. The songs of the evangelical “new churches” are to be differentiated from the liturgical chant of the Ethiopian Orthodox Church legacy which spans sixteen centuries. Roots of the new church music lie in the work of the Swedish Evangelical mission in the late 19th century when European and American revival songs were translated into Amharic and developed gradually into a hymnal *Sibhat L’Amlak*, which first appeared in print in 1925. This hymnal, adapted through several editions, is used to the present, especially in the Ethiopian Evangelical Lutheran churches. It was also widely used and appreciated for many years among all other mission-related churches especially in urban areas where literate Christians appreciated a

songbook. In the more rural and remote areas, especially through evangelistic activity of missions and itinerating Ethiopian evangelists, antiphonal local language songs continue to be used in worship. A wave of new indigenous hymnody exploded in the mid-20th century when young Christians throughout Ethiopia, despite their church traditions, began creating new tunes and lyrics, and within a few years, soloists and choirs proliferated throughout the country. This movement gave a new voice to youth, energized the worship dynamics of a rapidly growing evangelical church movement, and provided spiritual strength to an underground church movement during the Marxist revolution from 1974-1991.

Uday Balasundaram (Asbury Theological Seminary) *The epiphany in the cacophony: exploring creativity, cosmopolitanism, and Christian mission with implications for a theology of congregational song in the context of orality*

If the final picture is every nation, people, tribe, tongue, and language together singing a “new song” before the throne of God (cf. Rev.7:9), then learning how to sing along with the “other” might be a necessary step to that eventual reality. I’ve always wondered what it would be like with so many different kinds of creatures (cf. Heb.12:22), languages, and people singing together before the throne of God. Diversity is not something that needs to be reconciled, but celebrated. In what sense is congregational song a venue for the celebration of the diversity of God? Further, does congregational song refer primarily or mostly to what is being sung? If so, what is the role of movement in congregational song, especially in the context of oral learning cultures?

This paper explores the nexus between cultural diversity and Christian unity in congregational song. It draws on theories of creativity, cosmopolitanism, and theology of mission. For God, creativity begets otherness. Globalizing processes have resulted in an intensification of interdependencies at an unprecedented level. In the context of mobility, migration, and transnational and transcultural modes of indigeneity, confrontation with foreignness is often the norm rather than the exception. What anymore does “indigenous” mean? The shift from asking, “what is creativity?” to “where is creativity?” is significant. Similarly, “what is congregational song?” is better answered by asking, “where is congregational song?” Lyrical theology and catechetical emphases are good. But the epiphany in the cacophony should not be overlooked.

Bruce Benedict (Christ the King Church, Raleigh) *Worship, the creative class, and the urban hipster: how the migration back to the city has reinvigorated the musical landscape of Evangelical hymnody*

In the last 15 years there has been a reverse manifest destiny of sorts in the return to the urban core of American cities and with it a resurgence of roots music (“O Brother Where Art Thou”) and rural expressions of Christianity. As the “creative class” has ignited the “hipster” scene in places like Portland, Seattle, Chicago, and New York they have brought with them or rediscovered rural communal practices of Christianity. A fascination with old hymn texts and old time religion have blossomed into a flourishing of small church plants, Sacred Harp singings, and even a new genre of popular music dubbed “brooklyn country.” This paper will examine the key events, organizations, and material culture that have contributed to this musical and religious renaissance in evangelical Christianity in the 21st century.

Andrew-John Bethke (College of the Transfiguration) *Finding an equal voice: musical choices in multicultural congregations in Grahamstown, South Africa*

This paper discusses the implication of musical choices in two congregations in Grahamstown. The College of the Transfiguration (the only residential Anglican seminary in Southern Africa) comprises at least six cultural groups at any given time. The lingua franca is English, and most of services are conducted in this language. However, the majority of students at the college are second or third language English speakers. The students themselves choose the music for the daily morning and evening services. They have at their disposal five hymn books which include hymns and songs in eight languages. Despite the variety of choice, English and Xhosa hymns dominate. Unofficial policy at the college has led to the

assumption that English hymns should be preferred above vernacular ones. Furthermore, a negative attitude towards spontaneity from the college leadership has led to a predominance of hymns, as opposed to choruses/songs, for official liturgies. The paper examines the social effects of this unofficial policy and its possible ramifications for future clergy. It also presents possible experimental solutions for affirming an equal cultural voice in the church.

The Cathedral of St Michael and St George is the mother church of the Diocese of Grahamstown. For many years it has been a bastion of colonial churchmanship, but in the past decade the demographics have gradually shifted. The congregation is now one of the most racially diverse in the town. The paper discusses the shifting attitudes to congregational music in the cathedral as a response to the multicultural situation and documents some of the experiments to find the congregation's true voice.

Nathan Bettcher (University of Adelaide) *Local Music-Making Processes in Australian Pentecostal Congregational Songs*

Despite local and global developments over the last twenty years, there are few case studies in ethnomusicology, anthropology or theology that analyze Australian Pentecostal congregational songs. This paper introduces research from a recent ethnographic fieldwork study into the use of local music-making processes for delivering doctrine in a Pentecostal Church (the Christian Family Centre) in Adelaide, South Australia. The process illustrates how musical and theological ideas are moved from conception through to preparation, development, delivery and evaluation. Furthermore, it demonstrates how doctrine (orthodoxy) is delivered through lyrics, song style and interpretation of the arrangement by the players (orthopraxy). It thus seeks to provide a new critical perspective that points to emerging methodology for analyzing narrative theology in Christian congregational songs and, in doing so, explores the ever changing shapes and forms that congregational singing may take.

Will Boone (University of North Carolina at Chapel Hill) *Performing the missing "I": African American covers of white praise and worship songs*

During the last decade it has become increasingly common for African American gospel artists to cover songs originally written and recorded by white Praise and Worship artists. The lyrics of these songs, contrary to those of black gospel which often focus on the struggles of the individual, tend to focus outward toward God, often avoiding the word "I" altogether. But while the original songs by white artists usually excise the individual musically as well as lyrically, the covers by African American artists are laden with individualistic flourishes such as instrumental solos and skillful vocal improvisations. This paper draws on interviews with African American church musicians and on detailed musical analysis to argue that the performance of the missing "I" is one way that African American Christians navigate a contemporary religious landscape characterized by calls for racial integration and multicultural unity. Such performances allow African Americans to declare aesthetic distinctiveness even as they adopt the repertoire of white Christians. The paper also theorizes the "I" as a contested concept among black Christians, which on the one hand represents the advance of individualized consumer logic into the church and on the other hand, as Bernice Johnson Reagon has argued, represents the continuation of a historical commitment to cultural unity that transcends the merely semantic unity of "we." Thus, performing the missing "I" allows gospel artists to enter into a charged dialectical space in which they negotiate the complex interweaving of religious, cultural, racial, and socioeconomic identities.

Kate Bowan (Australian National University) *'Burra pharra' and 'Te tangi a heremaia': two instances of indigenous hymn appropriation in the nineteenth-century contact zone of Australia and New Zealand*

In 1937 Aboriginal activist and founder of the Australian Aborigine's League, William Cooper, organised a concert as part of the Melbourne anniversary celebrations. Under his guidance the Coomeragunga Choir presented a varied programme finishing with 'Burra Phara', an appropriation of the African-American spiritual, 'Turn Back Pharaoh's Army'. Tracing the genealogy of 'Burra Pharra' takes us to a

more distant past on the banks of the Murray River, where Daniel Matthews established the Maloga Mission in 1871.

A few years earlier in 1867 during the New Zealand Wars, the renowned Maori leader, Te Kooti, was captured by government forces. During his time as prisoner, he experienced profound religious revelations that led to the founding of his own church, Te Haahi Ringatu. His hymn 'Te Tangi a Heremaia', a translation of the Lamentations of Jeremiah, came to symbolize the Maori struggle against colonial oppression.

Central to both these appropriations is the close identification of the Aborigines and the Maori with the Jews as a similarly oppressed and persecuted people. An exploration of these two indigenous engagements with European hymnody helps to expand our understandings of cross-cultural encounter and exchange in the contact zones of Australasia. These examples raise unsettling but important questions about the role of European music, particularly hymns, in the nineteenth-century civilising mission, and reveal much about the role of musical translation and appropriation in the assertion of indigenous agency.

June Boyce-Tillman (University of Winchester) *The Western classical audience as congregation – ritual elements in the western concert tradition*

This paper – placed in the Futurology of Congregational Music strand - examines the assertion by Tina Beattie (2007) and Alain de Botton (2012) that in a secularising world, (Taylor 2007) the arts bear the responsibility of fulfilling the function once carried out by religion. It will define some of the elements in the descriptor 'spiritual but not religious' in relation to the inclusion of audience/congregational singing in the context of the western concert tradition. It will use, in this context, Dewey's model of Art as experience and Turner's notion of liminality (drawn from Van Gennep's analysis of ritual) together with the theology of Buber (1970) – in particular, the I/Thou experience - and the philosophy of Derrida (1972) to examine the role of the audience in the Western classical concert. This will include the place of participatory elements (following the tradition of the chorales in the Lutheran cantata and Passion tradition) in classical pieces in these musical/liturgical experiences. To interrogate this, I shall examine the relationship between the theology of the Christian Church and the hierarchies that characterise Western Classical musical traditions. It will use the author's works and concerts alongside those of John Tavener and Martin How to explore these ideas, including interview material with participants, in contexts where the boundary between liturgy and concert was blurred. This will be set in the context of the decline in Church attendance.

Emily Brink (Calvin Institute of Christian Worship) *International Adoption Agents: Song Migration Issues Past and Present*

Many psalms, hymns, and spiritual songs have been adopted, so to speak, from one country or culture to another—songs as old as the Hebrew psalms and as new as the latest chorus. All Christians—unless they have Jewish blood—are members of Christ's body by adoption. How we understand our adoption in Christ has implications for how we adopt songs as well. It was difficult for the early church to get that big picture of what it meant for Jews and Gentiles to be united as one body—they stumbled over issues of food and circumcision, for example. This paper will argue that adopting new songs for worship is similarly challenging. Congregational song in many places can be traced to what missionaries brought with them—which helps to explain, for example, why psalmody never took root among Presbyterians in Korea the way it did among Reformed groups in Indonesia. In every age, the Church is challenged to learn anew what it means to be united as the one Body of Christ. Especially in the 21st century, with more refugees and more immigration to more countries than at any time in human history, Christians are challenged as never before to practice hospitality to brothers and sisters in Christ who differ in language and culture. The concept of adoption may help us understand more deeply what unity in Christ calls us to, including embracing songs from different times and places, claiming them as our own, even as the agents of adoption have changed dramatically from missionaries to media.

Joshua Kalin Busman (University of North Carolina at Chapel Hill)
Worshipping “with everything”: musical piety beyond language in contemporary Evangelicalism

On the evening of January 4, 2010, the Australian worship band Hillsong United led nearly 20,000 attendees of the Passion Conference in singing their 2008 song “With Everything.” Over the first four minutes, the band slowly built up to an ear-splitting climax, when suddenly the lyrics of the song completely disappeared. Instead of a text, the band and worshippers all began to chant a simple diatonic melody on “oh.” As they sang, the song faded back to the muted energy of the beginning before slowly building up to an even bigger climax than the first. By the time it finally ended, the congregation had been singing for nearly five continuous minutes without any text whatsoever.

Criticisms of contemporary praise and worship music often center on accusations that, unlike traditional hymnody, it doesn’t communicate any substantive theological content. But moments like the one recounted above demonstrate the ways that this music often locates its theological content at the level of group musical experience. An account of the ways that this affective theology operates behind or beyond language is essential to understanding the role that music plays in the weekly formation and performance of evangelical belief. By drawing on important parallels within mainstream rock performance from the past two decades as well as resources from phenomenology and affect theory, my paper will consider the realm of evangelical piety opened up by textless music-making and explore some of the theological and musicological insights that such an analysis uncovers.

Florian Carl (University of Cape Coast) *Gospel music and the charismatic experience in Ghana*

Pentecostal/Charismatic churches have seen a spectacular growth over the past few decades not only in Ghana but also other parts of West Africa and beyond. Fostered by the privatization of mass media in the 1990s and the appropriation of media technology by Charismatic churches, new forms of Christian entertainment emerged of which gospel music is perhaps the most audible and visible in Ghana's public sphere today. Gospel music is, at the same time, at the heart of Pentecostal/Charismatic worship, being an integral part of church services alongside other expressive practices such as prayer, prophecy, healing or speaking in tongues. With the popularization of Pentecostal/Charismatic Christianity and its widespread presence in public culture, the boundaries between the secular and the sacred realm have to a large extent been blurred. Based on multi-sited ethnographic research, this paper will explore gospel music in Ghana at the interface between ritual and media, considering gospel in its various forms and formats, from performances in churches and congregational singing to gospel as audiovisual media content. Looking at the interplay of mediatized performances and congregational practices, the paper attempts to understand gospel in Ghana as a vehicle for the creation and negotiation of self/other relations, and thus as an important medium in the objectification of personal as well as cultural identities.

Janet Danielson (Simon Fraser University) *The vision of Marie de St. Joseph: lessons from an early missionary encounter*

Marie de St. Joseph was the first woman musician missionary to arrive in Canada. In 1639, at the age of 22, she made the hazardous journey to New France partly on the strength of a vision in which she had found herself in a large square lined with shops displaying enticingly beautiful things. A group of olive-skinned people whom she later recognized as Canadian “People of the Woods” saw her being tempted and formed protective lines on either side of her; she heard them say, “Fear not; for it is through us that you shall be saved.”

The encounter between the Ursuline sisters of the grand siècle and the indigenous population was to a remarkable extent musically mediated. This is evidenced by the sizeable corpus of musical works, many by the Ursulines themselves, held in the Ursuline Archive in Québec City. Lively accounts in the Jesuit Relations of a strong indigenous musical culture and its initial exposure to European music offer further documentation; the Jesuits and Ursulines were steeped in—but ambivalent toward—the culture of Louis

XIV, and therefore more sensitive to cultural differences than is popularly imagined. Drawing upon Giorgio Agamben's recent exploration of the concepts of sacred and profane, as well as Bruno Latour's interrogation of modernist views of nature and culture, this paper will examine the categories of "indigenous," "traditional," and "global/commercial" music and their potential for Christian mission in light of Marie de St. Joseph's vision.

Ying Diao (University of Maryland) *Public Choral Performance of Minority Christians As A Means of Cultural Accommodation: A Comparative Study of Two Lisu Farmer Choirs in the Northwest Yunnan Province, China*

The hymnody traditions throughout China's southwestern Yunnan province, a minority concentrated region, are diverse, and there are several new variations in the recent years. The Lisu farmer chorus is a form of Christian-based performance group developed just over the last two decades in the Nujiang Lisu Nationality Autonomous Prefecture of Northwest Yunnan. The chorus not only sings in the church service, but also gives public performances outside church. Its wide-ranging repertoire includes hymnody-based pieces, Lisu and Chinese neo-folk songs, and revolutionary songs (Red Song). The paper focuses on comparing and contrasting the performance practices of two well-known farmer choruses near the capital town of Nujiang Prefecture. It first traces the chorus' initial formation. Then it discusses the villagers' strategies in choosing certain kinds of music and performance styles in different contexts, as well as analyzes the reasons of such choice especially in relation to government's involvement. I shall demonstrate how villagers have used Christian choral performance to present a distinct image of the minority Christians depending on the context. Finally the paper briefly reflects choral singing's historical and contemporary meanings for the Lisu Christians. It will assess the impact of choral singing on the reception of minority Christians within the mass media, tourists, and governmental authorities.

Sarah Eyerly (Butler University) *The heavenly improvisations of the eighteenth-century Moravian church*

Count Nikolaus Ludwig von Zinzendorf (1700–60), charismatic founder of the eighteenth-century utopian community of Herrnhut in southeastern Germany, was a skilled marketer. To all who joined his community, he promised initiation into a truly "heavenly" art of composition: a system of religious musical improvisation that anyone could learn. Zinzendorf's method dispensed with the random utterances characteristic of religious glossolalia, drawing instead upon a cultivated art involving thousands of memorized hymns and compositional techniques—a style of improvisation only possible in a literate context. This memorial archive allowed congregants to aurally demonstrate their faith by freeing their "hearts to sing." Transcriptions of improvised singing from Herrnhut and other utopian communities of the Moravian church, illuminate the effects of literacy and the art of memory on improvisational techniques and teach us how a group of individuals might learn to improvise, answering such questions as: can literacy affect improvisation? Do improvisers who memorize material based on written sources improvise differently than improvisers who have internalized orally transmitted models? While musicologists have traditionally analyzed the finished forms and history of eighteenth-century musical works like the products of the visual arts and culture, Moravian transcriptions educate us about a musical tradition with no fixed forms. Their transcriptions are not texts, but "divine dictations," notations of a living tradition that responded to the influx of divine inspiration. To anyone with the patience to undertake Zinzendorf's method for musical improvisation, he promised the opportunity to gaze into the mind of God, channeling the divine voice through the vibrational alchemy of the singing body. While contemporary theologian John Wesley worried that the non-rational elements of religion would be subsumed into the rising tide of the Enlightenment, the Moravians prove him wrong. In the mid-eighteenth century, the voice of God spoke as loudly as the voice of reason.

Noah Fang (The Chinese University of Hong Kong) *Popular worship music: a contemporary Christian phenomenon*

Contemporary Christian Praise and Worship music has many important parallels with secular popular music, as it is presented by a pop band, and shares common practices in terms of the music writing and singing style. In the past fifty years, more and more Christian churches around the world have turned to using this type of music in their services. The Revival Christian Church of Hong Kong, which has a worship team comprising of professional singers, song writers and musicians, is one such case noteworthy for its deep influence on the music and worship practices of the broader Chinese Christian community.

Over the course of its forty-four year history, this church has experienced great changes in its worship music, moving from traditional hymns in English to Cantonese worship songs written by local worshippers, and later to pieces written in Mandarin. This progression reflects the general development of popular music in Hong Kong.

This paper discusses the worship music in this church, the RCCHK, comparing the music used in services with popular music of Hong Kong and focusing on the historical, social, and ideological background for the changes. The paper also delves into the aesthetic discourse ensuring from such changes by exploring the attitudes toward worship music from the worshippers in the team.

Oluwafemi Faseun (Lagos State University) *Transmitting African cultural musical heritage to African children in Europe: the role of the Church*

Centuries after the end of slavery, many Africans still crave to migrate to the western world as a result of the search for ‘greener pasture’, better living standard in the ‘new world’ and some other reasons. As they migrate, they move with indigenized Christian denominations as they migrate to other parts of the world. The experience I gathered from my research trips to selected African indigenous Churches in London, Birmingham in the UK, New York and Raleigh in North Carolina, USA revealed that African children, though born and raised in these parts of the world make conscious effort and learn to practice the music of the culture from which they have originated.

This study was designed to evaluate the presence of African elements as well as how Yoruba traditional musical practices have affected the psyche of the participating members who worship in indigenous churches located overseas. It will also explore how African indigenous Churches have contributed to the propagation of African traditional musical practices among Yoruba migrants who now live in Europe. Three churches with branches in the UK namely Celestial Church of Christ, Redeemed Christian Church of God and the Winners’ Chapel that were founded by Nigerians are used for this study. I will also seek to know if the propagation of Yoruba music and custom has been enhanced by the mode of worship in the churches investigated.

Hugo Ferran (University of Montreal) *The “Maale-ization” of Wolayta hymns in Southern Ethiopia.*

Identity issues raised by the musical transnationalization of evangelical movements can be analyzed locally. Among the Maale of Southern Ethiopia, the Protestant evangelization began in the 1960s under the influence of Wolayta evangelists, their Northern neighbors. The first Maale converts borrowed Wolayta hymns before creating their own hymnodies. If the first hymns they performed were really different from the Maale music, they progressively “ethnicized” their evangelical music. While the Evangelicals are aware of this trend, they argue that the “music of the believers” (amano zamuro) has always been different from the “music of the earthlings” (alamo kotsi). The confrontation of the musician discourses with the results of the musical analysis will reveal the identity ambivalence of the Maale Evangelicals from the 1960s to the present.

Megan Francisco (Yale University) *Hallelujah Broadway: building a congregation one showtune at a time*

Audiences go to concerts, congregations go to services, but can an audience go to a service? A congregation to a concert? Spring Glen Congregational Church in Hamden, Connecticut, addressed these issues during Hallelujah Broadway, a concert that takes Broadway songs and places them into a Christian narrative. When describing the event, attendees of Spring Glen's Hallelujah Broadway evening concert suggested that they transformed from audience to congregation.

This paper demonstrates how listeners' emotional responses to the show's overarching Christian metanarrative united them into a faith community. Hallelujah Broadway's narrative uses showtunes to speak of the human condition: trials and suffering followed by a hard-fought triumph. Church members resonated with this story of victory over adversity and translated this into the Christian narrative of triumph over evil.

Participants described their emotional response to Hallelujah Broadway, complete with crying and out of body experiences, as different from their previous responses to Broadway musicals. They attributed this contrast to Hallelujah Broadway's setting within their church. Following ethnomusicologist Jonathan Dueck's concept of binding, or the formation of community among diversity, I propose that the intimacy created among the listeners bound them together into a congregation.

In this Connecticut church, experiencing Hallelujah Broadway created a congregation out of an audience. Projected onto a larger scale, Hallelujah Broadway as a traveling show and video production has had a similar effect. From a future minister jumping up and down screaming when he discovered my scholarly interest in Hallelujah Broadway to glowing YouTube discussions, shared reactions to the show have power to create a sense of Anderson's imagined community and, I suggest, congregation.

Paula Gates (McCarter Theatre) *Comrades through the wilderness: American democratic values embodied in "The sacred harp"*

"The Sacred Harp" is the most enduring American song book and choral art. Originally published in 1844 this tunebook, full of dour gapped modal hymns and printed with "shaped" notes rather than the customary ovals is rooted in the Protestant Reformation. A century following the arrival of our country's first religious dissenters, the drone of Puritan church music gave way to the "singing school," a system designed to create musically literate congregations, thereby fostering a more musical worship experience. Within a few decades, however, the "Ancient Music" and "Better Music" movements brought an end to these schools in the Northeast, relegating them to the frontier and rural South where they were exuberantly welcomed by Baptists and Methodists as the instructors borrowed music from the camp-meetings borne of the Second Great Awakening.

While the relevant literature consistently describes "The Sacred Harp" as "democratic," the term refers not to a specific political process, but to a set of principles embodied therein which underlie the American democratic system. At the heart of those principles is the quest to balance the interests of the individual against the common good. For the individual are the rights to free religious expression and free enterprise. For the common good, the values are self-government, transparency, equality, diversity, and patriotism. This paper explores how the history and practice of music-making from "The Sacred Harp" reflect these democratic values, creating a uniquely American musical genre.

Craig Gilbert (Sugar Land First United Methodist Church) *Assessing the impact of theological content in popular worship Song on congregants*

When selecting music for use in the context of congregational worship, particularly the lexicon of popular worship song, there are two primary considerations: musical and lyrical. Using a study by Dr. Lester Ruth on the theological content of lyrics in the most-used evangelical songs in American worship settings, my presentation seeks to answer two questions: Does the theological content of a lyric actually communicate said theology to the worshipping congregation, and should theological content affect song selection? I will attempt to answer these questions by analyzing congregation members impressions of many of the same songs used in the Ruth study. The answers may hold insight into what part of music in

worship most motivates and informs people: lyric or tune/style. This has serious implications for understanding the role of music in the modern church as it pertains to communicating the theology of the church to current and future generations. The argument over theological content versus culture as reflected in musical style and which is most influential on congregants speaks directly to worship leaders and their potential influence over the spiritual development of their congregations. My study will be part of a three person panel presenting the Ruth study and discussing its results and implications.

Andreas Häger (Åbo Akademi University) *The popular music mass in the churches of Sweden and Finland*

The paper deals with the setting of the mass to popular music. The use of various popular music masses has been a growing trend in the Nordic countries since the mid 1990s. The paper presents this growing phenomenon through examples from the majority churches of Sweden and Finland. The material for the paper consists of recordings and/or observations of about 40 different masses. The paper suggests a categorization of these masses according to their respective relations to the text and music of the traditional mass.

The paper gives some examples of these popular music masses and discusses the significance of the strong influence of contemporary media and popular culture on a traditional religious ritual, but also how religion influences popular music. The main part of the paper is an attempt to analyse how the relation between religion and popular music is negotiated in a very concrete way in the context of the popular music mass.

Douglas Harrison (Florida Gulf Coast University) *The Gospel gestalt as cultural export: the case of Gaither Homecomings abroad*

In the world of southern gospel music in America, the Bill and Gloria Gaither Homecoming Video and Concert Series has dominated the commercial landscape for nearly twenty years. Anchored by the Gaithers and featuring gospel music luminaries and rising stars, Homecoming showcases old and new music in a quasi-congregational sing-along roadshow format that transformed southern gospel and continues to resonate well beyond it – normalizing nostalgia as the dominant mode in which to create, consume, and understand the cultural value of southern gospel music's past, present, and future. In addition to its North American fan base, the Homecoming phenomenon has – from the comparatively insular perspective and temperament of southern gospel culture – enjoyed a critical mass of success abroad, including in Ireland, Australia, Africa, and Scandinavia. With reference to Homecoming's international appeal, this paper explores the half-lives of congregational music and commercial performance harmony, exploring Homecoming as a cultural phenomenon emerging from a Protestant evangelical dialog about ongoing shifts in popular sacred music practice. As an export of North American religious culture, Homecoming makes available to audiences a gospel gestalt that merges in productive tension defining characteristics of modern hymnody, praise and worship music, and commercial Christian music entertainment, musically globalizing the evangelical commitment to bear witness to the uttermost parts of the earth.

Maren Haynes (University of Washington) *Heaven, hell, and hipsters: attracting young adults to megachurches through hybrid symbols of religion and popular culture in Seattle, Washington, USA*

The attraction of unconventional churchgoers to Seattle, Washington, megachurch Mars Hill evades demographic trends. Youth ages 18-25 comprise the core of the church's two thousand weekly attendees, despite head pastor Mark Driscoll's controversial promotion of strict gender binaries and conservative Neo-Calvinist theology which grate against the city's ultra-liberal political orientation. Further confounding this growth, sociologist O'Connell Killen has noted that the Pacific Northwest region boasts the United States' lowest rate of church affiliation (2004). How, in this so-called "religious none-zone," has Mars Hill grown so rapidly among young adults? I suggest only a portion of Mars Hill's

regional growth relies on content preached in the pulpit. American churches increasingly engage with mass media outlets, “speaking the language” of secular society to attract converts (Quentin Schultze 2003). Ethnomusicologists Stowe (2011), Ingalls (2008), and others have examined the Contemporary Christian Music industry which consistently parallels the aesthetic trends in popular music. Using a hybrid of ritual theory (Randall Collins 2008) and non-linguistic semiotics (C.S. Peirce 1955), I compare these industry parallels to the connection between Mars Hill’s music ministry and Seattle’s vibrant indie music scene. By identifying Mars Hill’s mimicry and re-inscription of local concert culture aesthetics, I posit secular ritual in a sacred space has created a potent ritual environment, contributing massively to the church’s appeal among a majority “unchurched” demographic. Ultimately, I emphasize the central role of popular music forms in the contemporary proliferation of megachurches.

Jan Hellberg (Åbo Akademi University) *Worship, body and music: physical expression as a site of disaffection and localisation in the music culture of the Evangelical Lutheran Church in Namibia*

The Evangelical Lutheran Church in Namibia (ELCIN) was founded through Finnish missionary activities starting in 1870. Its music culture, initially dominated by repertoire and performance practices imported from the Evangelical Lutheran Church in Finland, is being gradually localised. Scarcity of bodily expression in music-making in the church is a site of disaffection that motivates localisation. Bodily movement is rarely present in the performance of missionary-taught repertoire, while the performance of local repertoire often allows it, and sometimes even requires it.

The music culture of ELCIN is seen as consisting not only of musical performance – which includes both musical sound and physical activity – but also of behaviour relating to music and of the conceptualisation underlying behaviour and performance. The music culture as a whole is always to some extent dysfunctional due to its historicity, to its dependence on the agency of individual human beings with varying proficiency in its diverse elements, and to inhibiting social and material factors. This leads to a continuous process of change.

With physical expression as focus, disaffection and localisation in the musical performance of spirituality in ELCIN are investigated within this music-cultural totality. Theological tendencies that either denigrate or celebrate the human body are studied as conceptualisation underlying choices concerning bodily movement in music-making in the church. A model describing the interplay of music and bodily motion in worship is tentatively applied.

Fang-Lan Hsieh (Southwestern Baptist Theological Seminary) *Chinese indigenous hymns in the early twentieth century*

The first Protestant missionary to China, Robert Morrison (1782-1834), arrived in Canton in 1807 under the appointment of the London Missionary Society. A few decades later, the Ch’ing Dynasty opened its door for missionaries and westerners to enter China.

Missionaries learned the Chinese language when they first arrived at the mission fields, allowing them to communicate by preaching the gospel and writing Christian tracts in Chinese. Some of them were also involved in translating hymns and compiling hymnals in Chinese with the assistance of their Chinese tutors and Christians.

The paper will focus on the hymns composed and hymnals compiled by Chinese Christians in the early twentieth century. The Chinese theologian, writer and educator, Tzu-chen Chao (1888-1979) was the first Chinese Christian promoting the contextualization of the Christian faith. He translated Western hymns into Chinese and also wrote several hymn texts. Cooperating with the Methodist music missionary Bliss Wiant (1895-1975) in Beijing, they compiled two hymn books—Christian Fellowship Hymns and Hymns for the People, both printed in 1931 for the Chinese churches.

I will investigate selected Chinese hymn texts and tunes collected in these two hymn books as well as in the first ecumenical Chinese hymnal, Hymns of Universal Praise (HUP) published in 1936. The HUP included several hymns written by Chao and Wiant, with the latter also serving as its music editor.

The hymns written by Chinese authors and composers will be discussed in the light of Chinese music styles, poetic forms, nationalism, and Christian contexts.

Tripp Hudgins (Graduate Theological Union) *Eschatological aesthetics and the challenges of localized liturgical acoustemologies*

As congregations add "contemporary" services, as various denominations add official musical resources, as a globalized music industry and grassroots e-marketplaces afford greater musical transmission, the task for those responsible for the musical life of a congregation has become tremendously complicated. Liturgical music is no longer confined to liturgy and popular (or secular) music is constantly being "liturgized." Liturgical music thus reflects this seemingly chaotic musical reality. Every musical work is potentially a form of theology, a form of thinking and sounding about God. This paper will focus on localized liturgical acoustemologies and the challenges, both theological and logistical, faced by congregational music makers by positing an eschatological aesthetics for congregational musicking.

Isaac O Ibude (University of Ibadan) *Indiginization of congregational music at First Baptist Church Okelerine, Ogbomoso, Nigeria*

Indigenization of Christian worship through music is a subject matter that has attracted contributions from missionaries, theologians, historians, ethnomusicologists and all those interested in the development of indigenous culture and its application to socio cultural issues of contemporary life. The continued use of Western Hymnody in non-Western cultures is a factor in Christianity's being considered a white man's religion. This paper examined the indigenization of congregational musical practices at First Baptist Church Okelerine, Ogbomoso, Nigeria. Data were collected through In-Depth Interview, Key Informant and Participant Observation techniques. It was discovered that three categories of indigenous music are in use at First Baptist Church Oke'lerin. They are indigenous hymns, anthems and choruses composed by choirmasters for weekly and special services such as weddings, funerals, mother's day, choir anniversaries and so on. This paper concludes that the development and introduction of different categories of indigenous hymnody and choruses have helped to shape congregational participation and indigenization of Christian worship.

Jonathan Johnston (Roanoke Chowan Community College) *Strollin' down the Boreen to mass': modernity, sacred space and the presence of culture in the Irish Catholic Church*

With emphasis on Stefan Waligur's Celtic Mass (2000), this paper will explicate the historiography of the Irish Catholic Church's hesitancy of consenting to the traditional music 'becoming liturgical' (Knockadoon 2012) and the duality of the church's sanctioning the traditional entering sacred space (i.e. Celticbreeze, Arundo, and Tunes in the Church 2012). People seek to have their religious ethos presented in the music they listen to, thus denominations have genres that are apropos in their enclave. The Second Vatican Council (SVC) sought to bring modernity into the church by accepting the 'music of the people' (1965) into the Liturgy. While genre secularization was not the objective, openness for the people to sing the liturgy in their vernacular (Thomas 1998) was at its core. As the SVC (1965) states, "things that are merely secular or which are hardly compatible with divine worship, under the guise of solemnity should be carefully avoided." Various definitions of the Councils wording within the established Church continues to make that progress in Ireland a precarious endeavor. In its quest for modernity, the 'folk music' has been liturgically rejected with some favoring the rock and pluralistic U2charist (Waligur 2007). Irish Catholic hymnals incorporate traditional tunes, so why is the church cautious of their inclusion in liturgical practices? What has led to this religious musical duality and 'desacralizing' of sacred space? I will conclude with participatory performances of two selections from the Celtic Mass.

Deborah Justice (Yale University) *Give us a piece of that old time religion: when the mainline (re)claims Evangelical musical heritage*

“There’s certainly no ‘Onward Christian Soldiers.’ Or, being from the mountains of eastern Kentucky, there’s no ‘Old Rugged Cross’ or anything. Those songs are gone forever in the Presbyterian Church,” Laurie describes her church’s hymnal. Indeed, by the end of the twentieth century, Presbyterians and many other mainline Protestant denominations had revised their hymnals to see older repertoire with an evangelical bent replaced by gender-neutral, globally inclusive, and progressive hymnody.

Concurrent and seemingly contradictory to this revisionary trend, however, many mainline churches began adopting evangelically-based, guitar-driven Contemporary or Emergent worship services in response to decreasing membership and cultural capital. In addition to the latest chart-topping hits from Hillsong or artists like Chris Tomlin, these services often incorporate rhythmically and harmonically updated versions of evangelical old-chestnut hymns. Field research conducted at Laurie’s PC(USA) church’s Contemporary service provides an example of such mainline openness towards older evangelical hymnody.

Why do mainline churches often excise evangelical hymns from hymnals only to use them in Contemporary worship? What does this say about mainline-evangelical boundaries and congregational identity?

Following ethnomusicologist Kiri Miller’s work on sacred sound, pluralism, and identity (2010), Goffman’s framing (1986), and Berger’s phenomenological theory (2010), I demonstrate how mainline churches reframe their (overwhelming white) demographics and heritage through old evangelical hymns as Contemporary. This reframing draws upon vernacular culture and Hollywood representations of “old-time religion” to conjure up “Americana” as a relatively neutral to reference authenticity and tradition, without overtly drawing upon specific ethnic and theological histories. Selectively adopting this usable spiritual and cultural past through the theological alternative of Contemporary worship allows mainline institutions to musically reassert their ongoing vitality in relation to growing American evangelicalism.

Ruth King Goddard (Robert E Webber Institute of Worship Studies) *Who gets to sing in the kingdom?*

Church congregations around the world are experiencing a growing trend of non-participation in congregational worship singing. Mass-media driven music and technology is impacting the church by creating an intolerance of those who do not have singing skills in both the vocal “haves” and the “have-nots.” The future of fully participatory singing in worship is becoming increasingly tenuous as the dichotomy between performance and broad personal participation grows.

This paper will provide qualitative evidence of this growing trend gathered through over thirty-five years of helping non-singers learn to sing in church, studio, and popular contexts. It will include documentation gathered over twenty years from surveys, interviews, testimonials, and cultural analysis. It will then point to a biblical theology which demonstrates the importance of the personal singing voice for all in congregational worship. The paper will conclude with congregational culture-changing strategies that can help stem the demise of the use of the personal singing voice in worship.

Elsabe Kloppers (University of South Africa) *A hymn must sound to be heard... aspects that could influence the use of hymns and psalms*

Among religious groups everywhere in the world there are ‘canonised’ and ‘apocryphal’ repertoires of hymns and songs, referring to material that are canonised by committees for hymnals and synods (decisions coming from ‘above’) and those that are really sung (decisions coming from ‘below’). It is often assumed that hymns or psalms remain unknown simply because of the tunes – assuming further that the tunes would be too difficult to be sung. The reasons why some hymns and songs remain unknown are much more complex and could include theological, cultural, political, psychological, spiritual and educational aspects. The most recent official hymnal in Afrikaans, Liedboek van die Kerk, was taken into use in 2001. The committees for the hymnal set high standards. However, certain hymns and psalms became popular immediately, whereas others remained unused after twelve years – which is

true especially for many of the metrical psalms. In this paper some of the possible reasons why hymns and psalms were not, and are not sung within some religious communities in the South African context, are discussed. Some policies of the committees for the hymnal are reviewed and related to processes of canonisation and education within a wider context. It is shown how certain policies could contribute to the avoidance of issues such as gender, equality and justice in the use of hymnody.

James R Krabill (Fuller Theological Seminary; Associated Mennonite Biblical Seminary) *I want to join your community, but do I have to learn your music?* – six stages of music development in churches of the Global South

Many of the churches in today's global South (Africa, Asia and Latin America) have passed, or are currently passing, through a number of stages on the way from their Western missionary origins to the creation of music for worship they can truly call their own. The six stages we will propose and examine briefly in this presentation are: importation, adaptation, alteration, imitation, indigenization and internationalization. While it is certainly not true that all churches have passed through every one of these stages or have done so in this precise order, the stages occur frequently enough to provide a helpful framework for understanding worship trends in the world's newly-emerging and fastest-growing faith communities. Musical selections will be used in the presentation as illustrations of the various stages described.

An expanded case study of indigenous worship music from Ivory Coast, West Africa, will also be presented as an example of what could potentially happen in other parts of the global church where imported forms of Christian music still play a prominent role. The case study is based on ten years of research conducted by the presenter while living in faith communities of the Harrist Church--an African initiated movement which in 2013 will celebrate 100 years of uninterrupted creation and usage of original musical compositions, today numbering in the thousands.

Avril Pauline Landay (Open University in Scotland) *Inclusion and exclusion in plainchant of the Anglican Society of St Francis*

This paper concerns plainchant sung by Religious and public in the Anglican Society of St. Francis. It examines the effects of location, architecture, churchmanship, age, numbers, work-patterns, musical taste and ability of members of the Society on their choice to sing or not to sing Offices and Mass in its English Houses, and how inclusive or exclusive sung liturgy is perceived to be for the Society's Religious, and the general public who stay at or visit their Houses. Participant observational research at six of the Society's Houses and a Swabian Roman Catholic Franciscan Convent, plus a questionnaire, showed that churchmanship, expectations, practices and repertory affect inclusiveness, and choices to sing or not. Adequate provision of music (stemless-note plainchant and standard hymn notation), book-rests, illumination, instruction, information and page indication are necessary. Modern plainchant composed and sung in SSF with traditional plainsong are examined. Religious and lay attitudes to 'perfect' and 'imperfect' congregational musical offering affects choice of repertory and who sings. 'Us and Them' perceptions of Religious and the public, and attitudes towards 'religion' and 'churchgoers' in multi-faith Britain today are relevant. Meaningful, expressive, unitive worship for all and ways of surmounting churchgoers' and non-churchgoers' self-divisive and soured perceptions are sought. The Book of Common Prayers' intentionally full public inclusion in liturgical worship is contentious for High- and Low-Churchpeople. Recorded plainsong sells popularly, but television and films have often promoted a weak, silly or dark image of Anglican clergy, Religious and congregations. Recent television programmes highlighted the difference between noisy, helter-skelter public life and quiet, measured Religious life. Plainchant is focussed, relatively simple, egalitarian, and richly expressive: a possible bridge between the religious and secular.

Swhee Hong Lim (Emmanuel College, Victoria University in the University of Toronto) *The limits of song lyric as theological text: musical reflections*

This paper serves as a response to Lester's Ruth's paper on the function of song in worship specifically within their practice in the Evangelical musical landscape as embodied by the Evangelical Worship Song and the Contemporary Evangelical Worship Song genres.

The approach that I have taken will focus on Music as Theology. This purposeful equation is to convey the inherent ability of music to shape belief in a modified paradigm of *lex musica, lex credendi*. I will argue that music on its own, aside from the theological content of lyrics, have the ability to inform and or instruct the congregation in worship. Too often, this power has been marginalized through the normative liturgical deference to words. As a result, words (lyrics) supplanted the evocative power of organized pitches (music) leading to the understanding that music is subordinate to the liturgy.

However in recent scholarship particularly the work of Maeve Louise Heaney has spell out the ability of music in the work of "revelation and faith transmission." [Maeve Louis Heaney, *Music as Theology: What Music Says about the Word*. (Eugene, OR: Wipf and Stock Publishers, 2012), 9.] Her effort of attributing this quality to music is not new. Source documents of the Patristic church and that of Martin Luther show remarkable appreciation and concern over the power of music [James McKinnon, *Music in Early Christian Literature* (Cambridge: Cambridge University Press, 1989), and Robin A. Leaver, *Luther's Liturgical Music Principles and Praxis* (Grand Rapids, MI: Wm. B. Eerdmans Publishing, 2007)]. In my presentation, I will argue that music is an equal partner to text and that any study of the efficacy of song in worship cannot merely focus on the lyrics but need to consider the affect function of music as theology.

Ellen Lueck (Wesleyan University) *'Through every land by every tongue': an exploration in diasporic, transnational, and national identity amongst the global Sacred Harp singing community.*

This paper presents and analyses three ways in which Sacred Harp, or "shape-note" singers in Europe and the United Kingdom grapple with their own participation in this singing tradition, which was previously confined to Baptist communities in the Deep South of the United States until the 1980s. On the one hand, these Sacred Harp singers — who place great importance on travel and trans-regional participation between local communities — view themselves as connected diasporically through the acceptance of traditional Sacred Harp practices, such as the use of four-shaped notation, and singing in a square formation. On the other hand, singers experience multiplicity as newcomers to the style, and also define their participation in transnational, and even national terms, viewing themselves as distinct from singers in the United States.

Through the use of ethnomusicological and anthropological methods of research such as fieldwork, interviews, and participant/observation, I seek to tease out this complex web of identity and definition amongst this new, vibrant community of Sacred Harp singers abroad. As long-practiced religious musical forms, that had once been regionally confined, continue to break through political boundaries and spread throughout the world, an understanding of the new relationships to the music, and the religious nature of the music must develop. My research intends to contribute to this growing discourse on affinity, diaspora in music, and multiplicity.

Andrew Mall (DePaul University) *Subculture as liturgy: resistance and worship among subcultural Christians*

In his seminal book on subcultures, Dick Hebdige (1979) argued that subcultures define themselves against a dominant culture, expressing their resistance via stylistic and ideological resignifications and transgressions. Subcultures, their styles, and their ideologies are ultimately incorporated back into the dominant culture, Hebdige argues, making the formerly deviant practices and products safe for mainstream consumption. While Balmer (1989) and others have positioned American evangelicalism at large as a subculture, other writers have explicitly noted the resistant potential of Christian communities

on college campuses (Wilkins 2008, Magolda and Ebben Gross 2009) and among youth more broadly (Sandler 2006, Luhr 2009), often linking them to the countercultural Christianity that emerged in the late 1960s as the Jesus People Movement (Shires 2007).

Based on several years' of ethnographic research, this paper examines the musical practices of two subcultural Christian communities in the U.S.: Nashville's Anchor Fellowship and western Illinois's Cornerstone Festival. In contrast to Balmer, I argue that these subcultural communities' styles and ideologies often distinguish participants from what they perceive to be dominant evangelical practices, while their faith distinguishes them from secular popular culture. Music and congregational song are very important to these liminal spaces, challenging old boundaries and defining new ones. Subculture itself becomes liturgical, and the political potential of corporate worship and popular music is often made explicit. In illustrating these communities, their sounds, and their ideologies, this paper both demonstrates the utility of subcultural theory to the study of congregational song and challenges Hebdige's dialectic of incorporation.

Philip Matthias (University of Newcastle, Australia) *Australian sacred and spiritual music: preservation, cultivation and innovation*

Spirituality is an identifiable human trait that has driven all kinds of human thought and activity throughout human history. Spirituality takes in not only the sacred notions of divinity and God, but also experiences that are generally understood to transcend ordinary physical limits of time and space, matter and energy. Around the world, the tides of spiritual expression rise and fall, influenced by social, cultural and political change, although at the core remains an emphasis on the senses, aesthetics and mystery. Some commentators suggest that along with a relativist, post-traditional culture Australians have an uneasy experience with spirituality. In contrast, Indigenous Australians have a clear sense of spirituality, 'a oneness and an interconnectedness with all that lives and breathes, even with all that does not live or breathe'. In Australia, there is a fragmented and under-developed approach to the cultivation of Australian-based liturgical music. The connection between Australian spirituality, sacred music and Indigenous culture has been largely understated. This paper evaluates the connections (or otherwise) between Australian sacred and spiritual music and Australian heritage, culture, and Indigenous music. It discusses the potential of a framework for collaboration and synthesis of the core components for an Australian-based liturgical repertoire.

Philip Matthias & Toby Whaleboat *Sacred songs from the Torres Strait Islands*

Christian missionaries first landed on the Torres Strait Islands in 1871. They brought hymns that have since been adapted to the multifaceted cultural and religious heritages of the Islanders. The sacred music of the Torres Strait Islands has a vibrant and unique sound. The Director of Newcastle Indigenous Choir, Toby Whaleboat, learnt these songs as a young boy growing up in Townsville, and where the hymns were sung in TS Creole and Meriam mir. The New Australian Hymnbook ('Together in Song') includes 'Dikonmaytin' as a Torres Strait Island hymn, which was originally a Baptismal hymn. This presentation presents the history and musical analysis of Torres Strait hymns, and discusses issues of cultural heritage, ownership, appropriation as applicable to the performance, publication and dissemination of the hymns.

Andrew McCoy (Hope College) *Salvation (not yet?) materialized: healing as possibility and possible complication for expressing suffering in Pentecostal music and worship*

Like many other streams of Christian tradition as of late, Pentecostal theology is showing signs of renewed interest in issues of human suffering and the expression of suffering through lament. This emerging scholarship also tends to note the lack of suffering expressed in Pentecostal liturgical practice, a lack that has not always gone unnoticed by those who write and perform Pentecostal music as it has grown increasingly influential on much Christian worship throughout the world. Yet in this paper I will argue that belief in the possibility of a material experience of healing leads Pentecostals in many different

parts of the world to bring pain to God through vibrant expression in congregational music. I will also consider how this belief can potentially complicate the liturgical expression of suffering when healing doesn't seem to happen, or happens only partially, or when suffering continues to persist. Finally, I examine how the contemporary movement of Pentecostalism between differing cultural and socioeconomic environments impacts theological understandings of the materiality of salvation which in turn requires a more complex view of how suffering is expressed in Pentecostal congregational music.

Marcus Moberg (Åbo Akademi University) *Popular music services in the Evangelical Lutheran Church of Finland*

Mass-mediated popular culture is having an increasingly shaping effect on how contemporary religious life is experienced, practiced, and lived, both outside as well as within long-established institutional Christian churches. This paper focuses on these developments in relation to present-day changes in the worship practices of the Evangelical Lutheran Church of Finland. As a result of its growing efforts to reach younger age groups, the Church has recently introduced alternative church service formats that substitute traditional church music with popular musical styles such as pop, rock, heavy metal, and electronic dance music. Through their reworking of traditional and conventional modes of worship practices in close connection to popular cultural repertoires and aesthetics, these services are beginning to have a growing effect on the worship practices of the Church in general. This paper discusses some initial findings of a currently ongoing research project that investigates these Church initiatives both qualitatively in light of the views and motivations of creators and organizers as well as quantitatively in light of the views of participants.

Allan Moore (University of Surrey) *Worship as an illocutionary act: words and music in recordings by Kathryn Scott*

This paper draws on the author's recent development of a hermeneutics for popular song (Song Means, Ashgate 2012) in order to address the shifting relationship between worship leader and congregational member. Positing worship as an illocutionary act, it focuses in detail on two items ('All people that on earth do dwell' and 'I love you Lord') recorded by Kathryn Scott and congregational singers at Belfast Focusfest 2008. The local aim of the paper is to elucidate the relationship between words and music in these two songs, at how the one modifies the meaning of the other, against a background of embodied meaning and in terms of observing who is addressed by their renditions. Its more global aim is to demonstrate, in practical terms, what the 'close reading' end of a theomusicology might look like.

Pauline Muir (Birkbeck College) *Local and global in black majority churches in the UK*

Black Majority Churches (BMCs) are an important and ever expanding feature on the landscape of declining mainstream church membership in the UK. Although Pentecostal BMCs are diverse, they hold in common ecstatic worship characterized by energetic music. There is a substantial body of work on the evolution of black gospel music within African American churches, however, to date there is little that tracks the histories and development of this music within the UK.

An 'Africanisation' of Pentecostalism is currently occurring in the UK. Many of the so-called 'mega' churches possess extensive capital resource and organize comprehensive social and religious programmes. Significant time and expenditure is given to the development of music in these churches. This is due firstly to its prominence within the worship practice, and secondly because of the role that music plays as a public signifier.

Ethnographic research in a South London BMC revealed substantial resource, time and attention is paid to maintaining a musical output seeped in the global commercial music industry. This is at the expense of a home-grown model, building on the traditions of a UK gospel music industry and reflective of the cultural diversity that comprise the membership of the church. The selection, presentation and

maintenance of a particular type of ‘sonic discourse’ reveal a quagmire of assumptions, omissions and disputes both internal and external to the church.

Using material collected from participant observation and semi structured interviews with music personnel in the church and stake holders in the Contemporary Christian Music industry, this paper will analyse and evaluate the politics of congregational singing as it relates to global music networks and local concerns and contradictions.

Marianne Nilsson *Yegubae mezmurat, 1881. A pattern for Evangelical singing in Eritrea and Ethiopia*

In 1881 the hymnal *Yegubae Mezmurat* was printed. It consisted of 41 hymns, translated from Swedish into Amharic. It was a music edition, and the melodies were of German, Swedish, British and American origin. It was compiled for the needs of the small Christian community at Massawa, but it influenced the singing in the evangelical church for decades.

Its influence can be seen in several ways:

- it established a musical pattern among the Evangelicals: importance of singing, love of singing, singing/reading from books, congregational participation
- some of the hymns are still in use (after revisions)
- hymnbooks in other languages (Oromo, Tigré, Tigrinya, Kunama) were printed, following the same pattern. Some of them have been revised and are still in use.
- the texts had a broad Christian message of doctrinal character. Songs written by Ethiopians some 100 years later would be criticized for not having a message, being only emotional. The texts were accepted, although they did not follow Amharic poetry rules.
- the hymnbook was printed in a music edition, not for the purpose of the congregation singing in parts but for a harmonium to lead the singing. The harmonium “helped” to teach the melody, but if the harmonium had not been there, maybe the melodies had been modified to fit better with the music cultures of the singers.
- the hymns were loved but they did not inspire Eritreans/Ethiopians to compose new songs for worship.

Frances Novillo (Royal School of Church Music) *Contemporary use of chant in church and community*

The community music-making of protestors and sports fans is unashamedly described as chant, with no intended religious overtones. But within churches, chant can be viewed with suspicion as an elitist form of religious music suited more to experts than the general population. Not necessarily the first choice for congregational song, chant has been sustained by religious communities of non-specialist singers for centuries, a simple musical form used to convey many different Scriptural texts. Its delivery varies, adapted by each community that sings. A particular way of singing this universal music thus becomes woven into local identity. ‘Singing choruses’ was a phase in church music history from which congregations have apparently now graduated, although related forms, similarly repetitive, have not fallen prey to accusations of mindlessness. The repetitive Taizé form thrives as a means to achieve spiritual stillness and openness. The fear of the mantra and its hypnotic connotations perhaps prevents some contemporary composers such as Margaret Rizza and John Bell describing their short songs as chants. Yet the new translation of the Roman Missal has been accompanied by a renewed emphasis on chant as the preferred musical form of the Roman Catholic church, a move resisted by some contemporary RC composers, church music practitioners and clergy, and welcomed by others. The Roman Church continues to debate the translation of one simple Latin word: *cantus* – frequently appearing in documents concerning congregational music in worship – is it a song, is it a hymn, or is it in fact, all about chant?

Loko Olasunbo Omolara (Adeniran Ogunsanya College of Education) *Adaptation of neo-traditional musical forms in Nigerian church music*

Evangelism is an undeniable reason for the spate of Christian missionary activities across Nigeria in the 1840s. However, among the outcomes of efforts by the missionaries is the abandonment of ‘satanic’ indigenous music and instruments. Eventually not mindful of the corresponding loss of the people’s heritage, their rootedness, hymnody was perceived as a necessary option. Against the backdrop of an insular and passive hymnody many forms of popular music such as juju, fuji, waka, sewele, hip pop, highlife, reggae, R&B among others are now woven into Christian worship in Nigeria. Arguing from socio-historical and sonic vantage points this paper re-examines Church Music in Nigeria particularly the adaptation of neo-traditional musical forms to develop new ideas in Nigerian Church Music. After a brief discussion of the central debates, the paper then moves to a detailed comparative analysis of neo-traditional musical forms to its related secular performance in terms of ensemble’s organizational structure, instrumentation, rhythmic patterns, song’s structure, language and musical performance practice. Our paper draws upon the ethnographic research on Nigerian Church Music to consider some of the interests and circumstances involved in the construction of these neo-traditional forms as a Church Music heritage, and the influence of Nigerian Christians on that process.

Glenn Packiam (New Life Downtown) *The future of worship in the non-denominational Church*

As the fastest growing segment of Christianity around the world, non-denominational “Evangelical” churches are leading the way in innovations in contemporary congregational worship. Many larger churches are beginning to write their own songs, and—with the aid of advanced and affordable technologies—record, produce, and distribute this music. Yet these innovations are not without their consequences, intended and unintended.

This paper will begin with a brief sketch of how non-denominational/Evangelical churches often grew out of a reaction against traditional churches. Consequently, worship in many of these churches is intentionally “free” of any tradition or historic liturgy. We will then examine how, over the past few decades, these movements are being found to be lacking in both rootedness and richness, referencing Robert Webber’s research on and proposal for an “ancient-future” worship that incorporates traditional liturgy with contemporary musical elements. Finally, drawing on the theological roots that shaped the worship reforms within the Protestant reformations—most notably Luther, Calvin, and Cranmer—this paper will propose a model that is deeply shaped by the Scripture and that follows a Storyline toward the Sacrament (Eucharist).

The above model is one that we have been practicing at the downtown congregation where I pastor. As a pastor in a large non-denominational local church and as a songwriter and “worship artist” in the US Christian music industry, I bring the practitioner’s perspective to the forces—commercial and congregational—that are shaping the “liturgy” of contemporary Evangelical worship. The position of this paper is that the proposed model can result in a more robust Evangelical faith for congregational worship in the future.

Brian Parks (Wesleyan University) *Is the margin for atypical musics in worship more accommodating than we think?*

Considering the vastness of popular art forms, what other musics or music practices might also resonate within worship contexts? Composers John Cage and Tom Johnson continue to have cross-cultural appeal amongst musicians and listeners; their music is playable and perform-able by many different ensembles. Do these musics or does this school of musical activity have purchase in liturgical contexts? Does such music jibe with the current “Traditional” and “Contemporary” dichotomy, or does it demand its own category? This paper explores the inclusion of atypical musics in liturgical practice (with “atypical” defined only by works’ heretofore lack of presence within services), drawing on field research conducted at American Congregational churches where I served as Minister of Music from 2008-2012. Here, music involving Cage-ian tactics as well as secular popular musics (of non-liturgical origin) constituted a significant portion of worship music. I argue that deploying aleatoric (indeterminate) devices in the music-making, in concert with recognizing proclivities towards particular supercultural

songs, fosters a church's autonomy in crafting its own musical language or identity. This animates an aesthetic ecology, where site-specificity plays a curatorial role. Instead of musics determined by culture-wide dichotomies that tend towards top-down cultural dissemination from publishing houses or centralized denominational headquarters, I propose that churches themselves take on the project of cultural production, tuning in to the ecological factors present in the extant faith community. In forming this discussion, I refer to my training as a composer, ethnomusicologist, organist (Associate certification, American Guild of Organists), and upbringing as a Reformed Jew.

Ann Perrin (Uniting Church in Australia) *Worship as communitas: recovering immanent understandings*

I would like to discuss music having a much more important role to play in the formation of the christian identity through the worshipping life of the gathered people than is currently being resourced and supported in different areas of church life.

After working as a professional musician for 30 years I find that theological reflection on the experience of music making balances our already understood awareness of transcendent values of music and so can inform our theology.

I wish to draw together theological themes around the transcendent mysteries of music, recovered immanent understandings as expressed for example by Hildegard of Bingen's Jesus as the "Song of God" with the Imago Dei, who we are as co-creators engaging in creative activities as enactors and receivers.

With this conversation in place we now sing in a worshipping occasion utilising a deeper understanding of embodied musical arts that initiate a practice of worship named by Australian theologian Michael Frost (2006) as *communitas* drawing on the work of the anthropologist Victor Turner's study of liminal journeying. *Communitas* undergirded by music theology and praxis, draws us together outside of society; were we can focus more intently on the task at hand; pushing society forward through the experience of liminality; drawn together into a richer, deeper sense of togetherness.

I believe this resonates with Nicholai Berdyaev's (1949) quote "Creativeness in the world is, as it were, the eighth day of creation" and so we are strongly drawn into a partially realised eschaton where new life, our hope, is truly born and nurtured in worship by a theology informed and furthered by music.

Helen Phelan (Irish World Academy of Music and Dance, University of Limerick) *'A map of tune': ritual singing among new migrant communities in Ireland and the Irish citizenship referendum*

The 'Celtic Tiger' years in Ireland, starting in the 1990's, witnessed a dramatic shift in Irish migration patterns, including a significant growth in the numbers of asylum seekers from parts of the world not strongly represented in Ireland prior to this time. Among other manifestations of cultural expression, these groups formed new religious ritual communities based both within and outside of pre-existing church structures. This paper draws on over a decade of ethnographic work with ritual communities in Limerick city, Ireland, with a focus on the congregational music of the Augustinian church, one of the most active inner city churches working with asylum seekers. Through a partnership with the Irish World Academy of Music and Dance at the University of Limerick, it promoted new music within its liturgies, drawing on the musical expertise of migrants in its congregation. With reference to Derrida's construct of 'hospitality' it proposes that ritual song plays a key role in providing a sense of 'sonic hospitality' within the ritual context. It explores this proposal with reference to the Irish citizenship referendum of 2004 and the role played by ritual music for migrants and their children within the context of a changing political sense of belonging and identity.

Kinga Povedák (University of Szeged) *Global influences – glocal reactions in religious popular music. A contemporary Hungarian case study.*

Congregational music and more specifically religious popular music has a rather unique history in Hungary. Religious popular music appeared as early as the late 1960s during the years of socialism and practically evolved in conservation until the late 1980s. In 1989 along with the political transformations, the religious music scenario underwent transformation and diversification. The characteristic political/symbolic role (against socialism) disappeared and the western religious popular music styles appeared at once. Pentecostal charismatic communities began mushrooming in Hungary as well, importing their own musical repertoire leading to a widespread use of the songs (in Hungarian translation) of their emblematic bands (e.g. Hillsong). These immediate changes of global tendencies were followed by glocal reactions in congregational music-making as well. Consequently, we witness a growing attempt towards the restoration and modernization of traditional Hungarian hymnody. Another interesting trend is unequivocally a strong representation of Hungarian identity in religious popular music which can be understood as an element of post-socialist identity reconstruction process. I should also mention the growing popularity of religious Roma worship bands building on Gypsy musical traditions paving the way for Roma integration into Hungarian society. This paper investigates the process of diversification of congregational music and the motivations behind, and contemplates where these transformations might lead Hungarian congregational music. Will they lead us to further debates and congregational music would be interpreted as a reaction to global mundane processes? Will religious popular music react more sensitively to political/cultural changes? In my view, the Hungarian case study might lead us closer to the understanding of similar processes in Central and Eastern Europe.

John Pfautz (Augustana College) *Hymnody in Ghanaian and Nigerian christian churches: sunday morning in West Africa and your town*

Western hymns and hymns in the style of Western hymns show fewer signs of losing congregational favor in West Africa than they do in New York, Topeka and San Francisco. In spite of a checkered past, the missionary movement that began over 150 years ago in Ghana and Nigeria continues its powerful and persuasive appeal of calling people to Christ with the aid of music and texts that rose out of a considerably different cultural group and set of experiences. While Western hymnals are still prevalent in mainline denominations in West Africa, the praise song movement led by Hillsong and others has also found resounding success, particularly with those congregations based in the Western mega-church model. Along with the perpetuation of the mission-based Western hymn-singing model, and the mega-church praise song model, a third style of musical expression of worship has strong support. Local hymnody is welcomed in certain areas and church groups, but in spite of having characteristics that are directly related to the rhythm, language and instrumentation commonly associated with the traditional histories of the people of the regions, widespread acceptance and usage has been surprisingly lacking. This paper will focus on the local hymnody that I have collected from Ghana and Nigeria, the characteristics of that music and text, as well as suggested ways to integrate local hymnody/praise songs from Ghana and Nigeria into Western worship. The goals for my work in West Africa and for wishing to present at this conference reflect a personal predilection toward the ever-increasing understandings that comes with globalization of the church, educational efforts, as well as meeting the human needs of our world. “We don’t want to be all the same, but we do want to understand each other.” (Sheikha Al Mayassa)

Friedlind Riedel (University of Göttingen) *Congregational musicking as affective atmosphere – a case study of closed brethren assemblies in Germany*

Congregational musicking has long been an object of study for music’s potential to initiate processes of communalization as well as delineation of groups. As music is not separable from its situational sensual (multisensory) contexts we argue that rather affective atmospheres in worship services evoke and are induced by experiences of community. Based on close experience of and close listening to dominical musicking in pneumatic Brethren Assemblies, we aim to answer how music induces spiritual atmospheres and provides potentiality for believers to emerge in congregational worship. As qualities of atmospheres exceed what is the sum of its components, so do individuals transcend themselves in the

experience of an intimate alienation. While Brethren denominations apprehend their distinction to others on the level of theological imaginations, affective atmospheres are the place where difference is experienced beyond subjectivity. This research may add to the knowledge base of methodological approaches to research music as atmosphere and its relevance in understanding affective dimensions of congregational musicking.

Nancy A Schaefer (Western Illinois University) *'Touching hearts, changing lives': Christian music in American Evangelical culture*

"Christian music that touches hearts, changes lives!"—Bill Owens, evangelical author

"Music brought me to Jesus"—bumper sticker

"What is the sacred? Goethe asked. And he answered, "That which unites souls."—Hollier, Preface, College of Sociology

This presentation explores the evangelical soundscape in the U.S. that has expanded beyond traditional church venues and camp meetings to penetrate mainstream popular culture. The latest evangelical wave continues to generate new opportunities for experimentation in musical genres as well as technological innovation, which are used, among other things, for personal edification and proselytizing purposes by born-again believers. The importance of music in American evangelicalism is evidenced partly by the time set aside for live performances (singing and instrumental) at movement events. Other indicators include the explosion of associated consumer goods (e.g. CDs, DVDs, advice books, music videos, etc.) as well as the presence and status of 'music as ministry' programs at evangelical institutions of higher education, and the rise of consultancy firms specializing in this music. In this paper I examine the role music plays within the evangelical subculture, focusing on the recruitment and retention of members. I argue that music is key in identity articulations among conservative evangelicals, especially their youth, who struggle to construct a distinctive socio-religious identity in the face of religious-cultural pluralism and secularism.

Jan Magne Steinhovden (NLA University College) *Mäzmur and Zäfän: two Amharic concepts referring to "acceptable" and "unacceptable" music among Evangelical Ethiopians*

According to the religious composition of the latest national census conducted in 2007 in Ethiopia, close to nineteen percent of the overall population are Protestants. In this setting, among these churches and denominations, there is a controversial debate around two Amharic expressions: mäzmur and zäfän.

As part of my MA studies in Ethnomusicology, I went to Addis Ababa in February 2012 in order to search for a better understanding of these expressions. I studied Ge'ez and Amharic dictionaries together with Bible translations where especially the word zäfän had been chosen to represent Greek and Hebrew words. I also interviewed students, teachers and leaders, most of them having some link with the School of Jazz Music, connected with the Ethiopian Evangelical Church Mekane Yesus (EECMY).

My findings show that although these words convey several meanings, many Evangelicals describe mäzmur as "acceptable" music and zäfän as "unacceptable" music. However, the perceptions of these terms vary from person to person. The dictionary understanding shows that both mäzmur and zäfän are contextual words which have quite different meanings in different settings. Historically there seem to be a conceptual change that occurred after the implementation of evangelical movements in Ethiopia. The converts applied new meanings to the mäzmur and zäfän concepts that were used by the Ethiopian Tewahedo Orthodox Church. At present, this evangelical perception of music seems also to be influencing the thinking within the Orthodox Church.

Muriel Swijghuisen Reigersberg (Goldsmiths College & Australian National University) *A dual dynamic: the maintenance and deconstruction of boundaries through congregational and choral singing in Lutheran Hopevale, Australia.*

This paper will explore the relationship that exists between the politics of congregational singing and choral singing in the Lutheran Aboriginal community of Hopevale, Northern Queensland. I will demonstrate how Indigenous concepts of choral and congregational singing were blurred both during church services and choral ‘concerts’. Using the more flexible, Indigenous definition of congregational/choral singing I will demonstrate how communal singing was able to both maintain as well as deconstruct boundaries during my applied ethnomusicological research project between 2004-2005, through the concept of ‘communal individuality’.

Musically, communal individuality led to the absence of an aesthetic ‘requirement’ to vocally blend with other singers during congregational and choral singing. It also meant that certain singers with strong voices were thought of as being the vocal ‘leaders’ of the congregation, who would be ‘followed’ by other members of the congregation. Socially, the strong vocal leaders in church were devout elders who were seen to be the spiritual educators of the community, both inside and outside the church context. Many were also choral singers.

This created a dual dynamic in the applied context where boundaries were simultaneously maintained and deconstructed. In the Hopevalian context the conservative repertoire well-known to vocal leaders was associated with people of a certain age and the church’s hegemony. In the public sphere outside Hopevale, the singing of traditional hymns with other congregations was one way in which Hopevalian vocal leaders/ choral members were able to educate others about their colonial histories and Indigenous diversity whilst sharing fellowship.

Tanya Riches (Fuller Theological Seminary) *Contemporary forms of worship among Pentecostal Aboriginal Australians*

Although often overlooked by Australian musicologists, Pentecostal Aboriginal Australians have been innovating contemporary forms of worship music in Australia for over fifty years. This paper will examine the musical repertoire of two indigenous Australian Pentecostal worship groups - the music recordings of evangelist and popular worship leader Robyn Green, based in Tweed Heads, Queensland and also the songs of the Mount Druitt Indigenous Children's Choir which form the missional outreach of Initiative Church in Sydney, New South Wales. Although these two different musical forms are different in many ways, they share themes of reconciliation, and a theology of the power of the Spirit.

Finn Aeseboe Roenne (Fjellhaug International University College) *Antiphonal singing in Kambaataa-Hadiyya, Southern Ethiopia. An anthropological, historical and theological perspective*

After a few converts prior to the Italian occupation (1936-1941), the Kambaataa-Hadiyya evangelical church in Southern Ethiopia was consolidated and grew while the missionaries were away during and after the occupation. In this formative period the church developed a special form of antiphonal singing, which played a major role both in propagating the Christian message and in teaching the converts. Besides Kambaataa-Hadiyya it was practiced within evangelical churches in many other parts of Southern Ethiopia, especially in Wolayta. Always delivered in the vernacular language, the continued widely use of this form of congregational songs should be seen against the background of the language policy implemented in the post-occupation period by the Amharic state, which from an South Ethiopian point of view was considered in line with European colonialism in other parts of Africa.

I will try to trace the roots of the antiphonal songs and show how this both raises the identity issues and points to an indigenization not only of the congregational singing but also of the theological content of the songs. From a theological point of view the antiphonal singing and the context in which it was developed has implications within various fields i.e. ecclesiology and contextualization. Through the songs a translation of Christianity into the local culture has happened. And an analysis of the songs can thus supposedly provide material for a study of the local ‘indigenous theology’.

Lester Ruth (Duke University Divinity School) *Comparing American ante-bellum Evangelical worship song and contemporary Evangelical worship song: reflections on the trinity and divine activity within the economy of salvation*

Underlying much of the discussion about the place of hymns and contemporary music in the church's worship is a presumption that the two bodies of song are very different. But is that true? Through an in-depth look at the theological content of the lyrics of the most republished evangelical hymnody of the 18th and 19th centuries and the most used contemporary worship songs, Lester Ruth will demonstrate that with respect to their Trinitarian qualities these songs—old and new—are very similar. Beyond the visually obvious differences between a hymn and a chorus, Ruth will explore the subtle differences of the two bodies of song with respect to how they speak of divine and human activity within the economies of salvation and of worship.

Robin Ryan (Western Australian Academy of Performing Arts, Edith Cowan University) *Cherishing "The old rugged cross" down under: a centenary retrospective*

This paper commemorates George Bennard's 1913 composition of "The Old Rugged Cross" with an account of how this "most popular of all twentieth century hymns in the USA" (Osbeck 1982) crossed boundaries of race, nation and denomination to become "the most popular of all Western songs—both sacred and secular—in the Australian Aboriginal repertoire" (Ellis, Brunton & Barwick, 1988). In tracing the hymn's journey from Salvation Army mission context to Indigenous city church, the author illuminates the mantle of Indigenous agency that has enfolded its appeal as a popular reference point for people in transitional culture. Traditional Aboriginal traits sometimes accompany its soulful expression, demonstrated, for example, in an eerie two-part version played on gumleaves. In its capacity for unifying Indigenous faith communities, the hymn's adoption into the ecumenical musical canon is ubiquitously manifest at Aboriginal funerals where it functions as an emotive congregational discharger. As "aboriginalisations" of the "White Man God", these vocal outpourings merit narrative, nostalgic, ritual/musical, symbolic and theological interpretation. Arguably a textual emphasis on the reproach of "suffring and shame" (Verse 1) has resonated with a people's humiliation of dispossession in a faith experience that promises to transform loss into victory. In a century-old musical paradox, this characteristic non-western adoption of an American hymn epitomises an unusual convergence between Aboriginal Australia and the White Christian world. This paper furnishes a launching pad for what Loos (2007) called the "much-needed conversation about [our] Australian Christian and mission heritage".

Shannon Said (University of Western Sydney) *An Indigenized hybridity – community, composition and church music in the South West Sydney Maori diaspora*

This paper will consider the role and presence of traditional and contemporary features of Māori music, such as haka (postured war dance) and waiata (traditional monophonic chant), alongside text settings of Biblical Psalms in Te Reo Māori (the Māori language) and English, as a new form of congregational music. Features of traditional Maori music can take on a new meaning in contemporary church settings, and my research will draw on several Maori artists and musicologists (Apanui, 2002; McLean, 1996). These musics emerge not as the voice of a sole composer, but in the context of a lived and ever-evolving Māori culture, expressed within a South West Sydney Māori church, Calvary Life Outreach. The role of whakawhānaungatanga – establishing and maintaining relationships (Bishop, 1996) – is integral to the creation of new Christian-Māori musics that engage congregations on multiple levels. As such, the musics are more localized and less influenced by commercial industries, though the emergent style interacts with those produced by such interests. Much of this music is recorded and produced by members of the congregation themselves, allowing more control over the music making process and a closer look at how Christian-Māori identity is negotiated and celebrated within a diaspora context. As a scholar within this environment, it is important that I address and articulate the processes of collaboration accurately, so that its model can be replicated in other Western/non-Western interstices within the church. When this process is more deeply understood in a scholarly fashion, the researcher

indeed takes part in a 'participatory consciousness' (Heshusius, 1996) - researcher and community are one body, creating musical works that are an expression of authentic Christian faith and Indigenous identity.

Ria Snowdon & Yvette Taylor (London South Bank University) *The congregational music of a queer Christian youth*

The 2011 Census figures show a dramatic fall in the number of people identifying as Christian in England and Wales. Within this context of decline in church membership, there is an assumed dichotomy and mutual disinterest between 'youth' and 'religion'. Queer-identified youth are further negated within this sweep, positioned as 'obvious' absences.

Whilst non-heterosexuality is often associated with secularism, the 'Making space for queer-identifying religious youth' (2011-2013) project works against this dominant discourse by exploring young LGBT people's connections with Christianity in the UK. Funded by the Economic and Social Research Council (ESRC), it is a case-study exploration of young (16 to 30 year old) LGBT Christians' understanding, uses, and experiences of religion. Amongst these participants were choristers (including London Gay Symphonic Winds and Manchester Gay and Lesbian Choir), Musical Directors, and band members, as well as those who were eager to voice their appreciation, or critique, of their congregational music. This paper will therefore use this research to explore the role music plays in these young people's worship, their attitudes to 'popular' and 'traditional' musical styles, and the approach taken by inclusive ecumenical churches, such as the Metropolitan Community Church (MCC), to reconcile the different denominational and generational background of its members

Sooi-Ling Tan (Malaysian Baptist Seminary) *Contemporary and local: worship matures in Sarawak, Malaysia*

Worship has contributed to the growth of Christianity in Sarawak, a state of Malaysia. Located in Borneo, Sarawak is a land of manifold colors and sounds and home to six major and forty sub-ethnic groups, each with their own language and culture. Christianity has grown exponentially from a mere 7.9% of the population in 1947, to 43% in 2003, making it the only state with a Christian majority in a largely Islamic nation. This paper examines and analyzes the forms and dynamics of worship that helped nurture this growth.

Using two case studies of an urban English speaking church and a rural tribal church, two trends are identified. First, the dominant style of worship is contemporary Christian worship music from Indonesia and the West. These dynamic pop-rock styled songs were accessible expressions that have helped enable encounters with God, foster intimacy, empower and spurred missions.

The second trend is the slow but rising use of local forms of music. Sadly the all-embrace of contemporary worship music has resulted in the negation of local forms. However with the current interest in the revitalization of national and local identity, churches have started incorporating syncretic music styles such as ronggeng (sung poetic verse), dangdut, local dance forms and instruments, particularly during festivals and rituals. This has enhanced community revitalization.

Finally I am proposing the development of worship which retains a spiritual vibrancy, and which incorporates local as well as global expressions as a catalyst for the further maturity of Christianity in Sarawak.

Thomas Wagner (Royal Holloway, University of London) *I 'like' Hillsong: branding, value and the Facebook model of worship*

In media-saturated, consumer-driven societies, the realms of the 'sacred' and 'secular' are collapsing. Formerly autonomous entities such as churches are adopting capitalist organisational structures and communicating with their flocks through products and services. Simultaneously, businesses, media outlets and entertainers seek to promote intense, religious-like emotional bonds with their customers through marketing practices collectively known as branding, which is now a dominant communication paradigm in these societies.

Hillsong Church is paradigmatic of the kind of evangelical organizations that have thrived in (late) capitalist societies, operating like (and not coincidentally, through) social networks such as Facebook. Like Facebook, Google and other 'web 2.0' entities, the church derives both economic and spiritual value from its users' activities. While there is a hegemonic aspect to these interactions, they are also valuable to the individual consumer in that they afford he or she visceral, sometimes transcendent, experiences that (re)affirm belief and individual identity while simultaneously strengthening group ties. Based on three years of ethnographic research at Hillsong's London branch, this article examines ways in which 'value' is concomitantly drawn from and imbued in Hillsong Church's music. It examines how Hillsong, and churches like it, leverage the human impulse to create a common through social media and branding. In this 'branded' environment, the terms 'corporate' and 'value' take on new meanings – ones that hint at new understandings of the struggle between individualism and submission to authority that has historically shaped Protestant thought and worship.

Robin Knowles Wallace (Methodist Theological School in Ohio) *Eschatology, ethics and diversity*

This paper will deal with issues of eschatology and ethics as suggested by the conference's proposed question: How might acknowledging the diversity of human musical traditions influence theological reflection on ecclesiology, eschatology, or ethics? Eschatology is the doctrine of end things and the object of biblical hope; ethics is the discernment of what Christians should do and be in the world, guided by God's law, justice, grace, and love. Together they are bound up in the covenant with Abram and Moses, Isaiah 25 and 56, and the life and teachings of Jesus and understandings of the early church. Musician and liturgical scholar Michael Joncas, describing the functions of Christian worship music suggested by the Roman Catholic document *Musicae Sacram*, 1967, said, "By employing a variety of styles from many eras and cultures, music may hint at an eschatological dimension in worship, where no single human artifact can capture the fullness of the mystery and where ultimately all sound will find its transfigured fulfillment in God's eternal silence" (*The New Westminster Dictionary of Liturgy & Worship*, 329). This paper will consider how acknowledging the diversity of human musical traditions and encouraging its singing by congregations can influence individual's and communities' understandings of ethics and eschatology. Specific examples of congregational song from various times and places (including research with CCLI's top 25 and Hymnary.org) will be considered, as well as the broader concepts guiding such use.

Gillian Warson (Kings College London) *Backwards and forwards – from English to Yoruba, and back again*

African songs and hymns are a vibrant part of our worship. However, it is not always fully understood the extent to which English hymns have played an important part in Nigerian worship – and continue to do so. The change and development of English texts and tunes form an interesting context in which to study Nigerian hymnody.

The Nigerian tradition of hymn singing started in 1923 with the publication of *Iwe Orin Mimo Fun Ijo Enia*. This collection presented immediate difficulties as it did not reflect the intonation of the tonal language of Yoruba. Gradually scholars, musicians and ministers developed a musical legacy which could truly be considered indigenous using melodies derived from traditional songs. However, English speaking hymn singers were in danger of being excluded from Yoruba services and a new translation was made of popular Yoruba texts into English.

This paper will focus on the contribution of significant Yoruba musicians such as J. J. Ransome-Kuti and T.K.E Phillips. It will look at the legacy of English hymn tunes and English church music education, and will discuss the emergence of Yoruba musical forms and accompaniments. Finally it will discuss the work of Marian Oyelayo Akintola and her translation of the Yoruba Methodist Hymn Book.

As such, this paper will chart the webs of interconnection which bind together hymn singing in Nigeria and England and demonstrate the importance of the two-way exchange in worship practice between Europe and Africa.

Laryssa Whittaker (Royal Holloway, University of London) *Congregational song and the quest for unity, continuity, survival, and growth in a South African Lutheran church*

Founded by colonists and missionaries arriving from the mid-19th century on, the German community in northeastern regions of contemporary South Africa has, in many places, remained somewhat insular. Periodically finding themselves in precarious political and social positions throughout the eras of colonization and apartheid, many German communities have held strongly to their language and traditions, notably so within their Lutheran churches. Despite internal and international pressure to pursue racial and cultural integration, in many cases the impetus to integrate has only been generated through declining church membership and subsequent inability to financially sustain operations. Merging congregations has, however, meant merging divergent worship practices, languages, and music styles. This is fertile ground for conflict, but some also see it as an unprecedented opportunity for growth. This paper discusses the role of music in the Durban Evangelical Lutheran Parish, and the cultural politics surrounding its worship services. Based on my recent fieldwork, I discuss the multiple perspectives on the present situation within the parish, and the multiple visions for its future. Tropes of loss, sacrifice, and compromise emerge as individuals recount their personal experiences of change, layered over the perceived oppositions between generational preferences regarding traditional versus contemporary music (common in churches worldwide), intensified here by discussions about inclusivity versus worshipping in one's own tradition and heart language. In a small-church context, where the availability, personal preferences, and competencies of musicians largely dictate the musical style and instrumentation of any given Sunday service, I discuss the opportunities and challenges the Durban Parish faces as it seeks to grow, and I reflect upon the political potential of music to both disenfranchise and unify by reinforcing old or invoking new identities.

Bennett Zon (Durham University) *Science, theology and the battle for chant's survival*

For Victorian theologian John Harrington Edwards all music is sacred, embodying the very essence of divine simplicity (God and Music, 1903). For other Victorians music is neither sacred nor secular; it exists only to serve the basic human purpose of expression. Anthropologist Herbert Spencer epitomises this materialist view when he suggests that the function of music lies entirely within the human mind, to help develop its 'language of the emotions.' ('Origin and Function of Music', 1857: 71) Chant was often caught in this ideological crossfire. For anthropologists it was undeveloped, primitive, religious and functional; for theologians it was highly developed, liminal, unified and divine simplicity itself.

In the febrile reforming zeal of the Second Vatican Council that dichotomy became inverted in its distinction between 'art' and 'utility' music. Art music, previously the epitome of divine simplicity, became humanly expressive music; and utility music, previously music with only simple functional purposes, became the music of liturgy. In the process of this transformation chant became 'art' and as art its currency began to erode dramatically. Trying to resuscitate the glory of chant and other music, then Cardinal Ratzinger decries this dichotomy in his famous essay 'The Theological Basis for Church Music' (1974; trans. 1986), criticizing those who would observe a supposed 'tension between the demands of art and the simplicity of the liturgy'.

This paper explores and explains that historical process of inversion from the nineteenth century to the present, tracing the formative relationship between theological and anthropological attitudes toward chant.

Nicholas Zork (Fuller Theological Seminary) *The politics of liturgical "musicking"*

A key premise of the Western "high art" music tradition is music's purported universal, transcendental, and autonomous essence. Opposition to this view is now axiomatic in the methodological assumptions of ethnomusicology and cultural musicology, but the implications of these emerging, critical, culturally oriented paradigms do not sufficiently shape liturgical music decision making. Perceptions of Christian congregational music as "sacred" shield its practices from social criticism. And the search for and

promulgation of a supposedly universal Christian liturgical "ordo" engenders bias against understanding meaningful form — musical or otherwise — as contextually rooted and significant in its particular embodied appropriations.

This study will consider congregational music as embodied practice in three ethnically and socioeconomically diverse, urban congregations located in different global cities. Focus will lie not on gathered ritual practice but on the exercise of authority in planning congregational music and implications for power and class identity: Do musical decisions privilege some participants and marginalize others? Do musical choices resonate with places of power or give voice to the voiceless? How do decisions regarding liturgical song affirm and challenge participants' social locations? Do planning practices reflect a desire for ethnic diversity yet fail to challenge underlying issues of class and power? Are diverse voices present in liturgical gatherings but absent in the exercise of authority? These critical questions are essential if Christian congregational music practices are to echo — in a postcolonial world — the Apostle Paul's first-century call for equality among "Jew," "Greek," "slave" and "free."