Artistic Theologian

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DESCRIPTION

Artistic Theologian (ISSN 2324-7282) is an evangelical theological journal published annually at www.ArtisticTheologian.com by the School of Church Music at Southwestern Baptist Theological Seminary. It focuses on issues of worship, church music, aesthetics, and culture for Christian musicians, pastors, church music students, and worship leaders.

ARTICLE SUBMISSIONS

Articles for the journal should be about 5,000 to 15,000 words and should be submitted to the Editor-in-chief. Articles follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8th edition (Chicago: University of Chicago Press, 2013) for proper stylistic format. They should be submitted electronically as an email attachment using Microsoft Word (.doc or .docx extensions) or Rich Text Format (.rtf extension). Additional style guidelines are available on our website.

BOOK REVIEW SUBMISSIONS

Book reviews for the journal should be between 700 and 900 words and should be submitted to the Editor-in-chief.

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Editorial
An Old New Song

Scott Aniol[1]

It has always been a characteristic of God's people that they are a singing people. This was Paul's admonition when he commanded Christians in Colossians 3 and Ephesians 5 to sing. Early church father John Chrysostom emphasized the power of singing when he said, "Nothing so arouses the soul, gives it wings, sets it free from earth, releases it from the prison of the body, teaches it to love wisdom, and to condemn all the things of this life, as concordant melody and sacred song."[2] Ambrose of Milan, a fourth-century pastor known as the Father of Latin Hymnody, said, "A psalm is the blessing of the people, the praise of God, the joy of liberty, the noise of good cheer, and the echo of gladness."[3] This emphasis on singing continued on through the middle ages and into the Reformation. Martin Luther said, "We have put this music to the living and holy Word of God in order to sing, praise, and honor it. We want the beautiful art of music to be properly used to serve her dear Creator and his Christians. He is thereby praised and honored and we are made better and stronger in faith when his holy Word is impressed on our hearts by sweet music."[4] Jonathan Edwards continued this emphasis when he said, "The best, most beautiful, and most perfect way that we have of expressing a sweet concord of mind to each other is by music."[5]

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[2] Quoted in James W. McKinnon, *Music in Early Christian Literature* (Cambridge: Cambridge University Press, 1989), 80.

[3] Ibid., 126.

[4] Martin Luther, "Preface to the *Burial Hymns*," 1542, in Jaroslav Jan Pelikan, Hilton C. Oswald, and Helmut T. Lehmann, eds., *Luther's Works* (Philadelphia: Fortress Press, 1999), 53:327–28.

[5] *The Works of Jonathan Edwards* (Carlisle, PA: Banner of Truth Trust, 1984), 2:619.

Yet God's people have also recognized that we must always look to Scripture to guide us in understanding why we sing in worship and what this singing should be like. There are many places in Scripture that give us principles that should inform our practice of singing in worship, but there is perhaps no better a source of such guidance than the God-inspired collection of songs—the Book of Psalms. This is why, despite the fact that most Christians in church history have written and enjoyed singing newly written songs, all Christians have emphasized Old Testament psalms as the source and standard for all that we sing. One of the psalms that best models why and how God's people should sing is Psalm 96:

Psalm 96

1 Oh sing to the Lord a new song;
sing to the Lord, all the earth!
2 Sing to the Lord, bless his name;
tell of his salvation from day to day.
3 Declare his glory among the nations,
his marvelous works among all the peoples!
4 For great is the Lord, and greatly to be praised;
he is to be feared above all gods.
5 For all the gods of the peoples are worthless idols,
but the Lord made the heavens.
6 Splendor and majesty are before him;
strength and beauty are in his sanctuary.

7 Ascribe to the Lord, O families of the peoples,
ascribe to the Lord glory and strength!
8 Ascribe to the Lord the glory due his name;
bring an offering, and come into his courts!
9 Worship the Lord in the splendor of holiness;
tremble before him, all the earth!

10 Say among the nations, "The Lord reigns!
Yes, the world is established; it shall never be moved;
he will judge the peoples with equity."

11 Let the heavens be glad,
and let the earth rejoice;

let the sea roar, and all that fills it;
12 let the field exult, and everything in it!
Then shall all the trees of the forest sing for joy
13 before the Lord,
for he comes,
for he comes to judge the earth.
He will judge the world in righteousness,
and the peoples in his faithfulness. (ESV)

Psalm 96 is a hymn, a song of praise in response to the nature and works of God. A psalm like this serves as a key example of that fact that when we sing to the Lord, we are not *just* making music; we are not *just* doing something pretty or enjoyable. Rather, when we sing to the Lord, profound things are taking place: we are expressing deep affections from our hearts like joy and exultation; we are magnifying God's glory and strength and proclaiming what he has done. Singing helps us express thanksgiving, lament, contrition, praise, confession, grief, love, and so much more.

In fact, singing helps us to express those things to the Lord in ways that would not be possible if we didn't have song. We can and should certainly bless the Lord with simple words, tell of his salvation, declare his glory, and exult him with just words alone. But singing helps us to do all of that in nuanced and expansive ways that words alone cannot capture. Augustine said, "The sound of jubilation signifies that love, born in our heart, that cannot be spoken. And to whom is such jubilation due if not to God; for he is the ineffable One, he Whom no words can define. But if you cannot speak him into words, and yet you cannot remain silent, what else is left to you if not the song of jubilation, the rejoicing of your heart beyond all words, the immense latitude of the joy without limit of syllables."[6] That's the power of singing.

But also notice that these expressions of our hearts through singing do not exist in a vacuum, nor are they for their own sake. Rather, singing to the Lord is a *response*—a response to who God is and what he has done. We can see this just in the structure of this hymn. David raises a call to express through singing and then reasons for those expressions three times just in the opening few lines,

[6] Quoted in McKinnon, *Music in Early Christian Literature*, 356.

and the pattern continues for the rest of the psalm. This is important to recognize, because it is a central mark of a good hymn. A good hymn is not *simply* an expression of emotion; it is not even simply expression of emotion directed toward God. Nor is a good hymn simply a recitation of facts about God; it is not simply a collection of correct theological statements. A good hymn contains *both* expressions of appropriate affections directed toward the Lord *and* theological reasons for those expressions. A song that contains only descriptions of emotion can easily devolve into sentimentalism or emotionalism, and a song that contains only statements of theological facts defeats the whole purpose of singing and leads to dry intellectualism. A good hymn avoids these extremes by expressing both the heart's affection toward God and the reasons for those affections, as modeled in Psalm 96.

So what, then, are the reasons David gives for singing to the Lord? First, we sing because of the worthiness of God. He *is* great, and therefore he deserves praise (verse 4). In fact, the pagan gods are worthless compared to him (verse 5). Splendor and majesty are before him; strength and beauty are in his sanctuary (verse 6). Glory and strength are due his name (verse 8). He is righteous and faithful (verse 13). In other words, God *is* great, he *is* majestic, he *is* glorious and strong, he *is* righteous and faithful, and therefore he *deserves* expressions of praise, adoration, fear, trembling, and rejoicing.

But not only is God's nature and character worthy, he is also worthy because of what he has done, and David lists many of God's "marvelous works" (verse 3) in this psalm. He saved us (verse 2). He made the heavens (verse 5). He is coming to judge the earth (verse 13). Each of these acts of God *deserves* our response, and so David proclaims such a response.

But there is also another profound reason we sing beyond the worthiness of God. According to David, this singing is not supposed to take place just in isolated conclaves of God's people. Rather, singing is supposed to take place, according to verse 3, "among the nations . . . among all the peoples." Why? Isn't it true that this singing is only for the redeemed people of God? Is it not true that only God's people can worship him? Is it not true that this singing is *to* God and *for* God? Yes, that is true. Only the redeemed people of God can sing these kinds of things, and the primary audience of this singing is God. But we are to do so *among* unbelieving

peoples because as God's people sing to him among the nations—as they bless his name, as they tell of his salvation, as they declare his glory—this serves as a powerful witness to the unbelieving people of the world. It leads to those same people joining in with the praise.

You see, there is nothing more evangelistic than God-centered worship in which we bless his name, we magnify his glory, we delight in his splendor, and we recount his works of creation and salvation. The greatest witness to the unbelieving world is when we faithfully recite the works of the Lord in our worship and respond rightly with our hearts, expressing these things verbally through singing.

So, according to Psalm 96, we sing in worship because it helps us express appropriate heart affection toward God in response to the worthiness of his character and works, which both glorifies him and is a powerful witness to the unbelieving world.

But there is a second reason that we sing that I believe is often forgotten, overlooked, or ignored: *Singing forms us*. This is the power of all art—literature, drama, painting, poetry, and song—they don't *just* allow us to express what we have already personally experienced, they also shape our responses through portraying powerfully formative realities that we may not have even actually experienced for ourselves. This is why we would sing a poem about future realities as if they are happening right now. By singing about all the families of the people praising God, all of creation praising him, and the Lord coming to judge the earth in righteousness and faithfulness—future realities, our hearts are shaped as if we are really experiencing those realities right now. It is more than just an expression of hope that these things will indeed happen; through art, we are making the future momentarily present such that it can form us.

You see, today Christians often recognize the expressive power of singing in worship; we know that songs give us a way to express our hearts to God. But Christians often fail to recognize the formative power of song. Songs both express *and* form. We choose songs to sing in our corporate worship not just because they give us good ways to express what is already in our hearts; we choose good songs that form our expressions, maturing them, growing them, and expanding them in ways that would not necessarily happen naturally. David and the Hebrews sang this song, and we sing

songs like this today so that our singing of God's character and works shapes and forms us into people who live in light of this reality, so that it shapes our hearts and causes us to sing, so that it causes us to sing a new song.

And this brings us full circle, right back to the opening line of the psalm: "Oh sing to the Lord a new song." A new song is a song that rises out of the heart of one who has experienced the Lord's salvation, who has experienced the goodness and greatness of God, and even more specifically, one who sings, who responds, and who worships as if the Lord has come already to judge the world and reign perfectly over all things; he sings as if all the families of the people are already ascribing God the glory due his name, as if the very heavens and earth and seas and fields and trees are singing for joy to him. A new song is a song that expresses right affection toward God in response to who he is and what he has done; it is a song that blesses his name, tells of his salvation from day to day, and declares his glory among the nations. A new song is a song that shapes and forms us, molding our minds and our hearts such that we cannot help but believe and sing, "The Lord reigns! Yes, the world is established; it shall never be moved; he will judge the peoples with equity."

Each of the articles in this volume of *Artistic Theologian* relates to this new song. David Taylor uses the example of psalms like this one to help shape principles for contemporary worship music. John Kimmons Gray explores the theological foundation beneath one of the earliest defenses of singing new hymns by seventeenth-century Baptist pastor and theologian Benjamin Keach. David W. Music reassesses the song collection that perhaps best represents a convergence of old songs and new—Isaac Watts's *Psalms of David Imitated*. Scott N. Callaham considers what it sounds like to sing a new song to the Lord in Chinese, articulating helpful principles for rendering the inspired sentiments of worship in new languages. Finally, David M. Toledo reflects on training leaders of worship in the Master of Arts in Worship program at Southwestern Baptist Theological Seminary.

We pray that this volume will help further encourage church leaders, educators, and musicians to sing to the Lord a new song.

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The "New Song" of the Psalter as a Vision for Contemporary Worship Music

W. David O. Taylor[1]

Sing to the Lord a new song; Sing to the Lord, all the earth.
— Psalm 96:1

Thy nature, gracious Lord, impart,
come quickly from above;
write thy new name upon my heart,
thy new best name of Love.
— Charles Wesley, "O for a Heart to Praise My God" (1742)

The question of innovation in Christian worship has rarely involved easy answers or outcomes devoid of conflict. Situations become even more theologically charged, liturgically complicated, and pastorally sensitive with matters related to innovations in the arts in worship. The introduction of new media of art into corporate worship, or new uses of existing media of art, or new contexts for the practice of familiar media of art—all such occasions for innovation demand careful treatment. Holy Scripture has inevitably been summoned to argue one case against another. In some cases, a particular text has served as a privileged departure point. In other cases, a theological presupposition about faithful worship has suggested the right way forward. The language of "new song" in the psalms has not infrequently been enlisted to advance particular arguments about art in corporate worship. Most commonly, especially within contemporary worship contexts, it has involved the justification of new works of music. But should this be?

For example, in their joint book, *Holy Roar,* Chris Tomlin and Darren Whitehead argue based on their reading of the psalms that

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the church should be writing new, spontaneous songs.[2] In his essay on the artistic worth of worship song melodies, Guy Jansen asks: "What kinds of newness was the psalmist thinking of when he exhorted us to 'Sing to the Lord a new song'? Should we be seeking to be creatively *new*—even cultivating a tiny flash of melodic genius—and not merely making a tune to carry another worthy set of words?"[3] In a speech given at the 2016 Catalyst Conference in Atlanta, Georgia, Brian Houston, senior pastor at Hillsong Church, remarked: "When it comes to influence, predictability is our enemy. . . . Thank God for innovation. Spontaneity is our friend in the church."[4] Comments such as these inevitably influence the thinking of Hillsong worship leaders.[5] Connected to this pattern of thought in contemporary worship music (CWM), Lester Ruth offers the following observation:

> As business, CWM promotion shapes a culture of trendiness among church musicians. As noted by another former publisher, the emphasis typically is on singing a *new* song to the Lord, meaning the system makes keeping up with the latest

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[2] Chris Tomlin and Darren Whitehead, *Holy Roar: 7 Words that Will Change the Way You Worship* (Nashville: Bowyer & Bow, 2017), 84–86.

[3] Guy Jansen, "When the Music Fades: The Artistic Worth of Worship Song Melodies," in *The Message in the Music: Studying Contemporary Praise & Worship*, ed. Robert Wood and Brian Walrath (Nashville: Abingdon, 2007), 150.

[4] No pilgrims to Sydney, he told the audience, would ever hear them sing "Shout to the Lord" or the massively popular "Oceans." "Brian Houston Says Hillsong Church Won't Sing 'Oceans' or 'Shout to the Lord' Anymore," *Relevant* (Oct. 10, 2016), https://relevantmagazine.com/slices/brian-houston-says-hillsong-church-wont-sing-oceans-or-shout-lord-anymore; accessed Nov. 5, 2018. Cf. Rich Kirkpatrick, "Why It's Important to Have New Worship Songs," *Sharefaith Magazine* (October 2017), https://www.sharefaith.com/blog/2017/10/new-worship-songs/; accessed Nov. 5, 2018.

[5] See, for instance, Darlene Zschech, "The Role of the Holy Spirit in Worship: An Introduction to the Hillsong Church, Sydney, Australia," in *The Spirit in Worship—Worship in the Spirit,* ed. Teresa Berger and Bryan D. Spinks (Collegeville, MN: Liturgical Press, 2009), 289; and from Hillsong Worship's Facebook page, June 6, 2016: "'Sing a new song to the Lord! . . .' Psalm 96:1. We've loved introducing new songs at church leading up to album recording. We can't wait to worship with everyone at #HillsongConf!" https://www.facebook.com/hillsongworship/posts/sing-a-new-song-to-the-lord-psalm-961weve-loved-introducing-new-songs-at-church-/10153863125974811/; accessed Nov. 5, 2018.

> songs a high priority for church musicians. CWM catalogs, magazines, and other promotional material often emphasize what is new or "hot," shifting their effective role from mere recording usage to promoting usage and thereby displacing more careful reflection on a song's lyrical content.[6]

A narrow reading of the biblical text leads to a theologically skewed idea of newness, which, in turn, results in particular musical habits and liturgical inertias. While the instinct, then, of worship songwriters may be to interpret the psalmic phrase as a warrant for new compositions, I contend that this meaning represents only one possible interpretation of the phrase, which appears six times in the Psalter (33:3; 40:3; 96:1; 98:1; 144:9; 149:1).[7] What this essay argues is that a careful reading of the phrase points to a polyvalent sense in the Psalter. The "new song," I suggest, does not exclusively concern new compositions; it also points to the experience of a new grace and a new future. And what this polyvalent sense of the phrase opens up for the church at worship is a set of liturgically and theologically rich possibilities. Following an examination of these three senses of "new song," I suggest five implications for contemporary worship music.

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[6] Lester Ruth, "How Great Is Our God: The Trinity in Contemporary Christian Worship Music," in *The Message in the Music: Studying Contemporary Praise and Worship,* ed. Robert Wood and Brian Walrath (Nashville: Abingdon Press, 2007), 39, italics original.

[7] The phrase appears once in Isaiah (42:10). Factors that determine the meaning of the phrase include a) the context or placement of the phrase within the psalm, b) the dating of the psalm, whether pre-exilic, exilic, or post-exilic, c) the role that Yahweh is seen to play vis-à-vis the phrase, whether referencing past, present, or future action on Yahweh's part, and d) the role that the subject of the new song plays, whether the subject comes into new knowledge (vs. ignorance), a new experience (vs. familiar), or a new orientation or story (vs. an experience of disorientation or a presumed story line). For helpful discussion of the Isaiah passage, see John N. Oswalt, *The Book of Isaiah: Chapters 40–66,* The New International Commentary on the Old Testament (Grand Rapids: Eerdmans, 1998), 123–24; Claus Westermann, *Isaiah 40–66: A Commentary,* trans. David M. G. Stalker (Philadelphia: The Westminster Press, 1969), 102–4; Jo Bailey Wells, *God's Holy People: A Theme in Biblical Theology,* Journal for the Study of the Old Testament, Supplement Series 305 (Sheffield: Sheffield Academic Press, 2000), 155–57.

The Three Senses of "New Song" in the Psalter

A Fresh Composition

The first sense of the phrase "Sing to the Lord a new song" is that of a freshly composed song. Psalm 33:1–3 (NIV) says this:

> Sing joyfully to the Lord, you righteous;
> It is fitting for the upright to praise him.
> Praise the Lord with harp;
> Make music to him on the ten-stringed lyre.
> Sing to him a new song;
> Play skillfully, and shout for joy.

Robert Alter comments: "This phrase is, in a sense, the composer's self-advertisement: God is to be celebrated not with a stock item from the psalmodic repertoire but with a freshly composed piece."[8] Adds Artur Weiser, "The psalm is a 'new song' which was composed to be used on the festal occasion of the 'renewal' of the Covenant."[9] Leslie Allen ascribes this meaning to Psalm 144:9, as does John Goldingay, while Marvin Tate perceives a similar meaning at work in Psalm 96:1.[10] While commentators may not agree on additional meanings that the phrase may carry in any given psalm, there is a general agreement that, in some fashion, all six instances of the phrase plausibly suggest the idea of a new composition.

Matthew Henry, writing in the early eighteenth century, introduces the reader to a slight variation on this idea. Summarizing Psalm 149:1, he observes, "We must sing a *new song,* newly composed upon every special occasion, sing with new affections, which make the song new, though the words have been used before, and

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[8] Robert Alter, *The Book of Psalms: A Translation with Commentary* (New York: W. W. Norton, 2007), 113.

[9] Artur Weiser, *The Psalms: A Commentary* (Philadelphia: Westminster Press, 1962), 290.

[10] Leslie C. Allen, *Psalms 101–150,* rev. ed., Word Biblical Commentary 21 (Nashville: Thomas Nelson, 2002), 364; John Goldingay, *Psalms,* vol. 3: *Psalms 90–150* (Grand Rapids: Baker Academic, 2008), 688; Marvin E. Tate, *Psalms 51–100,* Word Biblical Commentary 20 (Dallas: Word Books, 1990), 513.

keep them from growing threadbare."[11] Here we observe a dual sense for the phrase "freshly composed." The psalm itself, according to Henry, is freshly *composed,* while it is also *freshly* composed. The new song, then, can refer not just to a new musical composition, as Henry reads the phrase, it can also refer to an outburst of new affections. Peter Craigie argues a similar idea in his exegesis of Psalm 33:3, where he regards the new song as an exposition of the "ever-new freshness of the praise of God."[12] Charles Briggs adds that the new song of Psalm 33 signifies "a fresh outburst of praise [giving voice to] a fresh experience of divine favour."[13]

For John Calvin, the psalmist's use of the phrase refers to an uncommon song. Such an extraordinary song corresponds to an extraordinary display of God's goodness. As Calvin comments on Psalm 40:3, the psalmist "uses the word *new* in the sense of exquisite and not ordinary, even as the manner of [God's] deliverance was singular and worthy of everlasting remembrance."[14] Here, then, we observe an additional nuancing for the idea of a freshly composed song.[15] As the French Reformer sees it, the subject, object, and form of a "new song" in the Psalter each contributes to the complex meaning of the phrase. The work and character of God (the object) provokes an affective response in the psalmist (the subject), which in turn leads to the creation of a new song (the poetic form). The excellently crafted new song arises out of a heartfelt response to God's mighty deeds.

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[11] Matthew Henry, *A Commentary on the Whole Bible,* vol. 3: *Job to Song of Solomon* (Old Tappan, NJ: Fleming H. Revell Company, 1986), 786, emphasis original.

[12] Peter Craigie, *Psalms 1–50,* Word Biblical Commentary 19 (Waco, TX: Word Books, 1983), 272.

[13] Charles Briggs, *A Critical and Exegetical Commentary on the Book of Psalms,* vol. 1, The International Critical Commentary (New York: Charles Scribner's Sons, 1906), 286.

[14] Calvin, *Commentary on the Book of Psalms,* trans. James Anderson, vol. 9 (Grand Rapids: Eerdmans, 1949), 91, emphasis original. See also *Commentary on the Book of the Prophet Isaiah,* trans. William Pringle, vol. 3 (Grand Rapids: Eerdmans, 1948), 298–99. Calvin reads Isaiah 42:10 similarly.

[15] Other commentators may not use Calvin's language of "extraordinary" or "exquisite," but there seems to be a general agreement around the uncommonness of divine activity that elicits the new song.

A New Grace

A second basic sense of the phrase "new song" in the Psalter is that of a new grace. This is a sense that we discover especially within psalms of disorientation, to use Walter Brueggemann's language.[16] The opening verses of Psalm 40 (NIV), for example, are illustrative:

> I waited patiently for the Lord;
> He turned to me and heard my cry.
> He lifted me out of the slimy pit,
> Out of the mud and mire;
> He set my feet on a rock
> And gave me a firm place to stand.
> He put a new song in my mouth
> A hymn of praise to our God.
> Many will see and fear
> And put their trust in the Lord.

The psalmist's song arises out of an experience of darkness—pit, mud, mire (vv. 1–2). The new song in verse 3 recounts the psalmist's movement from disorientation to new orientation. From a place of darkness the psalmist enters into an expansive place of God's wonders (vv. 4–5). In verses 6–8 the psalmist describes the new obedience to which he gladly commits himself. In verses 9–10 he goes public. The new song here takes on a proclamatory aspect: "I do not conceal your love and your truth from the great assembly." Then, unexpectedly, the psalm plunges back into disorientation. Troubles, sins, fear of harm, fear of verbal abuse, and the experience of material and social vulnerability encroach the psalmist on every side. The psalmist returns to lament. Brueggemann's explication is especially helpful:

> A complaint should not come after the joy of the new song, but experientially the sequence is significant. It reminds us that the move from disorientation to new orientation is not a

[16] Walter Brueggemann, *The Message of the Psalms: A Theological Commentary* (Minneapolis: Augsburg, 1984), 19.

> single, straight line, irreversible and unambiguous. Life moves in and out. In our daily life the joy of deliverance is immediately beset and assaulted by the despair and fear of the Pit. So the one who hopes has to urge God against delay. The one who has not "withheld" praise has to ask that Yahweh not "withhold" mercy. There is a realism to the psalm, but it is a realism set in a profound trust.[17]

In the context of the Psalter, experiences of disorientation are rarely swept out of view. They remain present and function in dynamic tension with the experience of new orientation. While the experience of disorientation has yet to be resolved, the psalmist possesses new knowledge of God. The literary form of the psalm coheres to its theological perspective. Even as the psalmist moves poetically from disorientation to new orientation, then back to disorientation, so the psalmist sees both himself differently ("mine ears hast thou opened," v. 6, KJV) and God differently ("He put a new song in my mouth," v. 3).

How does this reading of Psalm 40 suggest a distinctive understanding of a "new song"? Two things can be suggested. First, the new song points to a new experience of God's gracious deliverance. Yahweh's deliverance from the pit issues into a new grace, that is, the experience of solid ground under the psalmist's feet (v. 2). The deliverance also ushers in the gift of a new song (v. 3). The new song in this way seeks to recount the psalmist's experience of God's work of redemption, generous provision, and instruction.

But a second reading can also be offered here. In the first reading the focus lands on the psalmist's experience of new grace. In a second reading the focus lands on God. For what can be experienced as "new" is precisely *God's* enduring graciousness. In Psalm 40 God appears in past, present, and future tenses: "Many, O Lord my God, are the wonders you have done" (v. 5); "You are my help and my deliverer" (v. 17b); "Be pleased, O Lord, to save me; make haste, O Lord, to help me" (v. 13). While the psalmist's experience of disorientation may not change, he can nonetheless cling, by faith, to God's "righteousness," "faithfulness," "love," "truth," and "mercy."

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[17] Ibid., 131.

We discover, then, in Psalm 40 a subjective and objective dimension to the idea of a new song. The "new song" refers both to the psalmist's experience of new grace arising out of an experience of disorientation and, if the psalm is to be taken as a whole rather than piecemeal, in the midst of disorientation. The "new song" likewise refers to the possibility of experiencing *the God we have always known* in a new way (vv. 1–10) as well as *the God I did not know could be this way,* that is, gracious in this exact way (vv. 11–17).[18]

A New Future

A third meaning of "new song" is brought to light in Psalm 149:1. Here the new song points to a new future. Calvin offers an historically early exegesis for this idea. He writes, "The object, I think, of the Psalmist, is to encourage them to expect the full and complete deliverance, some prelude of which had been suddenly and unexpectedly given in the permission to return."[19] In light of the many evils that Israel experienced during exile, Calvin continues, the "Psalmist had good reason for animating the godly to look forward for the full accomplishment of the mercy of God, that they might be persuaded of divine protection until such time as the Messiah should arise who would gather all Israel."[20]

Calvin regards this anticipation of full redemption as the "new song." "It follows," he argues, "that [the psalmist] speaks of some rare and unusual benefit, demanding signal and particular thanksgiving. And I am disposed to think that whoever may have been the author of the Psalm, he alludes to that passage in Isaiah (chap. xlii. 10) 'Sing unto the Lord a new song,' when he speaks of the future restoration of the Church, and the eternal kingdom of Christ."[21] Leslie Allen confirms this sense of "new song." He writes,

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[18] Goldingay, *Psalms 90–150,* 103, suggests a similar reading and employs Brueggemann's terminology, though with reference to Ps 96:1: "The implication might then be that for the nations a new song is appropriate because they are now becoming aware of facts about Yhwh that they had not known before. Praising Yhwh will mean singing a song they have not sung previously, a new song that will reflect their 'new orientation'."

[19] Calvin, *Commentary on the Book of Psalms,* 12:311.

[20] Ibid.

[21] Ibid., 12:311–12.

"In such a psalm as this . . . they are encouraged to eschew despair and to look for the dawn of a new day when justice will be done."[22]

Whether the psalm envisions life from the perspective of exile towards post-exile, or from post-exile towards fulfillment of Yahweh's promises, the point still stands: the psalmist in Psalm 149 exhorts the worshiper to sing a new song *of a new story that beckons from the future*.[23] In general terms, the new song "is the song which breaks through the restraints of the present circumstances and voices expectations and confidence in the future works of God."[24] In specific terms, the new song announces an eschatological vision, which in the case of Israel would involve the end of exile.[25] The new song in this way announces the final coming of God for the sake of the final restoration of the people of God.

For as long as God tarries to bring about the fulfillment of the divine promises to Israel, the psalmist enjoins the worshiper to sing a new song, a song of the age to come. The vision, which provokes the psalmist's praise, involves a new story for God's *hasidim*, "the faithful ones." The new song points to a greater deliverance. The psalmist's point, in this case, is not to generate a new musical composition, because the issue is not a musical one; it is a theological one. The new song, which Psalm 149 embodies and announces, is a new story for Israel. It is a new reality that the people of God are to sing themselves *into.*

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[22] Allen, *Psalms 101–150,* 401.

[23] Cf. Weiser, *The Psalms,* 839; Allen, *Psalms 101–150,* 397–98; Goldingay, *Psalms 90–150,* 737; J. Clinton McCann Jr., *The Book of Psalms,* The New Interpreter's Bible 4 (Nashville: Abingdon Press, 1996), 660–62, 1274; Amos Hakham, *The Bible: Psalms, with the Jerusalem Commentary,* vol. 3 (Jerusalem: Mosad Harav Kook, 2003), 491.

[24] Tate, *Psalms 51–100,* 514.

[25] Instead of the "old" covenant, God makes a "new" covenant with his people (Jer 31:31–37). Where Israel bears an "old" name of reproach, God gives her a "new" name (Isa 62:2). Where Israel labors under an "old" spirit, entangled and corrupted by idolatry, Yahweh promises her a "new" spirit and a "new" heart (Ez 11:19; 18:31; 36:26). And in place of the "old" heavens and earth, the Lord will create a "new" heavens and a "new" earth, "and the former things will not be remembered or come to mind" (Isa 65:17). Cf. also N. T. Wright's comments about exile in *The New Testament and the People of God* (Minneapolis: Fortress, 1992), 268–79, 299–301.

Implications for Contemporary Worship Music

With these three senses of the phrase "new song" in mind, what implications might hold for contemporary worship music? What might it mean for the church to sing a new song as the Psalter sees it? What music might the church's songwriters need to write in order to give full and faithful expression to this psalmic sense of a *shir hadash?* Allow me briefly to suggest five possibilities.

Tradition as a Positive Resource, Not a Thing to Escape

First, the "new song" presupposes and affirms the old songs. It presupposes the tradition of Israel's worship, the songs of "our fathers," and it affirms the mighty deeds of Yahweh, which have been inscribed in the "songs of Zion" (Ps 137:3), the songs "from of old" (Pss 143:5; 77:11). The new song of Psalm 40, for instance, is only meaningful in the light of Psalm 70, which has been incorporated and re-oriented by the concerns of the fortieth psalm. Likewise, Psalm 108 creatively adapts rather than abrogates the theological interests of Psalms 57:7–10 and 60:6–12. As Goldingay observes, "We repeat words that have been used before, in part as a reminder that 'we are not alone when we pray.' We adapt them, so that they say what we ourselves need to say in our context."[26]

It is not simply, then, that Darlene Zschech's song "Shout to the Lord" is old enough to be regarded as "traditional" music,[27] or that "fog machines and pop music at church are traditions, too," as the musician Audrey Assad recently remarked.[28] It is rather that, from the perspective of the Psalter, tradition functions as a constructive resource for Israel's worship. Length of time and mere repeated usage are not decisive indices of tradition. For Israel, tradition functions as fundamental root and frame of reference for faithful worship. Tradition represents a positive norm, not a thing to be escaped

[26] Goldingay, *Psalms 90–150,* 272.

[27] Cf. John M. Frame, *Contemporary Worship: A Biblical Defense* (Phillipsburg, NJ: P&R Publishing, 1997), ch. 11, "Tradition and Contemporaneity."

[28] Alex MacDougall, "Evergreen in Bloom," *Worship Leader* (November 5, 2018), https://worshipleader.com/articles/evergreen-in-bloom/; accessed Nov. 6, 2018.

or ignored in the composition of new songs.[29] Such a relationship, I suggest, might be best characterized by the phrase "traditioned innovation." C. Kavin Rowe explains the idea this way:

> Traditioned innovation is a way of thinking and living that points toward the future in light of the past, a habit of being that requires both a deep fidelity to the tradition that has borne us to the present and a radical openness to the innovations that will carry us forward. Traditioned innovation names an inner-biblical way of thinking theologically about the texture of human life in the context of God's gracious and redemptive self-disclosure.[30]

Conceptualized this way, the emphasis lands on a positive, though not uncritical, relationship to tradition. The poet is a richly informed student of tradition, not a spectator of the tradition. The musician inhabits the tradition deeply rather than superficially, thoroughly rather than haphazardly. And the writer engages the tradition in a vigorous manner, viewing the forebears of the faith as primary conversation partners in the interpretation of the new context that requires a new song.[31] To view the relationship between innovation and tradition this way is to chart a creative course between traditionalism and idiosyncratic novelty—between the desire for everything to remain "as it always has been" and the desire for "every-

[29] Cf. Gordon S. Mikoski, "Traditioned Innovation," *Theology Today* 68, no. 2 (2011): 113–15. "Stated positively, theology today needs to be an exercise in traditioned innovation. It will have to probe deeply its traditional sources in order to appropriate critically the treasures of the past while seeking continually to reinterpret them creatively in ways that make sense to varied contexts about contemporary issues and problems" (113).

[30] C. Kavin Rowe, "Traditioned Innovation: A Biblical Way of Thinking," *Faith & Leadership* (March 16, 2009), https://www.faithandleadership.com/traditioned-innovation-biblical-way-thinking?utm_source=conceptpage&utm_medium=principle&utm_campaign=traditionedinnovation; accessed Oct. 28, 2018.

[31] Cf. L. Gregory Jones, "Traditioned Innovation," *Faith & Leadership* (January 19, 2009), https://www.faithandleadership.com/content/traditioned-innovation?utm_source=conceptpage&utm_medium=principle&utm_campaign=traditionedinnovation; accessed Oct. 28, 2018.

thing to change."[32] For the church's songwriters this means viewing tradition and innovation as twin aids in the redemptive purposes of God in the world.

The Whole Counsel of God, Not a Piecemeal Offering

This, then, leads to a second suggestion. To sing a new song in the psalmic sense requires a thorough knowledge of the whole counsel of God. To know the counsel of God only in piecemeal fashion is, for the church's songwriters, to be ill-equipped to teach the church to sing the new song. Martin Luther once remarked that the Psalter "could well be called a 'little Bible' since it contains, set out in the briefest and most beautiful forms, all that is to be found in the whole Bible."[33] Thomas Aquinas said something similar when he wrote that the Psalter ought to be read more often in the church because it contained the whole Scripture.[34] If, in some qualified sense, the Psalter exhibits the whole counsel of God in miniature, in liturgical and devotional form, then the church's songwriters will want to immerse themselves in the whole Book of Psalms.

In doing so I suggest that they will be trained in a grammar school of right speech about God. Throughout the psalms we encounter a Sovereign God and a Shepherd God, a Creator and a Redeemer, who is also a King and a Refuge. The Psalter introduces us to a God who is near and a God who is experienced as absent. Here we find a Just Judge who exacts vengeance; here we meet a Merciful Lord who inclines his ear to the cries of the afflicted. The psalms introduce us to the God of Abraham, Isaac, and Jacob, to the God of Deborah and Hannah, and ultimately to the God of Jesus Christ,

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[32] "L. Gregory Jones on Traditioned Innovation in Worship," *Calvin Institute of Christian Worship* (March 11, 2016), https://worship.calvin.edu/resources/resource-library/l-gregory-jones-on-traditioned-innovation-in-worship/; accessed Oct. 28, 2018.

[33] Cited in John D. Witvliet, *The Biblical Psalms in Christian Worship: A Brief Introduction and Guide to Resources* (Grand Rapids: Eerdmans, 2007), 38.

[34] Thomas Aquinas, *Commentary on the Psalms,* Introduction, https://dhspriory.org/thomas/PsalmsAquinas/ThoPs0.htm; accessed Nov. 7, 2018.

who by the Spirit makes all our worship pleasing to God.[35] The church's songwriters enable the church to sing the new song when they learn to sing the whole of the psalms, rather than only idiosyncratically informed bits and pieces of the psalms.[36]

The New Self that Belongs to Christ, Not the "New Thing" of the Present Moment

Third, to sing the new song is to sing the song, as St. Augustine has argued, that "belongs to the new person."[37] Related to the above typology, this new song is linked to the experience of a new grace. A new person, Augustine explains, sings a new song because he belongs to the order of Christ. "Humankind has aged in sin but is made new through grace. It is right, then, that all who are renewed in Christ, all those in whom eternal life has begun, should sing a new song."[38] The act of singing itself, Augustine argues, brings about real change in the Christian. To sing a hymn to God, in this view, is a performative act, for "the hymn itself gives us freedom."[39] To sing this new song involves an ontological as well as an ethical change: it is to become like Christ and to live like Christ.[40]

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[35] Granted, the psalms do not speak of the triune nature of God, but they do open up the possibility for Christian songwriters to discover the triune economy *in* the theological language of the Psalter.

[36] Esther Rothenbusch Crookshank offers this observation of Watts's hymnody: "Watts made hymnody a microcosm of the world, and peopled it with fish, mountains, rainbows, all manner of creeping things, snatching them all from the Psalms but animating them with rhyme and tune—animation not in the Disneyesque sense but in the sense of the Holy Spirit's *ruach* (or breath), by Whom life constantly, joyously springs forth. Watts brought animals, England, the whole world into divine praise because that is where he believed they belonged—under God's sway and Christ's glorious reign" ("'We're Marching to Zion': Isaac Watts in Early America," in *Hymns in American Protestant History and Theology,* ed. Richard J. Mouw and Mark A. Noll [Grand Rapids: Eerdmans, 2004], 39).

[37] Augustine, *Expositions of the Psalms 121–150,* vol. III/20 of *Works of Saint Augustine: A Translation for the 21st Century,* trans. Maria Boulding (New York: New City Press, 2004), 374. Hereafter *Expositions.*

[38] Ibid., III/20:492.

[39] Ibid., III/16:199.

[40] In *Expositions,* III/18:424, Augustine writes: "The desires of the flesh sing an old song, but the charity of God sings a song that is new. . . . The new song your heart is singing reaching the ears of God who make you a new person."

Augustine argues further that the new song of Christ is matched by "the new music of charity." What sort of melody characterizes this charity? Augustine answers: "Peace, the bond of holy society, spiritual union, a building made of living stones."[41] Thus to sing this new song of love is to sing an ever-renewing song "because it never grows old."[42] It never grows old, in point of fact, because we have been caught up in the inertia of Christ's resurrected life (Col 3:17), a life that belongs to the new creation (2 Cor 5:17; Gal 6:15). For the church's songwriters the invitation, then, is not chiefly to attend to the "new thing" of the present moment. The invitation instead is to create songs that enable the faithful to imagine their life "in Christ" and compel the faithful to live their life "as Christ" in the world. This, of course, is not a solitary task; it is a communal task.

The New Community that Belongs to Christ, Not the Isolated or Parochial Community

A fourth implication for contemporary worship music involves the corporate dimension of a new song. To sing a new song, in the context of the Psalter, is to sing it in the assembly of the people, before the face of the congregation. In a new covenantal perspective, to sing a new song is to sing it as the one, holy, catholic and apostolic church. Augustine is, again, helpful on this account. He writes, "the new song is a universal song, not the property of some exclusive region."[43] To sing a new song is to sing together as a unified Body of Christ. "People who separate themselves from the fellowship of the saints," he argues, "are not singing the new song; they are following the score of old animosity, not the new music of charity."[44]

Augustine, of course, has in mind here the Donatists; yet all who refuse to sing with the universal church, for Augustine, have not properly understood the meaning of the Psalter. "It is the world

[41] Ibid., III/20:492–93.
[42] Ibid.
[43] Ibid., III/18:459.
[44] Ibid., III/20:492.

that constitutes the Lord's field," Augustine writes forcefully, "not just Africa!"[45]

> Anyone who refuses to join in this new song with all the rest of the world may use whatever words he chooses, but it will make no difference. He may shout "Alleluia" all day long and all night, but I am not inclined to listen to the singer's voice; I am looking for the agent's deeds. I ask him, "What are you singing?" and he replies, "Alleluia." But what does Alleluia mean? "Praise the Lord." Fine: let us praise the Lord together. If you praise the Lord and I praise the Lord, why aren't we in tune? Charity praises the Lord, but discord blasphemes him.[46]

For contemporary worship songwriters this becomes an invitation to make music in the light of the global church and in the company of the global church. To sing a new song is to sing alongside the church from every tribe, tongue, and nation. It is to sing the song of the church throughout the ages and of the age to come.

An Eschatological Perspective, Not the "New Thing" or the "Next Thing"

A final implication of the psalmic new song for contemporary worship songwriters points to the inability of the church to fully realize Augustine's vision—which is of course chiefly God's vi-

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[45] Ibid., III/20:495. St. Basil the Great, in a letter he penned to the "Clergy of Neocaesarea" against the Arian tendencies in the East, defended the practice of psalm singing with this final statement: "If, then, you shun us on this account, you will shun the Egyptians, and also those of both Libyas, the Thebans, Palestinians, Arabians, Phoenicians, Syrians, and those dwelling beside the Euphrates—in one word, all those among whom night watches and prayers and psalmody in common have been held in esteem" (cited in David W. Music, *Hymnology: A Collection of Source Readings* [Lanham, MD: The Scarecrow Press, 1996], 13).

[46] Ibid., III/20:493. Commenting on Ps 96:1, in *Expositions,* III/18:424, he writes: "The entire earth is God's house. But if this is the case, anyone who does not cling to fellowship with the whole earth is not the house, but a ruin—an ancient ruin, foreshadowed by that ancient temple. In that temple the old order was in process of being demolished so that the new order might be built."

sion—namely full unity in Christ. To sing a new song is not ultimately to sing a "new thing" or the "next thing." It is to sing an eschatological vision: to sing in light of the reality of God's good future, made present and palpable to God's people by the Holy Spirit, who makes us partakers of Christ himself, who both announces and enacts the praise of the new creation.

The phrase "new song" appears three times outside the Psalter. Not coincidentally they appear in eschatologically oriented texts. Isaiah 42:10 says, "Sing to the Lord a new song. Sing his praise from the end of the earth." Where Israel has borne an "old" name of reproach, God gives her a "new" name (Isa 62:2). Where Israel has labored under an "old" spirit, entangled and corrupted by idolatry, Yahweh promises a "new" spirit and a "new" heart (Ez 11:19; 18:31; 36:26). And in place of the "old" heavens and earth, Yahweh promises to create a new heaven and a new earth (Isa 65:17). With the new song on their lips, the company of heaven, as the Book of Revelation tells it (Rev 5:8–9; 14:2–3), sings of the cosmic fulfillment of God's promises.[47]

Conclusion

In 2015, contemporary worship music represented nearly 14% of all Christian music. From a business standpoint, the prodigious output represented a wildly successful venture.[48] For plenty of songwriters and worship leaders this represented uncommonly

[47] "Revelation 5:8–9 and 14:2–3, where the words 'new song' and 'harp' occur together, contain songs of praise to God and to the Lamb. The songs consist of praise to God's sovereignty and judgment, thanksgiving for God's answer to the petition of the suffering of saints and his redemption and proclamation of an eschatological reign. The two Revelation texts are textually and contextually connected with Pss. 33(32), 98(97), 144(143), and 149. Though, in some details, Ps. 144(143) can be deemed as relatively less strong than the other psalmic texts. Also, Rev. 5:8–9 is viewed closer to Ps. 98 while Rev. 14:2–3 to Pss. 33 and 149. By alluding to the four psalms in Rev. 5:8–9 and 14:2–3, John accentuates the eschatological and kingly reign of God and the Lamb, instantly entailing the final judgment of all the world and the salvation of his people" (Sungkuk Kim, "Psalms in the Book of Revelation" [Ph.D. diss., University of Edinburgh, 2014], 77).

[48] "GMA Presents Christian & Gospel Music Industry Research to Association Members," *Gospel Music Association* (2015), http://www.gospelmusic.org/2015-industry-overview/; accessed Dec. 11, 2018.

good news. From the perspective of the psalms, the idea of newness for newness' sake represents a shortfall of sorts. And to justify the creation of new works of music on the language of the Psalter represents, at best, a deficient reading of the text and, at worst, a defective reading. If contemporary worship wishes to take its liturgical cue from the command to sing a new song in the psalms, then it must attend carefully to the richly complex sense of this phrase.

When it does so, its songwriters will embrace tradition as a positive resource, not something to escape; they will seek to sing the whole counsel of God in the psalms, not to make a piecemeal offering of it; they will make music that accords to the new self and the new community that belong to Christ, not the "new thing" of the present moment, nor the thing of an isolated and idiosyncratic community; and they will sing in a Spirit-attuned eschatological perspective, not about the "next thing." And they will do so, as Paul Westermeyer rightly puts it, trusting that the new song of the psalms in Christ is "the song of the church that pours itself out for the life of the world in praise to the Father, Son, and Holy Spirit from age to age and forever."[49]

[49] Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress Press, 1998), 320.

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Biblical Authority as the Basis for Singing in Benjamin Keach's Philosophy of Congregational Song

John Kimmons Gray[1]

Benjamin Keach, London Particular Baptist pastor at the church of Horsley-down, was zealous for pure worship, worship that reenacts both the prescribed elements and forms found in Scripture. This desire led him to defend strongly the singing of psalms, hymns, and spiritual songs in the corporate worship service. On his church's singing, Keach states that "if our people (I mean, the church to whom I belong) are one of the first churches of our persuasion in this sacred ordinance [song], I am satisfied it will be to their great honor, (and not to their reproach) and that not only in succeeding ages, but also in the day of Jesus Christ."[2] Keach's arguments influenced the implementing of congregational song into Baptist churches, and his legacy is seen today in the common practice of the ordinance of singing praises among Baptists.[3]

This essay traces Keach's arguments supporting congregational song. It spends a smaller amount of time developing the history of his role in the hymn-singing controversy, a topic more commonly examined. Although many are aware that Keach defended congregational song, far fewer know of his arguments supporting the practice of the ordinance. Some have claimed that Keach departed from the traditional Baptist adherence to the biblical regulation in worship (commonly called the regulative principle) in his philosophy of congregational song, putting him in conflict with Isaac Marlow and others. James C. Brooks notes that Keach "challenged fun-

[1] John Kimmons Gray is a PhD candidate at Southwestern Baptist Theological Seminary.

[2] Benjamin Keach, *An Answer to Mr. Marlow's Appendix* (London: John Hancock, 1691), 7–8.

[3] Keach considered every prescribed element for corporate worship found in the New Testament an ordinance; see Benjamin Keach, *The Articles of Faith of the Church of Christ, or Congregation Meeting at Horsley-down* (London: n.p., 1697), 20–28.

damental worship practices of the Particular and General Baptists and, on the issue of congregational singing, promoted interpretive principles generally embraced by those of a Lutheran heritage in a fellowship that had strictly adhered to principles derived from John Calvin."[4] Similarly, James Barry Vaughn claims that Keach and Marlow disagreed in the "fundamental principle of Reformed worship."[5] In contrast to Vaughn and Brooks, this essay contends that Keach was not rejecting the regulative principle of worship in his defense of congregational song, but rather he based his arguments on the principle. To accomplish this, I first briefly explain the historic context of Keach's use of congregational song, and then I explore his writings to determine his philosophy as it relates to the church's singing. I argue that it actually is his strict adherence to the regulative principle of worship that shaped Keach's philosophy of congregational song.[6]

Historical Context

Before analyzing Keach's philosophy of congregational song, this section briefly describes his position on the ordinance of song in its historic context. It opens with an explanation of Keach's use of congregational song in the Lord's Supper, and it closes with a concise summary of Keach's disputes with Isaac Marlow.

Early Promotion of Congregational Singing

When Keach introduced congregational song to the church at Horsley-down, singing was practiced but not prevalent in Partic-

[4] James C. Brooks, "Benjamin Keach and the Baptist Singing Controversy: Mediating Scripture, Confessional Heritage, and Christian Unity" (Ph.D. diss., The Florida State University, 2006), 130.

[5] James Barry Vaughn, "Public Worship and Practical Theology in the Work of Benjamin Keach (1640–1704)" (Ph.D., diss., University of St. Andrews, 1990), 174.

[6] This principle states that for worship, whatever is not prescribed in Scripture is forbidden. For more information on the regulative principle of worship, see T. David Gordon, "Some Answers about the Regulative Principle," *The Westminster Theological Journal* 55, no. 2 (Fall 1993): 321–29, and R. J. Gore Jr., "Reviewing the Puritan Regulative Principle of Worship," *Presbyterian* 21, no. 1 (Spring 1995): 29–47.

ular Baptist churches.[7] The 1689 Second London Baptist Confession permitted singing, but it did not specify what kind of singing was allowed. The confession's wording could be understood as singing of the heart, psalmody only, or singing all spiritual songs, and there were Baptists who defended each of these positions.[8] Into this historical context Keach implemented congregational song around 1673.

Keach first used congregational song following the Lord's Supper, which, being held at the end of the service, allowed for those strictly opposed to leave before singing occurred. David Copeland notes that most Particular Baptist congregations practiced the Lord's Supper once a month, so congregational song could have been practiced monthly.[9] Four to six years later Keach began to implement hymns into other services, and after twenty years singing was practiced regularly at the church of Horsley-down.[10] This practice did not avoid conflict, and by 1691 Keach was fully entrenched in it.

Benjamin Keach's Disputes with Isaac Marlow

As congregational song began to become more prevalent in London Particular Baptist congregations, Isaac Marlow (1645–1710) felt it was necessary to write a treatise against it. In 1690 he penned *A Brief Discourse Concerning Singing in the Public Worship of God in the Gospel Church*. This anti-singing document led Keach to respond with a treatise of his own titled *The Breach Repaired in God's Worship: or Singing of Psalms, Hymns, and Spiritual Songs Proved to be an Holy Ordinance of Jesus Christ*. James Carnes explains that the controversy "turned into a red-hot issue when Marlow published the appendix to his *A Brief Discourse* before Keach's *Breach Repaired* was off the

[7] David Copeland states that "the Broadmead Baptists employed song in their worship from 1671–1685" (David Copeland, *Benjamin Keach and the Development of Baptist Traditions in Seventeenth-Century England* [Lewiston, NY: The Edwin Mellen Press, 2001], 119).

[8] Ibid., 119–20.

[9] Ibid., 121.

[10] Ibid., 122.

press."[11] This led Keach to write a response titled *An Answer to Mr. Marlow's Appendix* later that same year. The controversy led twenty-six congregants to withdraw their membership from the church at Horsley-down, including Isaac Marlow's wife.[12] Michael A. G. Haykin notes that the departed church members eventually formed a church in Maze Pond with a statement directly opposing congregational song in their articles of faith.[13] After the treatises were written, Keach and Marlow scheduled a public debate, which unfortunately "fell through when Keach felt Marlow was being too manipulative with its conditions."[14] The controversy over congregational song became so heated that it dominated the discussions of the 1692 London Particular Baptist's national General Assembly Meeting.[15]

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[11] James Patrick Carnes, "The Famous Mr. Keach: Benjamin Keach and His Influence on Congregational Singing in Seventeenth Century England" (Master's thesis, University of North Texas, 1984), 60.

[12] Brooks, "Benjamin Keach and the Baptist Singing Controversy," 49.

[13] Michael A. G. Haykin, *Kiffin, Knollys, and Keach: Rediscovering English Baptist Heritage* (Queen Creek, AZ: Evangelical Press, 1997), 92. Haykin also offers helpful information on Baptists that opposed Keach's position on congregational song and the disruption that the conflict caused the Particular Baptists. He states that "the convictions of these dissidents were shared by a number of other leading London Baptists, including William Kiffin, Robert Steed (d. 1700), co-pastor with Hanserd Knollys, and Isaac Marlow (1649–1719), a wealthy jeweler and a prominent member of the Mile End Green Baptist Church. Steed preached against congregational singing on at least one occasion and appears to have encouraged Marlow to publish a book against the practice, which was entitled *A Brief Discourse Concerning Singing* (1690). Although others would write against congregational singing, it was Marlow who became the chief opponent of the practice. In the course of the hymn-singing controversy, which ran from 1690 to 1698, Marlow wrote no less than eleven books that dealt with the issue. The heat generated by the controversy may be discerned to some degree by the terms that the two sides tossed at each other. Marlow tells us that he was labelled a 'Ridiculous Scribbler,' 'Brasen-Forehead,' 'Enthusiast,' i.e. fanatic, and 'Quaker.' But Marlow could give as good as he got. He viewed his opponents as 'a coterie of book burning papists' who were seeking to undermine the Reformation, for, as far as he was concerned, they were endorsing a practice that had no scriptural warrant at all. These acerbic remarks by both sides in the debate indicate that the division over hymn singing was no trivial matter. It rent the London Baptist community in two, and, in the words of Murdina MacDonald, 'effectively destroyed the capacity of the Calvinistic Baptists as a whole to establish a national organization at this time.' As MacDonald further notes, the extent of this division is well revealed by the fact that the community's two elder statesmen, Hanserd Knollys and William Kiffin, found themselves on opposing sides" (Haykin, *Kiffin, Knollys, and Keach,* 92–93).

[14] Matthew Ward, *Pure Worship: The Early English Baptist Distinctive* (Eugene, OR: Pickwick Publications, 2014), 189.

[15] Brooks, "Benjamin Keach and the Baptist Singing Controversy," 47–52. Brooks provides insight about the 1692 Assembly meeting: "In 1692 . . . the assembly was dominated by the stirrings produced by the introduction of congregational hymn singing by Benjamin Keach at Horsleydown. . . . Keach's introduction of singing led his detractors, a minority of his congregation, to challenge him on 'will-worship,' the introduction of a man-

About the meeting, Brooks observes that "the narrative never reflects any discussion on the merits or demerits of the argument concerning singing, whether it was right or wrong, helpful or harmful, required or voluntary."[16] Instead, it focused primarily on the process of the disputes and the attitudes of those involved.[17]

Matthew Ward provides insight to why the controversy was so intense, observing that "each man absolutely believed that he employed the proper understanding of Scripture with respect to worship; any compromise would of necessity be a step away from pure worship and thus unacceptable."[18] Compromise was objectionable to both men because Keach believed congregational song was necessary to "restoring" Baptists to "favor with God and . . . everything they held dear as tradition," and Marlow strongly regarded congregational song to be in direct contradiction to God's Word.[19] Ward later suggests that the "hymn-singing controversy" proved that worship was a clear distinctive of the London Particular Baptists.[20] Both holding Scripture as their only rule of faith, Keach and Marlow affirmed that God prescribed worship and that man had no right to add or subtract from what God ordered.[21]

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made element into the worship service. Twenty-six members left the Horsleydown congregation, including the wife of Isaac Marlow. A respected layman as well as a delegate to the General Assemblies and the treasurer of the assembly's fund, Marlow launched a pamphlet war on the matter. Keach and Marlow, as well as supporting pastors on both sides of the issue, exchanged public pamphlets and private letters in support of their causes. These documents display reprehensible actions and the dispute degenerated into unkind, even unchristian, accusations toward each other. Thus, in 1692, the assembly had just cause to attend to the dispute" (49).

[16] Ibid., 51.

[17] Ibid., 52.

[18] Ward, *Pure Worship*, 198.

[19] Ibid.

[20] Ibid., 209.

[21] For more information on the background of the hymn-singing controversy, consult the following: Vaughn, "Public Worship and Practical Theology"; Austin Walker, *The Excellent Benjamin Keach*, 2nd rev. ed. (Kitchener, Ontario: Joshua Press Inc., 2015); Carnes, "The Famous Mr. Keach"; Copeland, *Benjamin Keach and the Development of Baptist Traditions;* and Brooks, "Benjamin Keach and the Baptist Singing Controversy."

The Importance of Biblical Prescription for Keach's Philosophy of Congregational Song

Keach's philosophy on the ordinance of singing can be analyzed through three of his writings.[22] Based on his own words, I trace Keach's philosophy and how the regulative principle shaped it.

The Articles of Faith of the Church of Christ, or Congregation Meeting at Horsley-down

Keach wrote *The Articles of Faith* for his church in Horsley-down in 1697. Article Twenty-Seven related specifically to singing psalms, hymns, and spiritual songs:

> We believe that singing the praises of God, is a holy ordinance of Christ, and not a part of natural religion, or a moral duty only; but that it is brought under divine institution, it being enjoined on the churches of Christ to sing psalms, hymns, and spiritual songs; and that the whole church in their public assemblies (as well as private Christians) ought to sing God's praises, according to the best light they have received. Moreover, it was practiced in the great representative church, by our Lord Jesus Christ with his disciples, after he had instituted and celebrated the sacred ordinance of his holy supper, as a commemorative token of redeeming love.[23]

A few observations can be made from this statement. First, this article claims that singing is an "ordinance of Christ," and second, it describes singing as a "moral duty." Singing is not ceremonial law, it is a moral duty for all people to practice even today (this will be shown in more depth later). Third, it is a "divine institution." God demanded people to sing, so singing is not an invention of man. Fourth, Keach identifies what people should sing: "psalms, hymns,

[22] *The Articles of Faith of the Church of Christ, or Congregation Meeting at Horsley-down* (specifically the article on congregational song), *The Breach Repaired in God's Worship,* and *An Answer to Mr. Marlow's Appendix.*

[23] Keach, *The Articles of Faith of the Church of Christ*, 27.

and spiritual songs," drawn directly from Ephesians 5:19 and Colossians 3:16. Fifth, Keach believes that none in the church should abstain from singing when they are gathering for corporate worship. Sixth, the church in Acts practiced singing, so the Bride of Christ today should follow its example. Seventh, Jesus and his disciples sang a hymn after they ate the Passover meal before Christ's death. Since Christ sang, the church should sing. Last, Keach explains that Christians sing because Christ's love has redeemed them. This, if nothing else, provides reason for Christians to sing.

Keach's *Articles of Faith* clearly reflects his commitment to the regulative principle, which affims that anything not prescribed in Scripture is strictly prohibited, and everything prescribed for worship must be included. The document asserts that God initiates congregational song, it finds prescription in the Scripture, and all should practice it. Because God prescribes song, and it is not an invention of man, it is a requirement of the church.

The Breach Repaired and *An Answer to Mr. Marlow's Appendix*

Keach's two treatises written specifically in defense of congregational song—*The Breach Repaired* and *An Answer to Mr. Marlow's Appendix*—express his philosophy more thoroughly. Because both documents were written with the same objective and in response to Isaac Marlow, Keach's central arguments in them will be discussed jointly.

The Thesis of Each Treatise

Keach clearly presents his thesis for *The Breach Repaired:*

> That all may see upon what authority we have received, and do practice this ordinance of singing of psalms, hymns, and spiritual songs, I have wrote this treatise; and do hope, with the Blessing of God, it may tend to establish such who own

> it to be an ordinance of Christ, and convince others, who either oppose it, or through want of light, live in neglect of it.[24]

This statement expresses that Keach believed song to be a scripturally commanded ordinance for the corporate worship of the church. Keach further clarifies his thesis: "I sincerely desire that the Lord would make this friend [Marlow] sensible of the evil and vanity of this attempt, to remove out of the church this part of religious worship, which hath been kept up so many ages, both under the law, and under the gospel."[25] This articulates his zealous belief that God commands the church to practice congregational song, and he also mentions his position that singing is part of the moral law, a belief to be examined later.

Keach's strict adherence to the regulative principle shaped his telos for both treatises. This is seen in the salutation of *An Answer to Mr. Marlow's Appendix* when he explains that those practicing the ordinance of singing have every right to be angry with those not practicing it because they are subtracting from God's Word.[26] Both sides of the argument believed that only what was commanded in Scripture could be performed in corporate worship. Likewise, in the opening epistle of *The Breach Repaired* Keach pens strong regulative language when he states that "you have not made men, general councils, nor synods, your rule, but God's Holy Word: your constitution, faith, and discipline, is directly according to the primitive pattern; God hath made you (in a most eminent manner) to be the builders of the old wastes, and raisers up of the former desolations, and repairers of the waste cities, the desolations of many generations (Isaiah 61:4)."[27] He desires the present church to worship in the same way that the scriptural church worshiped, not with the inventions of men. He believed that a breach had occurred in the worship of the body of Christ, not properly practicing song, and it grieved him.[28] These treatises aimed to return the church to a pure, biblically prescribed form of worship, neither adding to nor sub-

[24] Benjamin Keach, *The Breach Repaired in God's Worship* (London: Hancock, 1691), 4.

[25] Keach, *An Answer,* 55.

[26] Ibid., 10.

[27] Keach, *The Breach Repaired,* iv.

[28] Ibid., vii.

tracting from what God had designed. Thus, Keach's aim was fully rooted in the regulative principle.

What Is Singing?

Keach supports his thesis in multiple ways. First, he explains what it means to sing. Many, including Marlow, taught that singing was only done within the heart or mind, that it should not include the use of the vocal folds or tongue. Keach strongly disagreed with this presupposition, and he argued that without the tongue, the soul cannot preach, dispute God's Word, or "sing in the proper sense."[29] He defends physical singing in several ways. First, Scripture calls people to sing joyfully. He stresses that "'tis not merely that in word, joy or rejoicing in spirit, but an expressing of it with a melodious voice."[30] Second, people can hear when birds make melodious song, and it is easy to hear when the Lord's people are singing and which ones of them are practicing the ordinance.[31] Third, prayer and song are two distinct ordinances, and, fourth, singing and rejoicing are distinct. Keach elucidates that "for though all right singing to God is a praising of him, . . . yet all praisings of God are not singing of his praise."[32] Finally, one can hear singing as revealed in Exodus 32:7. If God prescribes physical song in Scripture, then the church must practice it.[33] Keach believed song must be practiced the way Scripture commanded it, physically; thus he agreed with the regulative principle in his definition of singing.

Singing Is an Ancient Practice Founded in Scripture

Keach also argues that physical singing in worship of the Godhead is "as ancient as the world."[34] Keach defends this claim scripturally with Job 38, explaining that angels sang during the creation of the world and at the birth of Christ.[35] Interestingly, Keach

[29] Ibid., 8.
[30] Ibid., 16.
[31] Ibid.
[32] Ibid., 18.
[33] Ibid., 21.
[34] Ibid., 22.
[35] Ibid., 24–25.

recognizes that the disciples sing his praises, but the Pharisees did not care for song, asking Christ to rebuke the disciples. Thus, Keach maintains that Satan is the enemy of singing praises to Christ. Keach believed that "if Heaven, and all of the host of Heaven, or all that is therein, and Earth, and all that is in it, are commanded by the Holy Ghost to sing the praises of God; then 'tis the duty of men and angels to sing his praise."[36] All of creation sings praises to God, so it is prescribed for man to sing praises to God.

Singing Is a Scriptural Ordinance

Singing is not only an ancient practice, it is thoroughly found in Scripture. Keach traces how song appears in different parts of the Bible. He declares that God's people should sing "because the Lord (who alone appoints his own worship) hath commanded and required it at our hands; and his command and precept is the rule of our obedience."[37]

Keach provides several examples of singing from the Old Testament. The angels sang in the book of Job, and singing was practiced before the children of Israel received the law. After God gave the law singing was seen with Moses, David, and Asaph, and the Jewish people sang both before and after they were sent into exile. Prophetic psalms like Psalm 100 give warrant to singing in the gospel days.[38] Not only are there Old Testament examples for song, there is also singing in the New Testament. Mary, Zacharias, Elizabeth, Paul and Silas, and Christ all sang. Keach states, "that which was the practice of the Lord's people before the law, and under the law, and also in the gospel-dispensation, is the indispensable duty of the saints and people of God, to practice in all ages."[39]

Keach also looks at the New Testament commands to sing in Ephesians 5:19 and Colossians 3:16. Although Paul urged Christians to leave behind the ceremonial Jewish rites, he still "enjoins the duty of singing of psalms and hymns and spiritual songs upon them by the authority of the Holy Ghost, as that which is the absolute duty

[36] Ibid., 27.
[37] Ibid., 46.
[38] Ibid., 41–49.
[39] Ibid., 44.

of the saints and churches of Jesus Christ in gospel-days."[40] In *An Answer to Mr. Marlow's Appendix*, he argues that Ephesians 5:19 and Colossians 3:16 give clear New Testament merit to singing.[41]

In *The Breach Repaired,* Keach notes that Christ sang with the disciples after the Lord's Supper was instituted in Matthew 26:30 and Mark 14:26.[42] Keach clearly explains his understanding of *hymnos* (the hymn sung after the institution of the Lord's Supper) in *An Answer to Mr. Marlow's Appendix*. Because Marlow translated *hymnos* as praise, he believed that song was not prescribed clearly in this passage.[43] Keach compares Marlow's translation of *hymnos* as praise to that of the paedo-baptizers translating *baptizo* as washing. Keach warns Marlow: "You, it seems, take the same way to destroy the ordinance of singing God's praises, as they take to destroy the ordinance of baptism: but this will do your business no better than that will do theirs; dipping is washing, but every washing is not dipping."[44] Keach explains that scholars translate *hymnos* as singing. The singing that took place after the Lord's Supper was "vocal, melodious singing," so the church must sing in the same manner.[45]

Because there is such a clear New Testament prescription for singing, Keach believed that it was the duty of the local body to practice "psalms, hymns, and spiritual songs to the end of the world."[46] Whether a person or church should sing is not a choice left to Christian liberty because it is so clearly commanded in the New Testament. Keach lucidly proclaims regulative language: "whatsoever given forth under the law, or enjoined as an ordinance (unless a moral precept) that is not given forth anew under the New Testament (there being neither precept nor precedent for it) I never believe it doth in the least concern us."[47]

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[40] Ibid., 55.
[41] Keach, *An Answer,* 31.
[42] Keach, *The Breach Repaired,* 59.
[43] Keach, *An Answer*, 15.
[44] Ibid., 18.
[45] Ibid., 21.
[46] Keach, *The Breach Repaired,* 59.
[47] Ibid., 55.

Singing Is a Moral Duty

Not only is song a scriptural ordinance, it is also a moral duty. A moral duty is an act that all men should practice, so singing is a moral duty.[48] Even if Scripture did not command people to sing, Keach avows that nature would teach people to do so, supplying Genesis 4 and Exodus 15 as examples. Keach suggests that song is a moral duty for a few reasons. First, he claims that "to sing forth the praises of God or man, is the highest manner or mode of praising, either God or man, that we know of, or are able to attain unto, which doth appear."[49] He argues that joy naturally leads to song, and it "is called by the Holy Ghost a praising of him in the heights."[50] Second, God calls all creatures to praise him, so they should sing to him. Third, because God grants men the physical ability to sing, all men should sing praises to God. Men should not sing "foolish" songs, but songs that bring the Godhead glory.[51] Fourth, 1 Corinthians 14:15 and James 5:13 list singing with prayer, showing that it is a moral duty like prayer. Keach contends that "though prayer is a moral duty, yet it is commanded, and also the manner prescribed how to be performed as acceptable to God; so is preaching likewise; . . . so is singing of psalms, hymns, and spiritual songs."[52]

Some, like Marlow, believed that song was a ceremonial or formal law and not a moral law. Keach insists that he is not calling for formal prayer, preaching, or song, but spiritual prayer, preaching, and song.[53] Although Keach believed that song is a moral duty placed upon all men, he still expressed that corporate worship should only contain that which was prescribed in Scripture. In response to Marlow he used strong regulative language:

> I deny that we have any rule to expect men should bring forth anything in the worship of God by an extraordinary Spirit to be preached or sung, but what is contained in the Word of Christ, or is taken out of the Scripture, or agrees

[48] Ibid., 34.
[49] Ibid., 32.
[50] Ibid., 33.
[51] Ibid., 36.
[52] Ibid., 40.
[53] Ibid., 159.

> thereunto; because that is a perfect rule both for matter and form, in the performance of all religious worship, and ordinances of the gospel; and that which you call carnal and formal, I say, is spiritual.[54]

Since singing is a moral law that is prescribed by God in Scripture, Keach believed that all men should sing.

Miracles Confirm Singing Is an Ordinance

Not only is singing prescribed in Scripture and a moral duty, miracles prove singing to be a gospel ordinance. Keach traces how miracles occur in Scripture with the ordinances. Gathering on the first day of the week was miraculous because of the "wonderful effusion of the Holy Ghost (Acts 2:1–3)."[55] The Holy Spirit fell during Peter's sermon (Acts 10), confirming preaching to be an ordinance, and baptism was confirmed with the miracles of God's voice speaking and the Spirit's descent after Christ's baptism. Similarly, laying on of hands also was confirmed to be an ordinance by the Holy Spirit's indwelling in Acts 19:6, and prayer was accompanied with the apostles being filled with the Holy Spirit in Acts 4:31. Keach believed that the miracle of the jail cells opening with the earthquake, after Paul and Silas had sung praises to God in Acts 16, confirms song to be a gospel ordinance. He defends this claim by stating that "all gospel ordinances were witnessed to by the miraculous gifts of the Holy Ghost, in the apostles' days, and so likewise they had extraordinary gifts to discharge those duties respectively."[56]

Singing Was Continued by the Patristic Fathers

Although Keach mainly defends the ordinance of singing with Scripture, he also defends it with early church tradition, specifically the patristic fathers' use of song in worship. Keach notes that Pliny (the Younger) wrote about the early church singing hymns of

[54] Ibid., 161.
[55] Ibid., 60.
[56] Ibid., 62–63.

worship to Christ, and Philo Judaeus also confirms that the early Christians sang in worship.[57] Keach recognizes that Tertullian, around AD 194, spoke about singing from the Bible. He also observes that Athanasius, Cyprian, Chrysostom, Estius, and Ambrose supported singing. Interestingly, Keach notices that Samosatenus, the heretic, was against the ordinance of singing. He writes that none of the early church fathers speak of any type of singing "but that of united voices."[58] Thus, the patristic authors advocated and practiced congregational singing.

Although Keach defended congregational song as a church ordinance with church tradition, he still relied heavily upon scriptural prescription:

> I must confess, I value not the practice of all mankind in anything in God's worship, if the Word of God doth not bear witness to it, but since 'tis positively enjoined in the New Testament, and also an example left of our savior, and his disciples practice, I thought it could not be amiss to take notice of the unanimous agreement, and joint consent and practice of the churches and godly Christians in the succeeding ages next after the apostles, and to this very day; but all this is needless, since 'tis to me all one has to go about to prove the saints in every age of the world did pray and praise God, this of singing being an ordinance of the same nature.[59]

Congregational song has a rich tradition within the church, but even more importantly it has a New Testament prescription for its practice.

The Ordinance of Song Must Be Congregational

The local body should "sing together harmoniously."[60] In contrast to Marlow and others, Keach believed that singing should be done by the congregation and not individually. The Old Testa-

[57] Ibid., 66.
[58] Ibid., 68.
[59] Ibid., 69.
[60] Ibid., 70.

ment includes examples of people singing together such as the Song of the Sea in Exodus 15 and Deborah and Barak. Keach also points to the "great noise" mentioned in scriptural examples to defend the concept of people singing together.[61] Exodus 32:17–18 must have been a song in united voices so that Joshua could hear it. Some might say that this passage cannot be used as an example because the song was sung to the golden calf. Keach answered this objection: "'tis no matter to whom they sung, it was their sin and horrid wickedness to give that divine worship and praise to a molten image, that belonged to God only; but there is no question that they sung now to this false god, as they had done."[62] Despite the children of Israel singing to a false god, they still were singing in a way that could be heard. Keach also considered Psalm 81:1–2 and Revelation 19 to defend congregational song with a loud noise that was audible. He argues that "to sing together with a melodious voice, is to be our rule and practice in singing, and there is no other."[63] Further, Keach defends his claim that singing should be congregational with New Testament support from Ephesians 5:19 and Colossians 3:16, which show that it is the church who sings, and they should sing "together with united voices."[64] If it is only for some to practice, it opens the door for people to choose not to practice God's prescribed duties for his bride.[65]

In response to those who supported solo singing only, such as Marlow, Keach charged them with practicing inventions of man and not God's prescription. He considered individual singing in corporate worship a "mere innovation in God's worship, being without precept or example." He supported this claim with biblical examples of Christ and his disciples as well as Paul and Silas. Ward rightly recognizes that Keach held congregational song to be the scriptural form, and Keach's opponents thought congregational song should be rare and individual.[66]

Keach's strong reliance upon the regulative principle is extremely lucid in his support for congregational song instead of solo singing:

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[61] Ibid., 83.
[62] Ibid., 84.
[63] Ibid., 86.
[64] Ibid., 102.
[65] Ibid., 101.
[66] Ward, *Pure Worship,* 201.

> If it was never commanded of God, not the practice of his people under the Old Testament, nor in the New, in the ordinary worship of God for one man alone to sing by himself in the public congregation; then for any to attempt to bring such a practice into the church would be a great evil, and an absolute piece of will-worship, or an innovation. But it was never the practice of God's people under the Old Testament, nor in the New, nor commanded of God in the ordinary worship of God, for one man alone to sing by himself in the public congregation. Ergo, for any to attempt to bring such a practice into the church, would be a great evil, and an absolute piece of will worship, or an innovation.[67]

Man must not add to or subtract from Scripture. Keach clearly argued that God only prescribed congregational song and that any form not prescribed by God, like individual song, was prohibited.

Keach's Understanding of the Meaning of Psalms, Hymns, and Spiritual Songs

Keach recognized the difficulty in understanding the meaning of psalms, hymns, and spiritual songs. In contrast to Marlow trying to render the meaning of each form of singing, Keach responded, "pray, brother, let you and I leave those nice distinctions to better scholars than you or I pretend to be."[68] Keach recognized that some hold the distinctions to be differing categories of psalms. He believed that commanding psalms ensures the singing of David's Psalms, and he considered psalms, hymns, and spiritual songs to refer to all types of sacred song. He notes that "I am of the same mind with those learned men that Mr. Wilson in his dictionary, and others speak of, that psalms, hymns, and spiritual songs comprehend all kinds of spiritual songs, whereby the faithful sing to the glory of God, and the edification of the church provided they are taken out of the Word of Christ."[69] Though hesitant in delineating

[67] Keach, *The Breach Repaired*, 85.

[68] Ibid., 153.

[69] Ibid., 97. Keach refers to Thomas Wilson, *A Complete Christian Dictionary* (London, 1661).

exactly what type of song each is, Keach believed that all corporate spiritual singing should be allowed.

In answering Marlow's objection to singing words not in Scripture, Keach offered a solid argument. In sermons, preachers speak words that are not exact quotations of the Bible. The ordinance of song should be treated in the same manner. The English translations of the Bible are also not what was originally penned because the inspired writings were in Greek and Hebrew (and Aramaic). Translators add many words for the readers' clarity. If songs that lack a quotation in Scripture cannot be used, then neither can sermons nor translations of the Bible be used that are not the original inspiration.[70] Some may argue that this perspective is antithetical to the regulative principle, but Keach's position on the ordinance of song was consistent with his practice of other ordinances. Although he allowed for singing of extrabiblical text, he also allowed for extrabiblical words (any word not in Scripture, not false doctrines) in sermons and English translations of the Bible for clarity. This expresses the difficulties that London Particular Baptists faced with agreeing on what was a circumstance and what was an essential element to pure worship.[71]

The Spirit's Role in Congregational Song

Keach also wrote about the requirement for the congregation's psalms, hymns, and spiritual songs to be spiritual. In *An Answer to Mr. Marlow's Appendix,* Keach explains that "now singing flows from that joy that all the saints ought to labor after; and also from the fruits of righteousness, we have an equal need to be filled with the Spirit, to pray, to meditate, to praise God, and to preach and hear the Word, as well as to sing psalms and hymns, etc.."[72] If it is a scriptural song, the form of that song is spiritual, and if it accompanies a correct tongue and heart, spiritual worship will occur. Keach also insists that a Christian does not need to have any more of a special gifting to make singing a spiritual act than a preacher

[70] Ibid., 94–97.
[71] For more information refer to Ward, *Pure Worship.*
[72] Keach, *An Answer,* 30.

needs special spiritual gifting to make his sermons a spiritual act.[73] To be spiritual, all ordinances must be practiced with the "right performance." For singing to be spiritual, the worshiper should sing in the way that God prescribes them to sing, with the right tongue and proper heart. In arguing this, Keach was consistent with the regulative principle.

Keach on Musical Instruments

As has been analyzed, Keach was a zealous defender of congregational singing. As part of his argument, he also provides insight into his philosophy of instrumental music in corporate worship. Singing is a moral law, per Keach, but instruments are only ceremonial. He states that "therefore there is now no other instrument to be used in singing but that of the tongue, well-tuned with grace, from a holy and spiritual heart."[74] He contends that singing is prescribed in the New Testament, but instruments were not given a fresh prescription. Like the Aaronic priest, instruments "fled away, and then nothing was left but singing with heart and voice, by the spirit, to the Lord."[75]

Keach's rejection of instruments in corporate worship displays clearly his strict adherence to the ideals of the regulative principle in corporate worship. Because he sees no prescription in the New Testament for instruments, he believes they must be prohibited in worship.

Should Women Sing in Congregational Song?

In both *The Breach Repaired* and *An Answer to Mr. Marlow's Appendix,* Keach wrote about the issue of women singing in congregational song. In *The Breach Repaired*, he addressed Marlow's stance: "You say, women ought not to sing in the church, because not suffered to speak in the church, and also because singing is teaching."[76] Keach held that if women cannot take part in the ordinance of con-

[73] Ibid., 41.
[74] Keach, *The Breach Repaired,* 54.
[75] Ibid., 150.
[76] Ibid., 139.

gregational song, they also cannot share the testimony of their conversion. Sapphira was expected to answer Peter after he charged her and her husband, and Miriam sang the Song of the Sea in Exodus.[77]

Keach produces a more thorough defense in his *An Answer to Mr. Marlow's Appendix*. He proclaims that "'tis a hard case that women should be debarred to speak in any sense, or any ways to break silence in the church, as you [Marlow] affirm through a mistake of the text."[78] He gives a few reasons that women must be required to speak in the assembling of the body. First, women cannot ask how other congregants are doing, and they cannot produce evidence or witness in church discipline without being able to speak. Second, when a woman is late, she cannot ask what passage is the basis of the sermon. Third, she cannot say the amen when the prayer closes, and finally, as he mentions in *The Breach Repaired*, she cannot give an account of her conversion unless allowed to speak when the congregation assembles.

Keach also responds to the objection that women must not teach and that song is a mode of teaching. He clarifies that "as to that teaching which is in singing, it doth not lie in a ministerial way, and therefore not intended by the Spirit of God here, preaching or teaching is not singing, nor singing preaching or teaching, though there is a teaching in it."[79] God intends that all sing in congregational song because it is an ordinance for the entire church. This argument is consistent with the regulative principle despite not being an argument solely for the regulative principle. If God commands all to sing in congregational song, as seen in the aforementioned section on congregational song, then both men and women must sing.

Conclusion

Benjamin Keach was zealous for the use of congregational song in the corporate worship service because he believed the Bible commanded churches to sing. J. M. Givens Jr. aptly summarizes Keach's contributions: "His arguments sought to explain how congregational singing was neither promiscuous nor disorderly; how

[77] Ibid., 141.
[78] Keach, *An Answer,* 33.
[79] Ibid., 34.

the church could utilize precomposed forms and yet retain spiritual worship; and how hymns were not human inventions but instruments of worship and proclamation similar to the sermon."[80] Keach valued singing and he wrote around five-hundred hymns.[81] In 1691 his hymnal *Spiritual Melody* was published containing 147 hymns.[82] He published a second hymnal in 1696 titled *The Feast of Fat Things*. James C. Brooks rightly notes that Keach's boldness led English non-conformists to a greater acceptance of hymnody.[83] Keach applied his philosophy, shaped by his strict adherence to the regulative principle, to the corporate worship of his congregation in Horsley-down. His goal was to follow God's prescription in worship while rejecting the inventions of men in the assembling of the body. Keach expressed why he was so zealous for the holy ordinance of congregational song when he proclaimed that "'tis only spiritual worship . . . that I plead for, in contending for singing of psalms, hymns, and spiritual songs."[84]

[80] J. M. Givens Jr., "'And They Sung a New Song': The Theology of Benjamin Keach and the Introduction of Congregational Hymn-Singing to English Worship," *American Baptist Quarterly* 22, no. 4 (December 2003): 415. According to Givens, promiscuous singing is "the mixed praise of the believer and nonbeliever" (407). Keach believed that singing was a moral duty for all to practice; thus congregational singing could not be promiscuous. Whether congregational song could be promiscuous was one of the disagreements between Marlow and Keach.

[81] Carnes, "The Famous Mr. Keach," 94.

[82] Ibid., 94–95.

[83] Brooks, "Benjamin Keach and the Baptist Singing Controversy," 6.

[84] Keach, *An Answer,* 6.

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Isaac Watts's *Psalms of David Imitated* at 300

David W. Music[1]

The history of Christian song is replete with landmark publications that signaled the beginning of a new era or a new direction in the church's music. One thinks, for instance, of the issuing of the first Lutheran hymnals in 1524, the complete Genevan and English psalters in 1562, the Bay Psalm Book in 1640, *Hymns Ancient and Modern* in 1861, the *English Hymnal* of 1906, and—for Baptists—the *Broadman Hymnal* in 1940. Each of these books marked a new beginning and/or a culmination of a particular stream of Christian song. Each became widely used and set a pattern for the next generation or two—and sometimes for many generations to follow.

One such publication was Isaac Watts's *The Psalms of David Imitated in the Language of the New Testament,* first published 300 years ago this year. Printed in London in 1719, this was the fourth of Watts's books to include congregational songs. The first, *Horae Lyricae* (dated 1706 on the title page but in print by December 1705), was principally a collection of poems for reading but included several metrical psalms and hymns. The second, *Hymns and Spiritual Songs* (1707), was a landmark book in its own right, containing numerous paraphrases of Scripture and freely written hymns, among which are such classics as "Alas! and Did My Savior Bleed," "Come, We that Love the Lord," and "When I Survey the Wondrous Cross." The third volume, *Divine Songs Attempted in Easy Language for the Use of Children* (1715), is generally acknowledged to have been the first significant book of song written specifically for children; among its contents is the still fresh and often sung "I Sing th'Almighty Power of God." Each of these books went through nu-

[1] David W. Music is professor of church music at Baylor University.

merous editions and spread their author's fame throughout the English-speaking world.[2]

The Psalms of David Imitated was Watts's last major contribution to what Louis F. Benson called a complete "System of Praise," and in some respects it was his most important one.[3] Before and during Watts's lifetime, the English-speaking churches mostly limited themselves to singing metrical psalms, the book of Psalms versified into English rhyme and hymnic meter. Following the tenets of John Calvin, Englishmen—particularly Dissenters—believed that the only material that was worthy to be sung to a holy God was what God himself had given them to sing, that is, the book of Psalms. The psalms had been written in Hebrew for the Hebrews, so by analogy they should be translated into English for English speakers. Since God had "hidden" the melodies to which the psalms were originally sung, the country that sought to sing them should use the music and musical style that best fit their own language, which generally meant that the tune—and therefore the text as well—would be strophic in nature.

The first important step in providing a metrical psalter for England was taken by Thomas Sternhold about 1547, when he published *Certayne Psalmes Chosen Out of the Psalter of David,* which included nineteen texts. Additional versifications by Sternhold, as well as psalms by John Hopkins, were issued in 1549, and these were later combined with new psalm versions and alterations of Sternhold and Hopkins's works by English exiles living on the European continent to create *The Whole Book of Psalmes,* all 150 psalms

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[2] The most significant published analyses of Watts's contributions to congregational song are Louis F. Benson, *The English Hymn: Its Development and Use in Worship* (New York: George H. Doran Company, 1915; reprint, Richmond, VA: John Knox Press, 1962); Arthur Paul Davis, *Isaac Watts: His Life and Works* (New York: Dryden Press, 1943); and Harry Escott, *Isaac Watts, Hymnographer: A Study of the Beginnings, Development, and Philosophy of the English Hymn* (London: Independent Press, 1962). An important source on *The Psalms of David Imitated* is Donald Rodgers Fletcher, "English Psalmody and Isaac Watts" (Ph.D. diss., Princeton University, 1945).

[3] Benson, *The English Hymn,* 108, 120. The "System of Praise" idea is derived from Colossians 3:16, which mentions "psalms, hymns and spiritual songs," the phrase from which Watts derived the titles of his 1707 and 1719 volumes. Watts also published a number of hymns to accompany specific sermons after 1719 but it was the two collections mentioned in this note that formed the backbone of his work.

put into English metrical forms (1562). The resulting collection, often known as the "Old Version," was far and away the most popular English-language metrical psalter ever published, achieving more than 600 editions and remaining in print for 300 years. Many subsequent authors tried their hand at psalm versification, and some of these saw moderate amounts of use among various groups, though none came near to replacing the Old Version; the one that came closest was Nahum Tate and Nicholas Brady's *New Version of the Psalms* (1696).

It was into this milieu that Watts introduced his *Psalms of David Imitated in the Language of the New Testament.* What set Watts's work apart from previous efforts at metrical psalmody was that—in addition to the superior quality of his work—he paraphrased ("imitated") the biblical text rather than versifying it. In a versification, the author attempts to maintain the specific message and as much of the original wording of the psalm as possible, while putting the text into English poetic form. In contrast, Watts's paraphrasing technique involved giving the general sense of the psalm text but interpreting it in light of the gospel message as found in the New Testament. In essence, rather than writing new versions of the psalms, Watts was providing new *hymns* that had a background in the psalms. As he put it in the preface to *The Psalms of David Imitated*, his goal was *not* to make "an exact Translation of the *Psalms of David*" but to have the psalmists "*speak the common Sense and Language of a Christian.*"[4] Rather than asking Christians to speak the language of David, he made David speak the language of Christians.

Watts's Paraphrase Techniques

Some of the techniques that Watts used can be seen in the first lines of two of his most familiar imitations, "My Shepherd Will Supply My Need" and "Jesus Shall Reign Where'er the Sun." The author penned three versions of the Twenty-Third Psalm. In the second of these, the initial line of the text, "My shepherd will supply my need," is based as much on Philippians 4:19 ("But my God shall supply all your need according to his riches in glory by Christ Je-

[4] Isaac Watts, preface to *The Psalms of David Imitated in the Language of the New Testament* (1719), iv, xvi.

sus") as it is on the first verse of the psalm. The eighteenth-century singer who knew his or her New Testament would have quickly recognized that here was something new—the psalm being interpreted in the light of the New Dispensation.

Even more startling for an eighteenth-century congregant who was accustomed to versified psalmody would have been the opening of part two in Watts's version of Psalm 72, "Jesus shall reign where'er the sun," in which the very first word substitutes the name of Jesus for the unspecified "king" of the Old Testament passage. A few incipient steps had been taken by some of Watts's predecessors in metrical psalmody—as he himself acknowledged in the preface to his book—but there had never before been "Christianizing" of the psalms on anything like this scale or in as thoroughgoing a manner.[5]

In addition to importing New Testament concepts into the psalms, Watts omitted twelve entire psalms and portions of others.[6] Some of the psalms or verses were deleted simply because their contents could be found in other psalms; others were discarded because they contained imprecations on the psalmist's enemies, place names and situations that would be unfamiliar to contemporary British men and women, or references to Jewish practices that had been discarded in Christian worship. For instance, the author declined to paraphrase Psalm 137, with its references to dashing children against stones.

Watts also sometimes reordered the verses of a psalm to group like subjects together or for other reasons, or combined verses from different parts of the psalm into a single unit. In "Jesus Shall Reign Where'er the Sun," for example, the author joined references to the sun and moon from verses five, seven, and seventeen into a single strophe (stanza one). He also did not hesitate to transfer a verse or an allusion from one psalm to another. In his paraphrase of Psalm 48 (part one), the sixth stanza reads "Oft have our fathers told, / Our eyes have often seen, / How well our God secures the fold / Where his own sheep have been." The stanza corresponds to the opening of verse eight of the psalm: "As we have heard, so have we seen in the city of the Lord of hosts." However, it also seems to

[5] See below for more information about some of these earlier versifiers.

[6] The deleted psalms were nos. 28, 43, 52, 54, 59, 64, 70, 79, 88, 108, 137, and 140.

allude to Psalm 44:1, "We have heard with our ears, O God, our fathers have told us, what work thou didst in their days, in the times of old."

In some cases, only a few key words—or even a single word—are all that is left of the actual psalm verse. An example can be seen in the opening stanza of part one in Psalm 46, which reads "God is the refuge of his saints, / When storms of sharp distress invade / Ere we can offer our complaints, / Behold him present with his aid." This is an expansion of verse one of the psalm, "God is our refuge and strength, a very present help in trouble," from which Watts repeats only four of the original words ("God," "is," "refuge," and "present") and adds the phrase about God being our refuge before "we can offer our complaints," an idea that is not found in the psalm.

Even more extreme in this regard is the second stanza of his Short Meter version of Psalm 36, which comes as part of a description of "the wicked."

> He walks awhile concealed
> In a self-flattering dream,
> Till his dark crimes at once revealed
> Expose his hateful name.

The stanza is a paraphrase of verse two of the psalm, "For he flattereth himself in his own eyes, until his iniquity be found to be hateful." The only direct links between the psalm verse and the stanza are the words "flatter" and "hateful." In contrast, the rendering of this psalm published in 1648 by Zachary Boyd—chosen more-or-less at random from many possibilities—is a typical versification that contains most of the words of the original psalm, though the result is rather awkward: "For that even in his own eyes / himself still flattereth he, / Until that his iniquity / be hateful found to be."[7]

Watts also sometimes inserts a stanza that is freely written or paraphrased from the New Testament and has little or no direct connection with the psalm itself. Thus, in his Common Meter version of Psalm 8, "O Lord, Our Lord, How Wondrous Great," Watts paraphrases verses one through five and the first part of verse eight

[7] Zachary Boyd, *The Psalmes of David in Meeter* (1648).

in the opening five stanzas. He then combines three different New Testament stories about Jesus—walking on the water, commanding the draught of fishes, and telling Peter to catch a fish in which he will find money to pay a tax (Matt 14:25–27, 17:27; Luke 5:4–6)—to apply the psalm to Christ.

> The waves lay spread beneath his feet;
> And fish, at his command,
> Bring their large shoals to Peter's net,
> Bring tribute to his hand.

These lines are followed by a freely written stanza that serves as a commentary comparing these stories to the even greater glories of Jesus in heaven.

> These lesser glories of the Son
> Shone through the fleshly cloud;
> Now we behold him on his throne,
> And men confess him God.

It should be noted that Watts placed stanzas five through seven in brackets, indicating that they could be omitted without doing violence to the sense of the text. Thus his additions to the psalm could be sung or not, depending upon whether the leader wanted only the original text (albeit in a modified version) or Watts's commentary on and expansion of it.

As an example of the distinctiveness of Watts's work on the psalms, two stanzas of one of his imitations of Psalm 47 may be compared to the more "literalist" version by John Hopkins from the Old Version. Verses one and five through six of the psalm in the King James Version read as follows.[8]

1. O clap your hands, all ye people; shout unto God with the voice of triumph.
5. God is gone up with a shout; the Lord with the sound of a trumpet.

[8] The King James Version is used throughout this article because it was the one that Watts primarily used in creating his psalm "imitations."

6. Sing praises to God, sing praises: sing praises unto our King, sing praises.

Watts	Hopkins
1. O for a shout of sacred joy To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.	1. Ye people all with one accord Clap hands and much rejoice: Be glad and sing unto the Lord, With sweet and pleasant voice. . . .
2. Jesus our God ascends on high, His heavenly guards around Attend him rising through the sky, With trumpets' joyful sound.	3. Our God ascended up on high, With joy and pleasant noise, The Lord goes up above the sky With trumpet's royal voice.

Several features should be noticed about this comparison. In stanza one, Watts ignores the part about the people clapping hands and changes the order of the thoughts so that lines one and two deal with the second clause of verse one, line three with the first clause, and line four returns to the second clause ("triumph"). Note also Watts's characterization of God as the "sovereign King" and that the "voice of triumph" is now a "hymn of triumph." On the other hand, Watts has kept the idea of "shouting" to the Lord, for which Hopkins has substituted singing "with sweet and pleasant voice." Watts also omits verses two through four of the psalm, moving directly from verse one to verse five.

Perhaps the most distinctive aspect of the comparison is that, unlike Hopkins, in his second stanza Watts applies verse five directly to the Ascension of Jesus. In Watts's imagination, Jesus is accompanied by "heavenly guards"—a feature that is found neither in Psalm 47 nor in the Ascension story (Acts 1), though it might reflect the "two men . . . in white apparel" who spoke to the disciples at the latter event (Acts 1:10). Jesus is identified as "our God," a significant statement in view of some of Watts's later struggles with trying to understand the Trinity. But the really important point is that the psalm has been "Christianized," applied directly to the New Testament dispensation.

A special case is presented by Watts's "Joy to the World, the Lord Is Come," the second part of his paraphrase of Psalm 98.

Though now widely sung as one of the best-known Christmas hymns, there is very little in the text that speaks directly to the Christmas season, apart from the phrase "the Lord is come." There is also very little in it that can be matched up with the psalm on which it is based. Watts partly explained his approach to this psalm by appending a note saying that he had attempted to express "what I esteem to be the first and chief Sense of the holy Scriptures"; that is, he took the central idea of the psalm and used that as the basis for the text, making little direct reference to the actual wording of the Bible. He also pointed out that Psalms 96 and 98 end in a very similar manner, which led him to incorporate words and ideas from the earlier psalm into the later one.[9] In essence, it could be said that rather than writing a metrical psalm, Watts created a new hymn using a psalm proof text.

Importance of *The Psalms of David Imitated*

The above discussion briefly describes some of the distinctive features of *The Psalms of David Imitated,* but what was it about the book that allows it to be called a "landmark publication" in the story of congregational song? Chiefly, the importance of the book comes in two areas.

First, and perhaps most significant, it was a key component in breaking down the stranglehold of exclusive metrical psalmody on the church's song. While freely composed hymns had certainly been written and sung before Watts, and there were a few incipient efforts to "Christianize" the psalms prior to his work,[10] it was *The*

[9] The lines "Joy to the world" and "And heaven and nature sing" seem to be as closely related to Psalm 96:11a ("Let the heavens rejoice, and let the earth be glad") as to any portion of Psalm 98; the reference to "fields" in stanza two was also likely drawn from Psalm 96:12. For further discussion of this psalm, see the author's forthcoming book *"Come Let Us Join Our Cheerful Songs": Reflections on Hymns by Isaac Watts* (Mercer University Press).

[10] In his preface to *The Psalms of David Imitated* (p. vi), Watts mentions "Mr. [Luke] *Milbourn[e]* and Mr. [Charles] *Darby*" as predecessors who "now and then" gave "an Evangelic Turn to the *Hebrew* Sense" of the psalms, as well as "Dr. [John] *Patrick,*" who went "much beyond them in this Respect." Patrick's *A Century of Select Psalms* was published in 1679, Milbourne's *The Psalms of David in English Metre* in 1698, and Darby's *The Book of Psalms in English Metre* in 1704.

Psalms of David Imitated, along with Watts's *Hymns and Spiritual Songs,* that proved decisive in the transition from singing the psalms only to a combination of psalmody and hymnody—and ultimately, for most denominations, a nearly exclusive reliance upon hymnody. *The Psalms of David Imitated* provided eighteenth-century churches with texts that were both (1) based upon the psalms and (2) evangelical (i.e., expressing New Testament ideas). Congregations that were not ready to abandon metrical psalms could continue to sing them through Watts but in the process also address or sing about Christ directly, something that was not possible with versified psalmody.

This, indeed, is how the transition from versified psalm to hymn often seems to have occurred. A good example is the First Baptist Church of Swansea, Massachusetts, founded in 1663. In 1759, the Swansea church assisted several residents of Stanford, New York, in founding a new Baptist church. No further reports of the fledgling congregation are available until 1771, when they reported that they had heard "with much grief" that "the mother church at Swansea sung by rule [i.e., without lining out], and in Watts' Psalms."[11] The Stanford gathering withdrew fellowship from Swansea over these issues, but in 1778 some members returned to fellowship with the mother church and formed a second—presumably Watts singing—Stanford congregation. In 1771, the Swansea group was evidently not quite ready for hymnody but felt comfortable using Watts's "Christianized" psalms.

Over the course of time, congregations that adopted Watts's psalms would discover that there was really very little difference between this material and freely written hymns; thus there could be scant reason any longer to avoid the latter. Though specific information is not available, it is likely that sometime after 1771 the Swansea church added Watts's hymns to their singing of his psalms. In essence, *The Psalms of David Imitated* served as a sort of halfway house between psalmody and hymnody, and many congregations adopted both Watts's psalms and hymns as their basic song material.[12]

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[11] David Benedict, *A General History of the Baptist Denomination in America and Other Parts of the World* (New York: Lewis Colby and Company, 1848), 548.

[12] For the names of early Baptist churches in America and the dates they adopted Watts, see David W. Music and Paul A. Richardson, *"I Will Sing the*

As can be seen by the reaction of the original Stanford church, it should not be thought that these attitudes changed overnight or that there was no opposition to the approach taken to the psalms by Watts. One of Watts's fellow pastors, Thomas Bradbury, was an outspoken critic of the way Watts handled the psalms, and he and others decried Watts's reasoning that the psalms themselves were inadequate or even inappropriate for Christian worship.

In a letter to Watts, written some seven years after *The Psalms of David Imitated* was published, Bradbury claimed that the hymn writer's "notions about psalmody, and your satyrical [*sic*] flourishes in which you have expressed them, are fitter for one who pays no regard to inspiration, than for a gospel minister." He further indicated that he had been glad to hear that Watts was working on a version of the psalms (Watts had asked for Bradbury's advice about some of the hymnic meters he should use) but was disappointed—to say the least—with the result, which he called "your mangling, garbling, transforming, &c. so many of your songs of Sion."[13] The opinions of some of Watts's other critics are evident from the titles of books they published anonymously in opposition to his work: *A Vindication of David's Psalms, From Mr. J. Watts's Erroneous Notions and Hard Speeches of Them* (London, 1727); *Reasons Wherefore Christians Ought to Worship God in Singing His Praises; Not with the Matter and Sense of Dr. Watts's Psalms and Hymns; But with the Matter and Sense of David's Psalms: Because God Has Commanded the Latter, But Not the Former* (London, 1759); *Plain Reasons, Why Neither Dr. Watts' Imitations of the Psalms, Nor His Other Poems . . . Ought to Be Used in the Praises of the Great God Our Saviour* (Albany, NY, 1783).[14]

Wondrous Story": A History of Baptist Hymnody in North America (Macon, GA: Mercer University Press, 2008), 81–85.

[13] Letter from Thomas Bradbury to Isaac Watts (January 17, 1725–6), in *The Posthumous Works of the Late Learned and Reverend Isaac Watts, D.D. in Two Volumes. Compiled from Papers in Possession of His Immediate Successors: Adjusted and Published by a Gentleman of the University of Cambridge*, vol. 2 (London: For T. Becket and J. Bew, 1779), 189. The double dating of the year arises from the fact that England was in transition from beginning the year on April 1 to starting on January 1. Thus, in the modern calendar, the date of the letter is 1726. Note that Bradbury referred to Watts's work as "*your* songs of Sion," suggesting they were not quite scripturally authentic.

[14] Certainly, Watts also had his defenders. In 1763, "a minister of the Church of Scotland" (Robert Findlay) published *A Persuasive to the Enlargement of Psalmody: Or, Attempt to Shew the Reasonableness, and Obligation of Joining with the Psalms of*

The chief complaint of Bradbury and others was that Watts attempted to substitute his personal inspiration for that of the Scriptures by replacing the biblical psalms with his own paraphrases. In reality, of course, Watts was doing no such thing, nor did he disguise the fact that he was not translating but "imitating" the psalms. His goal was not to compete with David—an idea that led him to exclaim "I abhor the thought"[15]—but to adapt his work and that of the other psalmists for practical use by Christians in the eighteenth century and succeeding ages. Watts's desire and method of work was to put the psalms into a form that would express the truths of the gospel—the New Dispensation—rather than only those of the Old Dispensation.

Despite the critics, of course, the hymn writer had the final word. During Watts's lifetime, fifteen editions of *The Psalms of David Imitated* were published (approximately one every other year), suggesting that they were finding widespread usage. After his death, the *Hymns and Spiritual Songs* and *Psalms of David Imitated* were often issued together under a single cover as "Watts's Psalms and Hymns." Watts's works became so common that for many congregations in Great Britain and the United States the monopoly of metrical psalmody was replaced by a near-monopoly of Isaac Watts, a situation that he could not have foreseen and probably would not have encouraged.

The predominance of Watts in some denominations lasted through the end of the eighteenth century and well into the nineteenth century. Symbolic of this situation was the publication of hymn collections that were designed to be supplements to Watts or to organize his works topically, such as John Rippon's *A Selection of Hymns from the Best Authors, Intended to Be an Appendix to Dr. Watts's Psalms and Hymns* (1787) in England and James M. Winchell's *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts* (1820) in the United States, to name only items intended for

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David, other Scriptural Songs, Especially Out of the New Testament, in which the author noted and commended the widespread use of the paraphrased psalms of "the pious and ingenious Dr. Isaac Watts of London" (42). In the title of *A Vindication of David's Psalms,* it will be noted that Watts's first initial was given as "J"; "I" and "J" were often used interchangeably in both Latin and early English.

[15] Letter from Isaac Watts to Thomas Bradbury (January 24, 1726), in *The Posthumous Works*, 182.

Baptists. Another indication of Watts's popularity among Baptists can be found in one of the most popular hymnals of the denomination in the nineteenth century, Baron Stow and Samuel F. Smith's *The Psalmist* (1843). This book included no fewer than seventy-seven Watts lyrics among its first 200 texts, more than thirty percent of the total in that section of the book.[16]

Of course, with changes in theological and textual emphasis, the introduction of new types of congregational song, the need for greater variety, and the desire to broaden the church's repertory, "Watts entire" ultimately gave way to more eclectic collections, and the number of Watts psalms that are sung today has been drastically reduced from what it was in the nineteenth and even the twentieth century. Nevertheless, the impact of *The Psalms of David Imitated* on the development of congregational song in the English-speaking churches is evident.

This leads to the second major contribution of Watts's psalms to the church, and that is the provision of a small but important body of hymns that is still widely sung in English-speaking churches around the globe. "Joy to the World" (Ps 98) has become a staple of the Christmas season in worship services and has transcended all changes in musical and textual style and taste. "Our God, Our Help in Ages Past" (Ps 90) is widely used at New Year's and memorial services of various types.[17] "Jesus Shall Reign Where'er the Sun" (Ps 72) is familiar as an opening or missionary hymn for worship. All three of these texts appear in the recent evangelical hymnals *Worship and Rejoice* (2001), *Baptist Hymnal* (2008), and *Celebrating Grace* (2010).[18]

Also found in various congregational song sources are "From All That Dwell Below the Skies" (Ps 117), "I'll Praise My Maker While I've Breath" (Ps 146), and "My Shepherd Will Supply

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[16] The Watts items in Stow and Smith include both hymns and psalm versions.

[17] The first line is given as Watts originally wrote it. Later in the eighteenth century, John Wesley changed the first word to "O," and this revision became widely accepted.

[18] *Worship & Rejoice* (Carol Stream, IL: Hope Publishing Company, 2001); *Baptist Hymnal* (Nashville: Lifeway Worship, 2008); *Celebrating Grace Hymnal* (Macon, GA: Celebrating Grace, Inc., 2010).

My Need" (Ps 23).[19] More limited in use but still employed in various circumstances and parts of the church—and certainly worthy of continued singing—are "Come Sound His Praise Abroad" (Ps 95), "Show Pity, Lord, O Lord Forgive" (Ps 51), "Sweet Is the Work, My God, My King" (Ps 92), "The Heavens Declare Thy Glory, Lord" (Ps 19), and "This Is the Day the Lord Hath Made" (Ps 118).[20]

"O Sing to Lord a New Song"—Or Perhaps an Old Watts Psalm

Several other Watts psalm versions that are less well known are worthy of exploration for modern use, perhaps with a judicious selection of stanzas and/or appropriate modifications to place them into more contemporary English. In regard to the latter, Watts's psalms are often relatively easy to modernize. His basic simplicity of vocabulary means that there are few archaisms except for those involving pronouns, and these can sometimes be brought into modern usage simply by substituting "you" or "your" for "thou," "thy," or "thine." Following are the opening stanzas of five texts (along with "O For a Shout of Sacred Joy," quoted above) that would repay further investigation and singing or use in private devotion, together with an indication of themes or occasions for which they would be appropriate.

Psalm 84
Lord of the worlds above,
How pleasant and how fair
The dwellings of thy love,
Thy earthly temples are!
To thine abode
My heart aspires,
With warm desires

[19] All three of these hymns appear in *Celebrating Grace Hymnal.* "From All That Dwell Below the Skies" is also in *Baptist Hymnal* and "I'll Praise My Maker While I've Breath" in *Worship & Rejoice.*

[20] The only one of these texts that appears in one of the three hymnals mentioned in the previous notes is "This Is the Day the Lord Hath [Has] Made," which is in *Baptist Hymnal.*

To see my God.
[worship, church dedication]

Psalm 103
My soul, repeat his praise,
Whose mercies are so great,
Whose anger is so slow to rise,
So ready to abate.
[God's compassion for his children]

Psalm 116
What shall I render to my God
For all his kindness shown?
My feet shall visit thine abode,
My songs address thy throne.
[thankfulness for God's deliverance]

Psalm 136
Give thanks to God most high,
The universal Lord,
The sovereign King of kings;
And be his grace adored.
His power and grace
Are still the same;
And let his name
Have endless praise.
[God's work in creation and salvation]

Psalm 139
When I with pleasing wonder stand,
And all my frame survey,
Lord, 'tis thy work; I own thy hand
Thus built my humble clay.
[the marvel of God's work in creating the human body, sanctity of human life]

For other possibilities, the following texts should be explored: "Lord, in the morning thou shalt hear" (Ps 5), "Ye nations

round the earth, rejoice" (Ps 100), "Ye tribes of Adam join" (Ps 148), and "Let every creature join" (Ps 148).

While the passing of 300 years has naturally seen a reduction in the number of Watts texts that are commonly sung, it has not dimmed the luster of his contributions to the song of the church. Watts was an innovator who was instrumental in making possible the transition from exclusive metrical psalmody to hymnody, and in so doing he helped unleash the flood of hymn-writing that made the eighteenth century the "golden age of English hymnody." Furthermore, he provided a group of psalm paraphrases and freely composed hymns that have become some of the most familiar and widely sung such texts in the Christian church. It is fitting to remember and be grateful for Watts's work in this 300th anniversary of his most distinctive gift to Christian congregational song.

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Sing to the LORD a New Song (in Chinese)! An L2 Songwriting Experience at the Intersection of Faith and Scholarship

Scott N. Callaham[1]

Both language and music are highly ordered systems of communicative expression. Even so, language is by no means merely a structure for encoding, transmitting, and decoding information, and music is much more than a framework for the inscribing, performing, and hearing of sound and rhythm. Through acts of seemingly unbounded artistic creativity, language and music separately stimulate flights of human imagination as few other influences can. Then when combined together in song, language and music uniquely plumb the depths of the soul. It is little wonder that Scripture repeatedly urges God's people to "Sing to the LORD a new song" (Ps 96:1–2, 98:1, 149:1; Isa 42:10).[2]

Under the surface of almost every formal treatment of songwriting—sacred or secular—lies an unstated assumption: the language of the finished work will be the composer's own. That is to say, the composer uses his or her first language (L1) to write lyrics. This basic L1 orientation holds for music translation studies as well, which address translation from a second language (L2) to the translator-composer's L1.[3] In sharp contrast, L2 songwriting—the composition of original L2 songs independent of any L1 edition—is a nearly uncontemplated phenomenon.[4]

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[2] See similar expressions in Ps 33:3, 144:9; Rev 5:9, 14:3.

[3] See for example Arthur Graham, "Modern Song Translation," *The NATS Journal* 48 (March 1992): 15–20.

[4] Brian Cullen has published several works on L2 songwriting. See the final section of this essay. Theoretically the new field of self-translation studies, for which an author of a piece and its translator are the same person, could investigate

The present study is an outgrowth of my reflections upon writing hymns in Chinese while teaching in a Chinese language seminary program in Asia. The following sections evaluate my songwriting experiences from the twin perspectives of language and music. Other Chinese songwriters can directly apply my findings to their work. Additionally, those who are working in other language environments can adapt the language typology-based approach below to focus and further hone their own craft of L2 songwriting. My aspiration is that the result will be a surge in L2 songwriting that breaks through barriers of language so that every person may sing praise to God.

Chinese Poetic Influences upon Songwriting

Although theoretical linguists can use identical tools and techniques to study both Chinese and English, the two languages are quite different typologically. Some of the variances that bear directly upon composition of poetic song lyrics appear in the table below and provide a framework for the following discussion.

	English	*Chinese*
writing system	alphabetic	logographic
morpheme	word	syllable
basis of speech rhythm	stress	syllable
rhyme	scarce	abundant
repetition tolerance	low	high
tone function	non-lexical	lexical

L2 songwriting as an act of L1 to L2 translation. However, to date the field has focused upon literary rather than musical texts. See Chiara Montini, "Self-translation," in *Handbook of Translation Studies*, 4 vols., ed. Yves Gambier and Luc van Doorslaer (Philadelphia: John Benjamins, 2010–13), 1:306–8.

Writing System

To a native English speaker, whose language employs only 26 alphabetic symbols for the vast majority of written expressions, the 54,678-symbol set of Chinese can seem like a linguistic monstrosity.[5] Although this figure results from a recent exhaustive attempt to count the logograms developed since ancient times for Chinese, currently only about 7,000 characters remain in active use in China. The 2,500 most frequently written characters account for almost 98% of those that appear in corpus linguistics studies.[6] This more limited set of common characters obviously still constitutes a significant learning burden and may only reinforce the bias against intentional training in literacy manifested in some theories of language acquisition.[7] Yet in the face of the difficulty of learning Chinese characters, command of the written language is essential for meaningful social interaction within highly literate Chinese societies. In addition, literary skills contribute to developing a "feel" for the language, an intuitive grasp of how Chinese works as a system. Of course, reading and writing ability are important aids to songwriting in Chinese.

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[5] Missionary William Milne exclaimed, "To acquire the Chinese is a work for men with *bodies* of brass, *lungs* of steel, *heads* of oak, *hands* of spring-steel, *eyes* of eagles, *hearts* of apostles, *memories* of angels, and *lives* of Methuselahs!" (Robert Philip, *The Life and Opinions of the Rev. William Milne, D.D., Missionary to China* [Philadelphia: Herman Hooker, 1840], 129).

[6] John Jing-hua Yin, "Chinese Characters," in *The Routledge Encyclopedia of the Chinese Language*, ed. Chan Sin-wai (New York: Routledge, 2016), 51–63, esp. 57.

[7] Guadalupe Valdés, Paz Haro, and Maria Paz Echevarriarza, "The Development of Writing Abilities in a Foreign Language: Contribution toward a General Theory of L2 Writing," *Modern Language Journal* 76 (1992): 333–52, esp. 333. The Growing Participator Approach toward second language learning discourages development of literacy skills altogether. See Thor Andrew Sawin, "Second Language Learnerhood among Cross-Cultural Field Workers" (Ph.D. diss., University of South Carolina, 2013), 153–54.

Morpheme

An important systemic aspect of Chinese is that each written character corresponds to one spoken syllable.[8] Moreover, each character normally conveys meaning both in isolation and in combination with other characters; thus, the lowest level of meaning (the morpheme) is the syllable in Chinese rather than the word as in English. Due to the resulting informational density of Chinese syllables, 12% of Chinese words are monosyllabic, 74% are disyllabic, and only 14% of words are lengthier than two syllables,[9] while data from an English corpus linguistics study indicates that more than 40% of English words string together three or more syllables.[10]

The fact that fully 86% of Chinese words only have one or two syllables presents certain advantages to the songwriter. For example, lyrics for short musical phrases of equal length are theoretically easier to compose in Chinese than in English. Thus not only consecutive phrases within a song verse, but also multiple verses within a song are easier to match with set musical patterns in the process of composition. Furthermore, many monosyllabic words have disyllabic equivalents or near-equivalents, thus allowing shifting between one- and two-syllable synonyms as needed according to rhythm and rhyme considerations.[11]

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[8] Some characters can correlate to more than one possible sound, with context determining correct pronunciation. Even so, every potential reading can only be one syllable in length. Incidentally, Japanese *kun* readings of Chinese characters can be multisyllabic, for example *kokorozashi* for 志 (*zhì* in Modern Mandarin). See John H. Haig, *The New Nelson Japanese-English Character Dictionary* (Rutland, VT: Charles E. Tuttle, 1997), 428.

[9] Hua Lin, *A Grammar of Mandarin Chinese* (Munich: Lincom Europa, 2001), 55.

[10] Hideaki Aoyama and John Constable, "Word Length Frequency and Distribution in English: Part I. Prose—Observations, Theory, and Implications," *Literary and Linguistic Computing* 14 (1999): 339–58, esp. 353.

[11] For example the single character 爱 *ài* means "love." A two-character synonym that places 爱 *ài* first is 爱戴 *àidài*, while 爱 *ài* appears second in the synonym 热爱 *rè'ài*. Some two-syllable synonyms alternate the order of identical characters to communicate different levels of formality; for example, 情感 *qínggǎn* (more literary) and 感情 *gǎnqíng* (less literary) both mean "emotion." Character order in other synonyms can carry difference in connotation, such as these two verbs for "sheltering": 庇护 *bìhù* (negative connotation, implying the sheltered one is undeserving) versus 护庇 *hùbì* (positive connotation, a Chinese Bible term for

Basis of Speech Rhythm

The strongly disyllabic nature of Chinese affects speech rhythm, in that syllable lengths are relatively even. The syllable-timed speech of Chinese stands in marked contrast to the stress-timing of English. Thus strong, stressed syllables govern the meter of English pronunciation rather than the syllable.[12] Deliberate patterning of stress in English poetry gives rise to iambic (weak-strong), trochaic (strong-weak), dactylic (strong-weak-weak), anapaestic (weak-weak-strong), and other categories of meter, which composers can manipulate for poetic effect.[13] Maintaining patterns of stress across the boundaries of words challenges the creativity of the English-language poet.

Returning now to consideration of Chinese, syllable timing of short words makes the language almost exude rhythm in comparison to English, in that composing poetic verses with identical numbers of similarly stressed syllables is relatively natural.[14] There seems to be a particular cultural preference, inherited from more than two thousand years of poetic tradition, for five- and seven-character forms. In song, the seven-syllable line readily adapts to music in 4/4 meter with a trochaic-style rhythmic pattern, allowing a rest on the eighth beat for breathing.[15]

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graciously granting protection). See Grace Qiao Zhang, *Using Chinese Synonyms* (New York: Cambridge University Press, 2010), 1, 17, 139.

[12] April McMahon, *An Introduction to English Phonology* (Edinburgh: Edinburgh University Press, 2002), 124–28. To L1 English speakers, deviation from expected stress timing conveys the impression of a non-standard accent. See David Deterding, "The Rhythm of Singapore English" (paper presented at the Fifth Australian International Conference on Speech Science and Technology, Perth, 6–8 December 1994), 1–5.

[13] Austin C. Lovelace, *The Anatomy of Hymnody* (Chicago: G.I.A., 1965), 11–16.

[14] Liu describes the rhythm of the inherent "music" of Chinese poetry as a *staccato* effect. See James J. Y. Liu, *The Art of Chinese Poetry* (Chicago: University of Chicago Press, 1962), 38.

[15] Perry Link, *An Anatomy of Chinese: Rhythm, Metaphor, Politics* (Cambridge: Harvard University Press, 2013), 25, 38, 49, 75–76.

Rhyme

The syllable-centric principle that blesses Chinese with natural rhythm also bestows upon the language far more abundant rhyming resources than those of English. According to Duanmu San, Mandarin Chinese has 413 possible syllables, of which 386 are common.[16] The syllables of Mandarin fall into a very limited number of rhyming categories as delineated in rhyming dictionaries. The table below lists 18 rhyming groups in the order employed in 《诗韵新编》 *Shīyùn Xīn Biān*, with a theme rhyming character and *pinyin* transcriptions of the final sounds of the characters within each group.[17]

1	麻	*a, ia, ua*	7	齐	*i (qi)*	13	豪	*ao*
2	波	*o, uo*	8	微	*ei, ui*	14	寒	*an, ian, uan*
3	歌	*e*	9	开	*ai, uai*	15	痕	*en, in, un, ün*
4	皆	*ie, ue*	10	模	*u*	16	唐	*ang, iang, uang*
5	支	*i (zhi)*	11	鱼	*ü*	17	庚	*eng, ing*
6	儿	*er*	12	侯	*ou, iu*	18	东	*ong, iong*

Chinese linguists do not uniformly agree that all sounds in each category actually rhyme with each other according to modern standard pronunciation; for instance, Duanmu San divides category 15 into separate sound sets: *en, un* and *in, ün*.[18] My L1 English-conditioned ear hears the "a" sounds of category 14 differently

[16] Duanmu San, *Syllable Structure: The Limits of Variation* (New York: Oxford University Press, 2008), 91. Limitation to 413 possible syllables does not imply that Chinese speakers cannot voice other sounds. For example, Mandarin Chinese lacks the "fi" sound of "wi-fi," preventing its phonetic rendering in Chinese characters and thus its full adoption as a loan word (无线 *wúxiàn*, meaning "wireless," is the Chinese alternative). Yet L1 Chinese speakers encounter little difficulty in pronouncing "wi-fi."

[17] 《诗韵新编》 (Shanghai: Zhonghua Book, 1965), 1. Category 5 and 7 *i* sounds are distinct. The International Phonetic Alphabet (IPA) symbols for the category 5 *i* are ɿ and ɻ, and the IPA symbol for category 7 *i* is i.

[18] Duanmu San, *The Phonology of Standard Chinese*, 2nd ed. (New York: Oxford University Press, 2007), 58. Jin Zhong grants that *en* and *in* are not identical sounds but considers them close, noting that the sounds apparently had the same pronunciation during the Tang Dynasty. See Jin Zhong, 《诗词创作原理》(Xian: Shaanxi Normal University Press, 2013), 23.

enough to separate *ian* (with the "a" sound of "pan") from many *an* and *uan* (with the "a" sound of "wand") sounds. I also doubt that the sounds of category 17 make fitting rhymes: *eng* (rhymes with the English "lung") and *ing* (as in English "king"). Furthermore, probably because English does not have the *ü* sound of category 11, my sense is that categories 10 and 11 rhyme with each other to some degree.[19] Thus, my category additions and subtractions result in expanding the scheme in the table above to 20 basic categories of rhyme. Many words especially useful for Christian songwriting fall within the second most frequently encountered rhyme among the most commonly used Chinese characters, category 10 (the "*u*" sound): 父 *fù* "Father," 主 *zhǔ* "Lord," 耶稣 *yēsū* "Jesus," 基督 *jīdū* "Christ," 吩咐 *fēnfù* "to command," 门徒 *méntú* "disciple."[20] Other than intra-category rhymes such as these that cohere with the organizational scheme of Chinese rhyming dictionaries, it seems to me that there are also acceptable cross-category near-rhymes united by a shared vowel sound: for example, 浸礼 *jìnlǐ* "immersion baptism" in category 7 *i*, 福音 *fúyīn* "gospel" in category 15 *in*, and 圣灵 *shènglíng* "Holy Spirit" in category 17 *ing*.

All this is to say that it is far, far easier—perhaps even orders of magnitude easier—to rhyme in Chinese than in English. There are indeed English rhyming dictionaries to assist in locating rhymes for the over 15,800 syllables attested in English.[21] However, a complicating factor in composing acceptable rhyming lyrics in English is that multisyllabic words must rhyme more than one syllable.[22] This

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[19] As support for the reasonableness of this rhyme, one may note that the sounds *un* and *ün* appear together in category 15. Xue Fan agrees that *u* and *ü* are near-rhymes, but at odds with me, he states that the category 5 and 7 *i* sounds are near-rhymes as well. See note 17 above and Xue Fan, 《歌曲翻译探索与实践》 (Wuhan: Hubei Education Press, 2002), 100. Xue Fan's aesthetic judgments carry weight, as he is "China's most renowned and prolific song translator." See Lingli Xie, "Exploring the Intersection of Translation and Music: An Analysis of How Foreign Songs Reach Chinese Audiences" (Ph.D. diss., The University of Edinburgh, 2016), 61.

[20] Duanmu, *Syllable Structure*, 95; 《诗韵新编》, 110, 113, 117–19, 122.

[21] Chris Barker, "How Many Syllables Does English Have?", unpublished paper. An example of an English rhyming dictionary is *Merriam-Webster's Rhyming Dictionary* (Springfield, MA: Merriam-Webster, 2002).

[22] Translators of Chinese poetry have specifically noted the paucity of rhyming resources in English. See Charles Kwong, "Translating Classical Chinese Poetry

points to yet another advantage of Chinese rhyme for the songwriter. All Chinese rhymes are only one syllable in length.

Repetition Tolerance

Chinese to a greater degree than English customarily employs the repetition of words for discourse cohesion, whereas the English preference is for variation.[23] Therefore even translations into Chinese reuse terms when repetition was not present in an original English text, as seen in the following Francis Bacon quotation focusing upon the concept of "studies" (in Chinese: 学问 *xuéwèn*):

> To spend too much time in *studies* is sloth; to use *them* too much for ornament, is affection; to make judgment wholly by *their* rules, is the humour of a scholar. *They* perfect nature, and are perfected by experience . . .
>
> 把时间过多地花费在**学问**上，是怠惰；把**学问**过多地用作装饰，是虚伪；完全按**学问**的规则来判断，则是书呆子的嗜好。**学问**能使天性完美，而经验又能使**学问**完善。

The first 学问 term directly renders "studies," and the second through fourth 学问 repeat "studies" rather than use a pronoun as in English. The final 学问 in the Chinese translation reintroduces the omitted subject of Bacon's passive voice expression: "[studies] are perfected" = 使**学问**完善. Therefore the Chinese 学问 term actually appears one more time than the original word "studies" and all of its substitutes.[24]

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into Rhymed English: A Linguistic-Aesthetic View," *TTR: traduction, terminologie, rédaction* 22 (2009): 189–220, esp. 191–97.

[23] Jian-Sheng Yang, "A Contrastive Study of Cohesion in English and Chinese," *International Journal of English Linguistics* 4, no. 6 (2014): 118–23, esp. 121.

[24] Qingshun He, "Translation of Repetitions in Text: A Systemic Functional Approach," *International Journal of English Linguistics* 4, no. 5 (2014): 81–88, esp. 86. For the original quotation, see Francis Bacon, "Of Studies," in Richard Whately, ed., *Bacon's Essays: With Annotations* (London: John W. Parker and Son, 1860), 498–540, esp. 498. The journal article author identifies the cited translator as Dong Xu, but does not specify the source.

A root cause of tolerance for repetition may include customary Chinese employment of reduplication, which alters word meaning. For example, alone the character 大 *dà* can mean "great," but the pair 大大 *dàdà* means "greatly." Chinese words or phrases can repeat as a thematic linking device in separate poetic lines or function in a refrain-like manner.[25] Of course repetition strategies exist in works of English poetry as well. Yet the observed greater tolerance of Chinese for verbatim repetition suggests that a Chinese songwriter need not be as reticent as an English lyricist to recycle identical expressions within a single song.

Tone Function

Within every syllable of Chinese, the voiced pitch of vowels carries semantic information.[26] Native speakers of non-tonal languages who begin learning Chinese soon discover that very common words with identical consonant and vowel sounds differ only in tone, as in the case of several Chinese city names: 北京 *běijīng* (Beijing) / 背景 *bèijǐng* (background), 上海 *shànghǎi* (Shanghai) / 伤害 *shānghài* (to injure), 成都 *chéngdū* (Chengdu) / 程度 *chéngdù* (extent).

At first glance it would seem that tone would play absolutely no role in the composition of song lyrics, in that the pitch of sung musical notes would override the pitch of tones required for the recitation of lyrics without music. Further considering the influence of tone in the singing of Chinese lyrics requires greater focus upon Chinese hymnody, which is the task of the following section.

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[25] Cecile Chu-chin Sun, *The Poetics of Repetition in English and Chinese Lyric Poetry* (Chicago: University of Chicago Press, 2011), 63–83.

[26] John M. Howie, "On the Domain of Tone in Mandarin," *Phonetica* 30 (1974): 129–48, esp. 147. Howie's research specifies that the tone modifies the pitch of the rhyming part of a syllable's vowel. Incidentally, tone is common in languages other than the many dialects of Chinese; an estimated 60–70% of the world's languages use lexical tone. See Moira Yip, *Tone* (New York: Cambridge University Press, 2002), 1–4.

Summary

Accepting for now that tone will return as a topic of discussion below, it is helpful briefly to restate the overall influence of major features of the Chinese language upon songwriting. Each feature of the Chinese language surveyed, including its logographic writing system, its consistent use of syllables for its morphemes, its syllable-timed speech rhythm, its considerable ease of rhyme, and finally its tolerance of repetition, all confer great advantage upon the lyricist. This is not necessarily to claim that songwriting in Mandarin is easy, for at the end of the day, of course, one must marshal the poetic resources of Chinese to actual artistic effect. However, awareness of the inherent suitability of the language for composing lyrics should indeed inspire more L2 (and L1) Chinese songwriting. Thus it is to hymnody that this essay now turns.

Chinese Hymnody

Hymn Lyrics as Poetry

The predominant expression of Christianity in contemporary China is Protestantism, the foundation for which western missionaries laid before their expulsion from the mainland in 1949. Missionaries brought with them the music of the western church and therefore translated western hymns into Chinese. A fundamental challenge they faced was musical: western church music was heptatonic, and Chinese music was predominantly pentatonic. Thus the fourth and seventh notes of major scales proved difficult for Chinese people to sing.[27]

[27] C. S. Champness, "What the Missionary Can Do for Church Music in China," *The Chinese Recorder and Missionary Journal* 40 (1909): 189–94, esp. 190. The pentatonic nature of traditional Chinese music did not imply that the fourth and seventh notes of a major scale were unrecognizable as notes, but only that they were auxiliary tones infrequently heard in Chinese music. See Tran Van Khe, "Is the Pentatonic Universal? A Few Reflections on Pentatonism," *The World of Music* 19 (1977): 76–84, esp. 81. The major pentatonic scale approximates the 宫 *gōng* tuning of Chinese traditional music. See Ho Lu-Ting and Han Kuo-huang, "On Chinese Scales and National Modes," *Asian Music* 14 (1982): 132–54, esp. 133.

The widely divergent dialects of Chinese presented another challenge to singing, for hymn lyrics translated in one region of China would be legible but not necessarily comfortably singable elsewhere due to loss of rhyme. The table below helps to illustrate the dialectical effect upon the rhyme scheme for the first verse of the hymn "Praise to the Lord, the Almighty," using English as a standard of comparison.[28]

English

Praise to the Lord, the Almighty, the King of creation!	A
O my soul, praise Him, for He is thy health and salvation!	A
All ye who hear,	B
Now to His temple draw near;	B
Praise Him in glad adoration!	A

Mandarin Chinese	*Hanyu Pinyin transliteration*	
讚美！讚美！全能真神宇宙萬有君王。	Zànměi! Zànměi! Quánnéng zhēnshén yǔzhòu wànyǒu jūnwáng.	A
我靈頌主，因主使我得贖，賜我健康。	Wǒ líng sòng Zhǔ, yīn Zhǔ shǐ wǒ dé shú, cì wǒ jiànkāng.	A
聽主聲音，	Tīng Zhǔ shēngyīn,	B
都來進入主聖殿，	Dōu lái jìnrù Zhǔ shèngdiàn,	C
歡然向主恭敬讚揚！	Huānrán xiàng Zhǔ gōngjìng zànyáng!	A

[28] English: *Baptist Hymnal* (Nashville: Lifeway Worship, 2008), hymn #1; Mandarin: 《世紀頌讚 *Century Praise*》, bilingual edition (Hong Kong: Chinese Baptist Press, 2001), hymn #89; Southern Min: 《浸信會台語聖詩》 (Gaoxiong: Gaoxiong Taiwanese Language Center, 1969), hymn #2. It is important to note that the English text is itself a translation from German. See note 29 below. However, these Mandarin and Southern Min Chinese texts are most likely translations from English rather than German since they derive from Baptist hymnals. Chinese lyrics appear in the traditional Chinese characters used outside mainland China and Singapore.

Chinese	*Southern Min (Hokkien) Pe̍h-ōe-jī transliteration*	
讚美全能的主上帝，造化的大君王！	O-ló chôan-lêng ê Chú Siōng-tè, chō-hoà ê tōa kun-ông!	A
祂做你大氣力拯救，我心神當尊崇！	I chòe lí tōa khuì-la̍t chín-kiù, Góa sim-sîn tio̍h chun-chông!	A
聽見的人，	Thia^{n}-kì^{n} ê lâng,	B
當入祂聖殿讚美	Tio̍h ji̍p I sèng-tiān o-ló	C
與我同心歡喜稱呼。	Kap góa tâng-sim hoa^{n}-hí chheng-ho͘	C

Interestingly, neither Chinese version above attempts to duplicate the English rhyme scheme.[29] In fact, the Mandarin and Southern Min hymns appear to interpret the short third and fourth lines as one longer line, although they go on to employ rhyme strategies that differ from each other. If one combines lines three and four and labels them non-rhyme "X," then the above rhyme schemes become English AAXA, Mandarin AAXA, and Southern Min AAXX (for which "XX" indicates that the non-"A" rhyme repeats). The Mandarin translation's rhyme scheme superficially conforms to the English, while the Southern Min rhymed translation moves in a different direction entirely.

Combining lines three and four does not match the musical logic of the source text, for each of the five English lines ends with a full-measure dotted half note. However, reorganization to four lines matches a Classical Chinese poetic convention in which the final syllable of a fourth line in a four-line set establishes the rhyme scheme of the whole set. The resulting rhyme pattern can either be AAXA or X_1AX_2A (for which the two non-"A" rhymes do not rhyme with each other), with the first of these two possibilities allowing the poet the option to rhyme the first line.[30] Expanded to the

[29] The English rhyme scheme follows the German "original" set by Georg Strattner's 1691 revision of Joachim Neander's hymn. See Siegfried Fornaçon, "Lobe den Herren, den mächtigen König der Ehren," *Jahrbuch für Liturgik und Hymnologie* 2 (1956): 130–33, esp. 132.

[30] Huang Tian Ji, 《诗词创作发凡》 (Guangzhou: Guangdong People's Press, 2003), 31.

eight lines of 律诗 *lǜshī* regulated verse poetry, these patterns would look like $AAX_1AX_2AX_3A$ or $X_1AX_2AX_3AX_4A$.[31] Alternately, rhyming every line (as in AAAA) is acceptable.[32] In Classical Chinese poetry, characters within each line must also conform to established alternating tone patterns.[33] The tones of Modern Mandarin do not preserve the same distinctions as those present in earlier stages of the Chinese language; thus, employing the tone patterns of Classical Chinese poetry in the contemporary era requires the assistance of tone notations in rhyming dictionaries.[34]

As I was writing the first fifteen songs of my Chinese worship song corpus, I was not aware of these deeply rooted expectations of how song lyrics should rhyme, nor of intentional patterning of tones. Thus the chorus of my second song at first glance displays none of the formal characteristics of Classical Chinese poetry. Admittedly, if one extracts the refrain that is also the title of the song, the main lines have seven characters, as seen in the table below. Even so, there is no question of these lyrics fitting with traditional patterns of rhyme on one hand, or the four- or eight-line form of Chinese poetry on the other.

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[31] Xu Zhi Gang, 《诗词韵律》 (Jinan: Jinan Press, 2002), 5.

[32] Huang, 26–27.

[33] Zhao Zhong Cai, 《诗词写作概论》 (Shanghai: Shanghai Ancient Texts Press, 2002), 33; Ove Lorentz, "The Conflicting Tone Patterns of Chinese Regulated Verse," *Journal of Chinese Linguistics* 8 (1980): 85–106, esp. 86–87.

[34] As mentioned previously, 耶稣 *yēsū* "Jesus" and 基督 *jīdū* "Christ" rhyme in Modern Mandarin because they both end in the category 10 *u* sound. Their tonal pronunciation also matches, in that these ending characters are both first tone. However, in earlier stages of the Chinese language they were not the same tone; 稣 was the high level tone, and 督 was the entering oblique tone. See 《诗韵新编》, 110, 122. It is possible that selection of Classical Chinese tones also shaped the emotional nuances of poetry. See Kwong, "Translating Classical Chinese Poetry into Rhymed English," 199n21.

《哦主》 (Song 2)

Chorus Lyrics	*Mandarin Rhyme*	*English Translation*
哦主，	-	O Lord,
请祢来赐我复兴	A	Please come and revive me
让我不会硬着心	A	Don't let me harden my heart
听祢所有的命令！	A	Make me obey all you command!
哦主，	-	O Lord,
祢的恩典真足够	B	Your grace is enough
求祢用油膏我头	B	I ask that you anoint my head with oil
让祢爱总出我口！	B	May your love always issue from my mouth!
哦主，	-	O Lord,
所有荣耀归于祢！	A	All glory to you!

However, the seven-character, four-line format does appear in my later songs: in the chorus of song 7 and the verse structure of song 9. See the two tables below.

《大卫子孙阿，可怜我吧！》 (Song 7)

Chorus Lyrics	*Mandarin Rhyme*	*English Translation*
这是我简单呼求	A	This is my simple request
雄辩言语都没有	A	I have no eloquent words
哦救主听我祷告	B	O Savior hear my prayer
向我显出祢荣耀	B	Show me your glory

《神，我献上生命中的一切》 (Song 9)

Verse 1 Lyrics	*Mandarin Rhyme*	*English Translation*
当我困在黑暗里	A	When I was trapped in darkness
祢大力把我拽出	B	You powerfully pulled me out
虽我亵渎全故意	A	Though my blasphemy was completely intentional
祢竟倾倒爱如雨	B	You poured out your love like rain

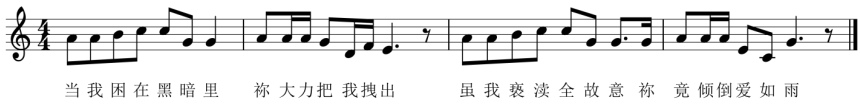
Only the verse structure of song 9 immediately above approximates Chinese expectations of alternating line rhyme in poetry, and even then, the first and third "A" lines should not rhyme with each other.

Interestingly, it was precisely these seven-character, four-line phrases that cued my lyrics editor to question my rhyme strategy. Perhaps the format of these phrases looked enough like actual Chinese poetry to raise Chinese cultural expectations of rhyme into sharper relief than with other compositions.

As for expectations generated by cultural poetic norms, it is now appropriate to return to the issue of expression of lexical tone in music. The consensus of research is that the tones of tone languages can indeed affect the composition of music. Analysis of pitch "slopes" in music and speech reveals that the rise and fall of pitch in music to some degree correlates to the rise and fall of pitch in speech.[35] For example, Wee's analysis of ten randomly selected Mandarin folk songs results in the correlation principles below.[36]

two-note musical pitch sequence	↘	↗	→
tone of first note	1 or 2	3 or 4	any

Since song 9 provides the lengthiest example of the seven-character, four-line form in my song set, I analyzed the degree of matching of its spoken tones to music. Below is the melody for the verses of song 9, including the lyrics of the first verse.



Thus the melody generates the following sequences of six pitch changes per seven-note phrase, among which the first and third sequences are identical:

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[35] Shui'er Han et al., "Co-Variation of Tonality in the Music and Speech of Different Cultures," *PLoS ONE* 6, no. 5 (2011): 1–5, esp. 2. L1 English learners of Mandarin typically require training to broaden the range of their spoken pitch for accurate voicing of Mandarin tones. See Felicia Zhen Zhang, "The Teaching of Mandarin Prosody: A Somatically-Enhanced Approach for Second Language Learners" (Ph.D. diss., University of Canberra, 2006), 41–42.

[36] L. H. Wee, "Unraveling the Relation between Mandarin Tones and Musical Melody," *Journal of Chinese Linguistics* 35 (2007): 128–44, esp. 130–31. In Wee's analysis, Mandarin tones 1 and 2 are "high" tones and tones 3 and 4 are "low" tones. Xue Fan proposes a more complicated ideal tone scheme in Xue, 160–61.

→↗↗→↘→ / →→↘↘↗↘ / →↗↗→↘→ / ↗→→↘↘↗

The following chart displays the degree of correlation from 0 (none) to 6 (complete) of the tones in verse lyrics with the pitch pattern of song 9. Bold type for the tone numbers highlights the tones of the characters that exhibit the tonal correlation predicted in Wee's analytical scheme.

《神，我献上生命中的一切》 (Song 9)

Chinese Lyrics	*Tones*	*Correlation*	*English Translation*
当我困在黑暗里	**1344143**	6	When I was trapped in darkness
祢大力把我拽出	**344334**1	4	You powerfully pulled me out
虽我亵渎全故意	**134224**4	6	Though my blasphemy was completely intentional
祢竟倾倒爱如雨	**341**3423	3	You poured out your love like rain
祢话语直击我心	**343213**1	6	Your word pierces my heart
令我无可再推委	**432341**3	5	I can't make excuses any more
我要跟随并受浸	**341244**4	4	I will follow and be baptized
终身尊主不违背	1**11**3424	2	All my life I will honor my Lord and not rebel
所有计划和希冀	**2344214**	4	All my plans and hopes
都上交在祢手里	**141432**3	5	I place them in your hands
无论差我到何地	**241342**4	4	No matter where you send me
甘心顺服事奉祢	1**142443**	4	I am willing to submit to serving you

惟愿忠爱我天父	**24**1**4**3**14**	4	I only want to love my Heavenly Father loyally
时刻受管于圣灵	**24**43242	2	Constantly under the discipline of the Holy Spirit
日渐活像主耶稣	**4424**3**1**1	4	Day by day living like Jesus
总见证贵重福音	**344**4421	3	Always bearing witness to the precious gospel

直等行完旅程时	**2**3**22**3**2**2	4	I continually look ahead to finishing my journey
待被唤醒见祢面	**44**43**4**34	3	When I will be awakened to see your face
再也没有罪与死	**4**323**42**3	4	There will never again be sin or death
喜乐颂赞到永远	**344**4423	3	I will joyfully praise you forever

It turns out that the average correlation value (the statistical mean) is 4, and the most numerous correlation value (the statistical mode) is also 4, perhaps suggesting a slightly better than random match between tone contours of music and speech.[37] Interestingly, the first verse exhibits the best matching of musical and spoken pitch, causing me to question whether the tone of the lyrics influenced my composition of the melody. If so, then the pitches of the then-established melody seem to exert a diminishing feedback effect upon the writing of the lyrics for subsequent verses.

It is also entirely possible that since I am an L2 Chinese speaker whose native language lacks lexical tone, the overall influence of tone upon my composition was minimal. That said, lack of focused attention upon lexical tone in writing of lyrics for Chinese Christian worship songs may not be a significant liability, for research indicates that contemporary Mandarin music (as opposed to

[37] The tone numbers in the table above take into account the rules of Mandarin Chinese tone sandhi in order to reflect actual spoken tones rather than the tones of individual syllables when voiced in isolation. For example, the final word 永远 *yǒngyuǎn* "forever" places two third tone syllables side by side, resulting in a second tone-third tone pronunciation sequence due to sandhi. See Matthew Y. Chen, *Tone Sandhi: Patterns across Chinese Dialects* (New York: Cambridge University Press, 2004), 20.

traditional forms of music like folk songs or Chinese opera) is not tone-conscious. Thus listeners must rely on context to understand the songs.[38] A biblical and theological vocabulary set is one such element of context to assist hearers in the decoding of atonal Chinese Christian song lyrics.[39]

Chinese Musical Influences upon my Songwriting

An enduring musical influence dating from the beginning of my Chinese language learning has been the hymnody of 吕小敏 *Lǚ Xiǎomǐn* (popularly known by her first name Xiaomin), whose arresting pentatonic songs adapt and transform Chinese cultural symbolism in the service of a Christian message.[40] I use one of her early songs to introduce the study of Ruth chapter 3, when Ruth faces the crisis of going to Boaz's threshing floor at midnight to prompt him to fulfill the duties of the "kinsman redeemer." Lyrics appear below.[41]

《每一天我都需要祢的帮助》

Chinese Lyrics	*English Translation*
每一天我都需要祢的帮助	Every day I need your help
每一分钟我都需要祢的帮助	Every minute I need your help
面对禾场我更需要祢的帮助	When I face the threshing floor I need your help even more
主我需要祢的帮助	Lord I need your help
祢来帮助，祢来帮助	Come help! Come help!

[38] Murray Henry Schellenberg, "The Realization of Tone in Singing in Cantonese and Mandarin" (Ph.D. diss., The University of British Columbia, 2013), 139–41. Apparently, a lack of proper accounting for tone was a perceived defect in early missionary writing and translation of hymns in China. See Vernon Charter and Jean DeBernardi, "Towards a Chinese Christian Hymnody: Processes of Musical and Cultural Synthesis," *Asian Music* 29 (1998): 83–113, esp. 91.

[39] For example, one would expect 主 *zhǔ* "Lord" to appear in Christian song lyrics far more often than the identically sung 猪 *zhū* "pig." When spoken there is a tone difference between the two *zhu* sounds.

[40] Irene Ai-Ling Sun, "Songs of Canaan: Hymnody of the House-Church Christians in China," *Studia Liturgica* 37 (2007): 98–116, esp. 104.

[41] Lin Shiyao et al., eds.,《迦南詩選 1》(Taibei: Asian Outreach Ministries, 2001), hymn #9.

我需要祢的帮助	I need your help!
祢来帮助，祢来帮助	Come help! Come help!
我需要祢的帮助	I need your help!

Like me, Xiaomin writes songs without the benefit of formal training in songwriting and needs others to provide arrangements of melodies. Unlike me, she writes over 150 hymns per year![42]

Perhaps an even more significant influence upon my songwriting is the music of 赞美之泉 *Zànměi Zhī Quǎn* Stream of Praise, a Taiwanese-American music ministry founded in 1993 and led by Sandy Yu. The group spans Chinese and American cultural spheres, in that some songs draw upon more specifically Chinese cultural symbolism and others adhere more to the predominantly English-language Christian "praise and worship" genre of music.[43] It is possible that the departure of some of my songs from an Anglo-American hymn style (a certain number of verses, each followed by a chorus) is due to Stream of Praise influence. I also think it likely that Stream of Praise music is more culturally accessible to me as an American than the music of Xiaomin, thus allowing their songs to serve as a bridge for me to cross into deeper appreciation of Christian worship music in Chinese. One of the mysteries of that appreciation is that Chinese Christian worship music has become even more meaningful to me than worship music in English. An outgrowth of my mysterious heartfelt connection with Chinese Christian worship music is the spontaneous appearance in my life of L2 songwriting.

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[42] Connie Oi-Yan Wong, "Singing the Gospel Chinese Style: 'Praise and Worship' Music in the Asian Pacific" (Ph.D. diss., University of California, Los Angeles, 2006), 176–80. I can only speculate whether the melodies of Xiaomin's Canaan Hymns were a subconscious influence in writing 《神啊请荣耀祢的圣名》 (Song 4), which omits the third and seventh notes of the major scale as in Chinese traditional 商 *shāng* pentatonic tuning. See Ho and Han, "On Chinese Scales," 133.

[43] Wong, "Singing the Gospel Chinese Style," 147–62.

L2 Songwriting at the Intersection of Faith and Scholarship

As mentioned in the introduction to this essay, the phenomenon of writing songs in a second language has not generated a great deal of research. Yet as a result of his experiences in helping aspiring Japanese songwriters to pen song lyrics in English, Brian Cullen has formulated a typology of a "Good L2 Songwriter." According to Cullen, a strong L2 songwriter possesses significant L2 language skills and is able to use simple language creatively. He or she is open to new experiences and is willing to draw upon both L1 and L2 sociocultural aspects and song norms, especially through imitating L2 songs in a creative way rather than merely through copying. The good L2 songwriter is flexible in choosing songwriting strategies and displays interest in developing new strategies, viewing songwriting as a creative writing act rather than an act of translation from L1. This songwriter requests that a language informant correct song lyrics in the mode of a teacher but self-corrects as much as possible. Despite maintaining creative "ownership" of the song, the good L2 songwriter acknowledges when rewriting is necessary and carries out songwriting projects with a strong work ethic.[44]

I do not cite Cullen as an exercise in self-congratulation, but reading his work after having written fifteen songs provides some encouragement that I am not too heavily burdening my lyrics editor or those who have arranged my songs for group singing. Due to the Confucian ethic of revering one's teacher, Chinese students are normally hesitant to say "no" to a teacher or to correct the teacher when he or she is in error about some issue. Therefore I am all the more thankful for the linguistically, culturally, and spiritually sensitive assistance of my L1 Chinese language informant, who indirectly but effectively communicated that I needed to abandon work and start over on the fifteenth song.[45]

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[44] Brian Cullen, "Exploring Second Language Creativity: Understanding and Helping L2 Songwriters" (Ph.D. diss., Leeds Metropolitan University, 2009), 332.

[45] If he had witnessed my first Chinese Hebrew class, Confucius would have been mortified that this student corrected my rendering of the Hebrew letter צ *tsade*, erroneously written backwards on the whiteboard. When I later realized that other students may have interpreted her action as improperly bold, I tried to shift

As for the final song, it provides an appropriate sort of *finale* for this essay. On April 3, 2018, a student spoke with me before our seminary's Chinese chapel service, asking if I would consider writing a song to honor those who would graduate on May 19. I explained that these songs are not intentional compositions, but the idea struck me as quite God-glorifying, so I suggested that we begin praying for inspiration during the prayer meeting following chapel. After the chapel service and prayer meeting I met with our Academic Dean to tell him about the student's suggestion, adding that I thought the most appropriate outcome would be a bilingual Chinese-English song in order to honor the English track graduates as well. Over the next ten days the song indeed came, with a few of those days required for the above-mentioned rewrite.

During the graduation ceremony, a choir composed of both Chinese- and English-track students alternatingly sang the verses first in Chinese and then in English translation, with bilingual students standing in the center to unite the two language "halves." Accompanied for most of the presentation by piano, the choir sang through the chorus the second time *a cappella* and clapped on upbeats for the third time. On the second of these third times through the chorus, which according to the Chinese-English alternation pattern would ordinarily have English lyrics, the choir sang in both languages simultaneously. At that point in my debut as a music conductor I turned to the audience and invited them to sing along in the language of their choice.[46] Below is the bilingual score for 《我要跟随祢 *I Will Follow You*》 (Song 15).

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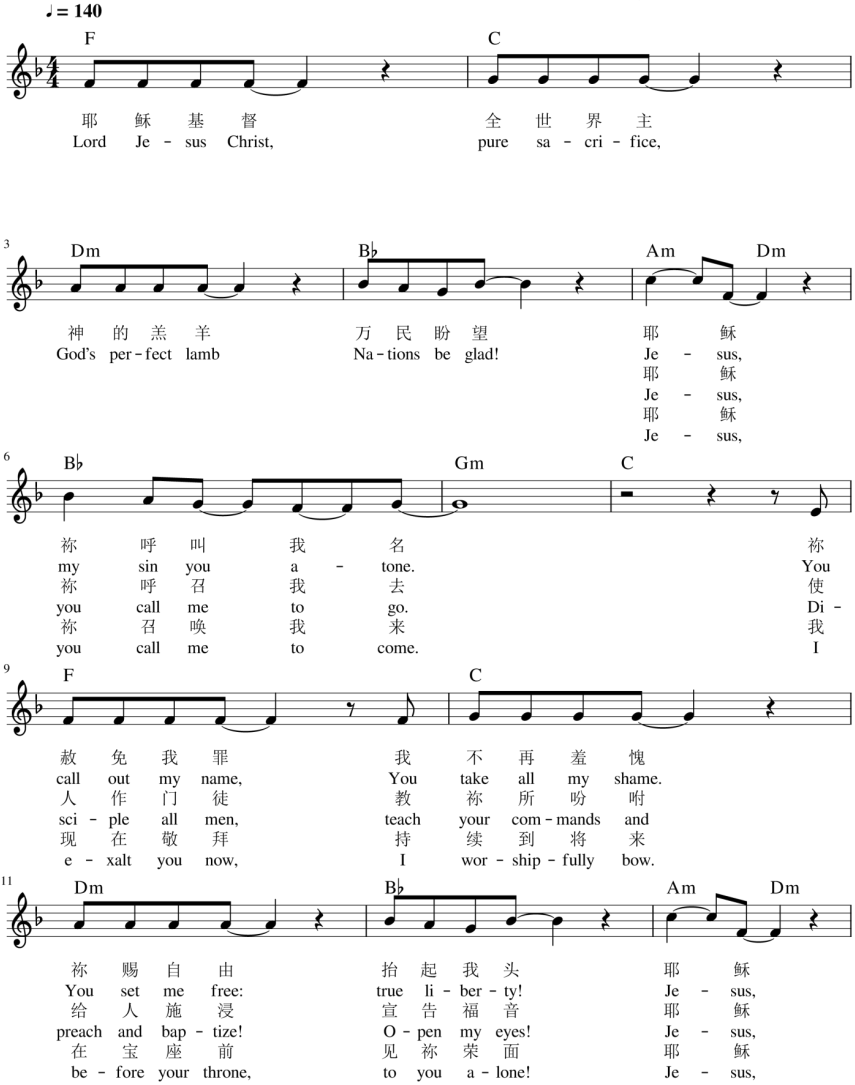
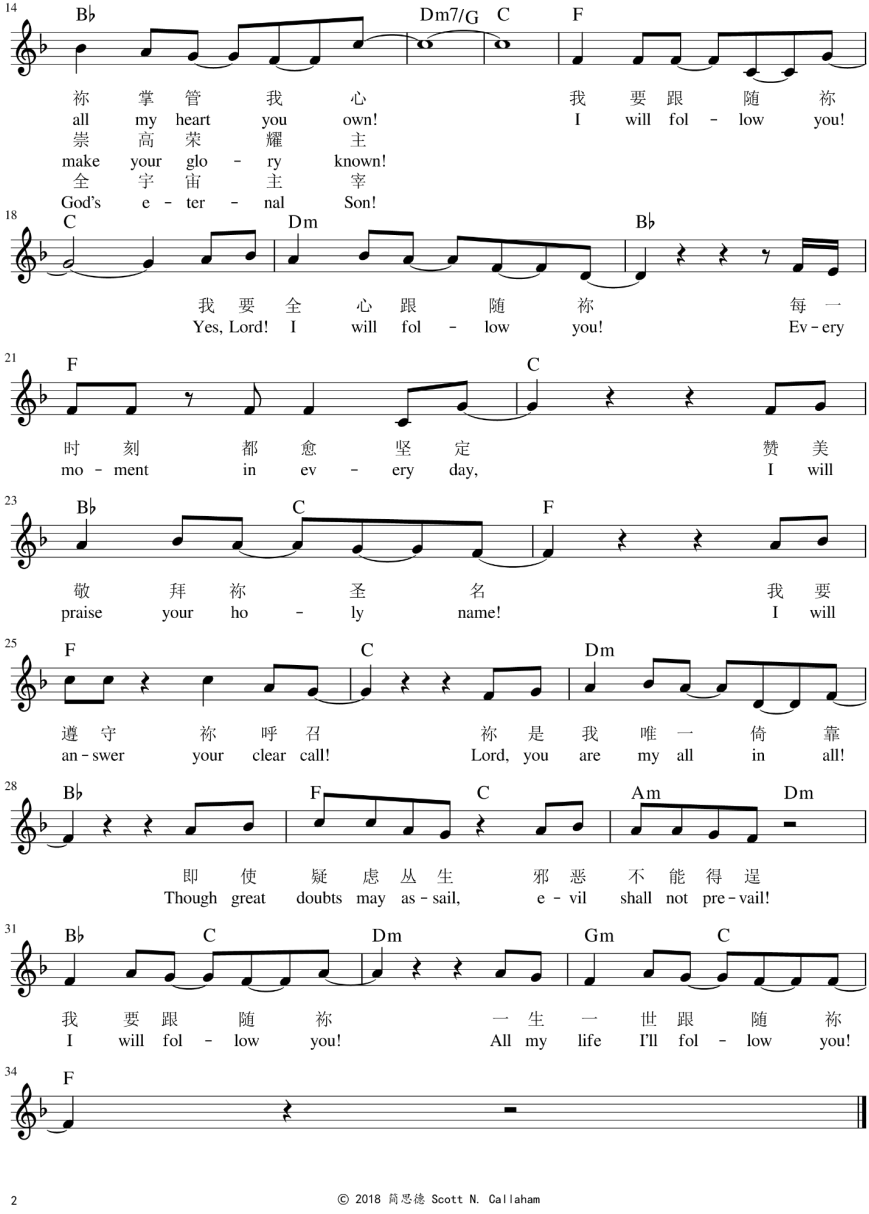
the frame of reference from social behavior to attention to detail in language learning to affirm her without criticizing Chinese views on classroom etiquette.

[46] A lyrics video with a recording of the seminary choir appears at https://vimeo.com/270937392. All of my Chinese worship songs appear on the channel page at https://vimeo.com/channels/1304157. At the time of submission of this article, there were 26 recorded hymns.

我要跟随祢 I Will Follow You

简恩德 Scott N. Callaham





While this song is indeed bilingual, like the previous fourteen compositions it is a Chinese song. That is to say, it is a Chinese song that became bilingual through translation into English. The table below displays the song's lyrics and rhyme scheme for comparison.

Original Chinese Lyrics		*Literalistic Translation*	English Translated Lyrics
耶稣基督 全世界主	A A	*Jesus Christ,* ***Lord of all the earth***	Lord Jesus Christ, pure sacrifice
神的羔羊 万民盼望	B B	*Lamb of God* *Hope of all nations*	God's perfect lamb— nations be glad!
耶稣，祢呼叫我名	C	*Jesus, you call out my name*	Jesus, my sin you atone.
祢赦免我罪 我不再羞愧	D D	*You forgive my sin* *I am no longer ashamed*	You call out my name. You take all my shame.
祢赐自由 抬起我头	E E	*You give freedom,* ***you lift my head***	You set me free: true liberty!
耶稣，祢掌管我心！	C	*Jesus, you control my heart!*	Jesus, all my heart you own!

耶稣基督 全世界主	A A	*Jesus Christ,* ***Lord of all the earth***	Lord Jesus Christ, pure sacrifice
神的羔羊 万民盼望	B B	*Lamb of God* *Hope of all nations*	God's perfect lamb— nations be glad!
耶稣，祢呼召我去	C	*Jesus, you call me to go*	Jesus, you call me to go.
使人作门徒 教祢所吩咐	D D	*Make disciples* *Teach all you command*	Disciple all men, Teach your commands and
给人施浸 宣告福音	E E	*Baptize, preach* ***the gospel***	Preach and baptize! Open my eyes!
耶稣，崇高荣耀主！	C	*Jesus,* ***majestic*** *and glorious Lord!*	Jesus, make your glory known!

耶稣基督 全世界主	A A	*Jesus Christ,* ***Lord of all the earth***	Lord Jesus Christ, pure sacrifice
神的羔羊 万民盼望	B B	*Lamb of God* *Hope of all nations*	God's perfect lamb— nations be glad!
耶稣，祢召唤我来	C	*Jesus, you call me to come*	Jesus, you call me to come.
我现在敬拜	D	*I worship you now*	I exalt you now,

持续到将来	D	***Continuing into the future***	I worshipfully bow,
在宝座前 见祢荣面	E E	*Before your throne **I see your face***	Before your throne, to you alone!
耶稣，全宇宙主宰！	C	*Jesus, **Lord of the whole universe!***	Jesus, God's eternal Son!

Chorus

我要跟随祢！	A	*I will follow you!*	I will follow you!
我要全心跟随祢！	A	*I will follow you **wholeheartedly**!*	Yes, Lord! I will follow you!
每一时刻都愈坚定	B	*Every moment **I grow more resolute***	Every moment in every day
赞美敬拜祢圣名！	B	*Praising **and worshiping** your holy name!*	I will praise your holy name!
我要遵守祢呼召！	C	*I will obey your calling!*	I will answer your clear call!
祢是我唯一倚靠！	C	*I depend on you alone!*	Lord, you are my all in all!
即使疑虑丛生	D	*Though doubt may **spring up all around***	Though great doubts may assail,
邪恶不能得逞！	D	*Evil cannot prevail!*	Evil shall not prevail!
我要跟随祢！	A	*I will follow you!*	I will follow you!
一生一世跟随祢！	A	*All my life I'll follow you!*	All my life I'll follow you!

The tables above illustrate parallelism within the similarly rhymed sections of each verse. The middle column contains a literalistic translation of the Chinese lyrics for the sake of highlighting what I judged to be possible to convey through English within the musical constraints of the song, with bold type indicating what I did not translate at all or instead altered in meaning through translation. My motivation for these changes in the process of translating the Chinese lyrics to English was to preserve the "spirit and mood"

of the song at the expense of a high degree of literalism.[47] Since Christian worship songs rely especially heavily upon their lyrics for the theological content that sets "spirit and mood,"[48] I broke a Chinese lyrics-established parallelism pattern in order to keep similar content within the English translation. Note that according to the Chinese pattern, the first "C" line in each verse is roughly "Jesus, you call . . ." in English. The superimposed arrows indicate that "shame" attracted "you call out my name" from the first verse's "C" line down into the following "D" line, and the lyrics of the first "D" line in Chinese raised to the first "C" line in the English translation to compensate.

In my view, the English translation of the song passes the test embodied in Peter Low's influential "Pentathlon Principle" of song translation, in that the English verses and chorus are singable, convey the sense of the original Chinese, sound natural, and conform to the song's existing rhythm and rhyme structure.[49] The performance of the song in two languages by students from eight Asian nations, as well as the inclusion of the audience in simultaneous Chinese and English singing at the end, intentionally employed bilingualism as a symbol of juxtaposition of cultures.[50] Thus the singing of the song itself anticipated the fulfillment of the visionary scene in Revelation 5 to which the final verse of the song alludes: people "from every tribe and language and people and nation" (Rev 5:9, ESV) worshiping before the throne of God and the Lamb (Rev 5:6).

I have stated above my hope that this essay will encourage more L2 songwriting in all language settings. As far as I am aware, this is the first modern study to focus specifically on Chinese L2 songwriting, especially for the sake of creating Christian worship music. Therefore even as this work breaks fresh ground in service of the worldwide Christian church, I also dare to aspire for a specific,

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[47] Henry S. Drinker, "On Translating Vocal Texts," *The Musical Quarterly* 36 (1950): 225–40, esp. 235.

[48] Charles W. Chapman, "Words, Music, and Translations," *The NATS Bulletin* 34 (October 1977): 22–25, esp. 23.

[49] Peter Low, "Singable Translations of Songs," *Perspectives: Studies in Translatology* 11, no. 2 (2003): 87–103, esp. 92.

[50] Eirlys E. Davies and Abdelâli Bentahila, "Translation and Code Switching in the Lyrics of Bilingual Popular Songs," *The Translator* 14 (2008): 247–72, esp. 266.

ambitious outcome. If it is true that "a certain language demands for its best interests a certain style of music,"[51] then may ever more songwriting cause heaven and earth to resound with the voices of untold millions who will sing to the LORD a new song (in Chinese)![52]

[51] Herbert F. Peyser, "Some Observations on Translation," *The Musical Quarterly* 8 (1922): 353–71, esp. 363.

[52] I wish to extend my deepest thanks to Zhao Xizun for editing the lyrics of my first fifteen songs, as well as to Sun Jing (Songs 1–14) and Kevin Ng (Song 15) for bringing these Chinese worship songs to life through piano accompaniment. Kevin Ng supplied the chords for《我要跟随祢 *I Will Follow You*》(Song 15). I am grateful for the students of Baptist Theological Seminary, Singapore who "sing to the LORD a new song" along with me. Lastly, I thank David Wilmington for prompting me to write this essay on my Chinese L2 songwriting experience.

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The Master of Arts in Worship: A Reflection and a Path Forward

David M. Toledo[1]

The School of Church Music at Southwestern Baptist Theological Seminary has a rich heritage of musical training, rigorous theological instruction, and the use of a broad range of methodologies. From its infancy as a small department within the School of Theology to its present state as a full-fledged music school offering undergraduate, graduate, and doctoral degrees, the School of Church Music has sought to consistently review and adapt its curricula to the changing state of affairs in its primary constituencies—the local churches of the Southern Baptist Convention. Throughout its history, a common commitment to biblical fidelity, musical excellence, and pastoral development has coursed through the School, enlivening the classrooms, studios, and venues of worship.

This commitment is evidenced in the words of the first permanent professor of music and Music Director at Southwestern, I. E. Reynolds. In his initial assessment and goals for the curriculum, Reynolds wrote to L. R. Scarborough, second president of Southwestern, and outlined three priorities:

1. Spiritual and evangelistic fervor
2. Scholarly and efficient musicianship
3. Practicality in application[2]

These principles have served to guide the efforts of the School of Church Music throughout the various changes in leadership and across the turbulent decades of cultural and musical change since Reynolds articulated these statements.

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[1] David M. Toledo, PhD, is assistant professor of music ministry and assistant dean for the performance division at Southwestern Baptist Theological Seminary.

[2] William J. Reynolds, *The Cross and the Lyre: The Story of the School of Church Music* (Fort Worth, TX: The Faculty of the School of Church Music, Southwestern Baptist Theological Seminary, 1994), 4.

This article will focus on the Master of Arts in Worship (MAW) degree program and will demonstrate the ways it reflects Southwestern's commitment to offering biblically rich theological training conjoined with practical ministry skill development. The MAW has served as a flexible vessel throughout its seventeen-year existence, undergoing several revisions since its initial proposal in 2002. Throughout the course of this examination, I will interject the stories of graduates of this program to show how it has positively shaped their ministries and their understanding of the Scriptures.

Shift in Emphasis in Graduate Theological Studies in Worship Ministry

In order to accurately tell the story of the Master of Arts in Worship degree program, it is necessary to discuss the dramatic changes that seminaries and other institutions of theological education have implemented in recent years, specifically in the areas of music and worship leadership. Historically, talented musicians were able to pursue various degree programs in institutions of Christian higher education that were largely similar in scope and content. Naturally, each denomination and its assorted institutions had their own perspective on the manner in which these students were trained in worship leadership, but fundamentally there was an agreement that the musical tools that made an effective church musician, such as music theory, musicianship skills, and conducting, were to be joined with theological knowledge, historical study of the music of the church, and practical skills including administrative training. As we examine today's landscape, we see a radically different perspective regarding the role of the worship leader in the local church. Consequently, the previous paradigm of church music training has undergone a fundamental transformation.

The past several decades have brought substantial changes to the musical and worship practices of evangelical congregations in the United States and across the globe. These changes invariably have led to a reconsideration on the part of many seminaries and institutions of higher education who seek to train musicians and worship leaders to navigate these turbulent waters. Changes in governance structure, sharp decreases in denominational financial

support, and theological turmoil within the major Protestant denominations have forced these schools to reconsider their mission, curricula, and relationships with the local church, community, and global marketplace.

In order to accurately represent the changes within the field of music and worship leadership training in theological education, I examined statistics and degree programs of the member schools of the Association of Theological Schools (ATS), which consists of over 270 graduate schools of theology who "conduct post-baccalaureate professional and academic degree programs to educate persons for the practice of ministry and for teaching and research in the theological disciplines."[3] ATS provides degree program standards for courses of study that deal with the areas of music and worship leadership to varying extents. These degree programs include the Master of Divinity (MDiv), Master of Music in Church Music (MM in Church Music), Master of Arts (MA), Doctor of Ministry (DMin), and Doctor of Philosophy (PhD).

According to its list of Approved Degrees, ATS currently provides accreditation to twelve "basic programs oriented toward ministerial leadership."[4] These degrees include the Master of Sacred Music (4 schools), the Master of Music in Church Music (2), the Master of Arts in Liturgical Music (1), the Master of Church Music (1), the Master of Arts in Church Music (2), the Master of Arts in Music (1), and the Master of Arts in Music Ministry (1). It also accredits twelve "basic programs oriented toward general theological studies," including the Master of Arts in Worship (4), the Master of Arts in Liturgical Ministry (1), the Master of Arts in Media Arts and Worship (1), the Master of Arts in Formative Worship (1), the Master of Arts in Worship Ministries (2), the Master of Arts in Worship Leadership (1), the Master of Arts in Liturgical Studies (1), and the Master of Arts in Liturgy (1).

The flagship degree for most theological schools is the Master of Divinity. ATS accredits the MDiv at 223 institutions. Eighteen of these schools have concentrations within the MDiv in areas related to worship, church music, liturgical arts, and the worship arts.

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[3] "About ATS | The Association of Theological Schools," accessed October 27, 2018, https://www.ats.edu/about.

[4] "Approved Degrees | The Association of Theological Schools," accessed October 27, 2018, https://www.ats.edu/member-schools/approved-degrees.

Two other programs do not have a specific concentration in music or worship but have a music proficiency requirement or a substantial portion of the core curriculum devoted to music.

On the doctoral level, ATS recognizes a variety of research and professional programs. Currently four institutions offer doctoral programs in church music including the Doctor of Musical Arts (2), the Doctor of Pastoral Music (1), and the Doctor of Church Music (1). Additionally, ten schools offer PhD programs with concentrations in worship, music ministry, liturgical studies, and other worship-related disciplines. Other professional doctoral programs with music and worship concentrations include the Doctor of Ministry (DMin) (11) and the Doctor of Education Ministry (DEdMin) (7).

In its 2017–2018 Annual Data Table, ATS affiliated institutions recorded a total head count of 72,896 students and a full-time equivalency of 45,855 students in their various programs of study. While specific enrollment data in the various concentrations of non-music specific degrees is not available, according to the *Table 2.10-A Head Count Enrollment by Degree Category and Program, All Member Schools*, 98 students are enrolled in the MCM, MSM, and MMCM programs in the United States and Canada.[5] This is a marked downturn from 205 reported in 2016. What was once the primary seminary graduate degree for ministers of music, worship pastors, and other church musicians is in precipitous decline.

The Historical Development of the Master of Arts in Worship

Throughout its history the School of Church Music has offered courses of study that provided rigorous musical training as well as theological and pastoral instruction. From its beginning as the Department of Gospel Music in the School of Theology, through its various incarnations as the School of Gospel Music, Sacred Music, and now Church Music, and across its wide range of curricular options, the task of training men and women for music and worship leadership in the churches of the Southern Baptist Convention and

[5] Association of Theological Schools, *2017–2018 Annual Data Tables,* retrieved from https://www.ats.edu/uploads/resources/institutional-data/annual-report-forms/all-forms.pdf.

in a variety of other capacities has never ceased. Across the decades, the School of Church Music has offered a range of degree options including a Bachelor of Gospel Music, Bachelor of Music in Worship Studies, Master of Sacred Music, Master of Music in Church Music, and Doctor of Musical Arts in Church Music.

Each successive generation of degree programs refined the core knowledge and skills education while adapting methodologies that connected graduates with the needs of the current churches and cultures. Training in the fundamentals of music theory, performance, and history has complemented the rigorous study of congregational song, theology, and applied ministry. Throughout the 1990s and early 2000s, seminaries and other institutions of higher education began to radically reconsider their degree offerings. In an effort to bolster the ongoing programs in church music, the faculty of the School of Church Music, led by then-dean Benjamin Harlan, submitted a new degree, the Master of Arts in Worship, in the spring of 2002 for curricular approval to the National Association of Schools of Music (NASM).

According to the Prospectus for Plan Approval, the initial goal of this new offering was "a more intense focus on activity — the planning and leadership of public corporate worship — which is normally central to the role of the minister of music." While maintaining its long heritage of graduate church music education, the faculty recognized that "we must prepare students to lead worship in a variety of settings and styles. The Master of Arts in Worship will allow students some flexibility to adjust their training toward different styles. This adaptability strengthens the entire curricular offering of the school and makes it more appealing to a wider range of students."

The proposed degree plan included courses from three primary areas: seminary core, church music foundations, and worship practicum. The 17 credits of the seminary core included classes in evangelism, Old and New Testament theology, and systematic theology. As part of the church music foundations (14 hours), students took a variety of courses, such as church music administration, conducting, theory for contemporary worship, and private study in an applied area. The heart of the degree plan lay in the worship practicum area (17 hours) with required courses in worship, music in worship, and worship design. Students were allowed to choose sev-

eral electives in areas such as worship literature, technology in worship, worship leadership teams, and creative worship planning. Lastly, students participated in two semesters of Oratorio Chorus, completed a two-semester internship, and took comprehensive exams.

This first iteration of the MAW represented the efforts of the faculty to address a new set of challenges and skillsets. As they sought to develop a curriculum that would prepare students for worship leadership in a variety of contexts, the faculty was careful to distinguish this new degree from the flagship Master of Music in Church Music degree. The degree plan received approval from both ATS and NASM and began to be offered shortly thereafter.

John Francis, 2016 Graduate

John Francis currently serves as an assistant professor of music and worship at Hannibal-LaGrange University in Hannibal, Missouri. A trumpet player by training, John has a Bachelor of Arts in Music in Trumpet Performance from Eastern Kentucky University. For years, he served as a professional trumpet player, worship pastor, composer and arranger, and clinician. Francis explored the intersection of worship leadership and the role of the trumpet in worship as he completed his MAW with a thesis titled "Trumpets in Scripture: The Representative Voice of God." He has completed course work in the Ph.D. in Worship at Southwestern and is currently preparing for his qualifying exams.

When asked why he pursued the MAW, Francis emphasized the degree's flexibility:

> I had been a worship leader for thirty years, with a bachelor's degree in music. I never had the time to be tied down to a brick-and-mortar program. So the MAW at SWBTS gave me the freedom to pursue this, and at the same time began to prepare me in the career change that I undertook from church work to now being a professor of music and worship at a Baptist University (Hannibal-LaGrange).[6]

[6] John Francis, e-mail message to author, March 9, 2019.

Francis went on to describe how his studies at Southwestern prepared him for his current place of service. "While I had the music 'chops' to teach music at a small private university, my state school music experience did not prepare me to have a firm foothold in the academic sphere in which I now dwell. The MAW program stabilized my thinking into firm orthodoxy, and not simply teaching 'what works.'"[7]

As the Master of Arts in Worship degree moved from concept to reality, it was apparent that the initial format posed challenges that needed to be addressed in its second iteration beginning in the Fall 2007 semester. Shortly after the school received approval for the degree plan, the seminary underwent a presidential change as well as a substantial revision to the core curriculum. In an effort to further distinguish the degree from the other graduate offerings, this new program had flexibility as one of its primary goals. It was assumed that incoming students would have a foundation of undergraduate-level of musical training (BA or BM). Under this new design, one-third of the degree plan would be available in an online format. There was a commitment to utilize I-term courses (shorter terms in between the fall and spring semesters) as possible. The ministry department developed a creative approach in which some of the courses were offered in two-week intensive residency formats along with online components. This was to allow students who were not residents on campus to participate more effectively. The ensemble and applied study requirements were removed in an effort to encourage higher enrollment numbers. Lastly, a thesis option was offered for the first time, whereby a student could substitute several required courses for a graduate-level thesis.

The entire course of study was reduced from 48 hours to 40 hours, consisting of 31 required hours and 9 hours of electives. The core seminary studies reflected the changing core curriculum of the seminary and contained courses in Spiritual Formation, Great Themes of the Old and New Testaments, Systematic Theology, and Baptist Heritage. The primary worship studies course load included

[7] Ibid.

Biblical/Historical Foundations of Worship, Music in Worship, a study of the Spiritual Life of the Worship Leader, as well as coursework in administration and worship design. Students were allowed to select from electives in Resources in Worship, Multi-Cultural Worship, and technology and practical studies.

One new feature of this revision included a 9-hour track of study that allowed students to have a specific concentration within the degree plan. The Music track allowed students to take additional hours in applied instruction, ensembles, or graduate music courses. The Education track included classes in Ministry of Education, Church Staff Leadership, and electives in the School of Educational Ministries. Additional courses in Systematic Theology, Hermeneutics, and theology electives made up the Theology track. An Evangelism track included an Introduction to Missiology, Contemporary Evangelism, and practica in missions and evangelism. Lastly, students could pursue a Missions track by participating in a short-term mission trip. These optional tracks were short-lived and only lasted one year. As an additional Systematic Theology course was added to the seminary core curriculum in the 2008–2009 academic year, the individual concentrations were removed, and students were allowed to take a 3-hour elective from any school on campus.

While this format allowed for greater flexibility through a creative approach of online, residential, and formats, it was expected that students would spend at least a portion of the degree as full-time residential students on campus. The degree continued to have a requirement of two semesters of Performance Lab in which students were required to attend a specified number of concerts and recitals on campus. The qualifying examinations remained in the curriculum and students were expected to complete these exams in their final semester of study.

Alan Yarbrough, 2017 Graduate

Alan Yarbrough serves as the Worship Pastor at First Baptist Church in Justin, Texas. During his MAW studies he served as the Worship Pastor at Calvary Baptist Church in Andrews, Texas. Initially trained in music education, Alan served as a middle school choir director in the public-school system before committing to full-

time ministry service. The rapidly changing world of worship ministry compelled him to consider graduate study in music and worship. He describes how he gained the tools to be a more effective pastor and musician while a student at Southwestern:

> In the present-day worship culture, the worship pastor is inundated with new music, resources, and ideas on a daily basis. This presents the challenge to become a curator for the most biblical and edifying resources that will serve the congregation. The MAW program has brought a new depth to my decision-making process by giving me a solid biblical and historical foundation.[8]

Like many of the students in the program, Yarbrough found the flexibility of the degree plan to be one of its most attractive features.

> I felt the Lord leading me to pursue a seminary degree, but as a husband and father of three who was working in full-time ministry, I could not move to attend school. I began researching and came across the MAW program and it was an answer to prayer. It was very appealing that the program is designed to allow for online flexibility as well as on campus classes that foster interaction and build relationships among the students.[9]

During one of his courses that surveyed the history of the music of the church, Yarbrough discovered the Olney Hymns collection. This collection contains the works of the English poets and theologians John Newton and William Cowper. While the hymn "Amazing Grace, How Sweet the Sound" is the most famous selection from this hymnal, Yarbrough discovered a rich repertoire that was relatively unknown to his West Texas congregation. As part of his Worship Project, he set several of the texts and tunes to new musical arrangements which he wrote, notated, and recorded. Over the course of the semester, Yarbrough introduced these hymn arrange-

[8] Alan Yarbrough, e-mail message to author, March 7, 2019.
[9] Ibid.

ments to his congregation and expanded the musical and theological vocabulary of his people.

The Fall 2010 semester brought further changes within the School of Church Music as John Simons joined the faculty to serve as the Chair of the Ministry Department. One of Simons's first tasks was to review the graduate curriculum and make substantial changes to the MAW degree plan. He introduced a third major revision to the degree plan in the 2011–2012 academic year. The school continued to refine the scope of the MAW in an effort to provide effective training for worship pastors. The 2011–2012 SWBTS Academic Catalog describes the Master of Arts in Worship as a "specialized degree designed to provide the biblical, technological, philosophical, and practical tools needed to enable a worship leader to be effective in the local church."[10]

The degree shifted back to primarily a residential program. The 18 core hours of theological training, ensemble and performance lab requirements, and comprehensive examinations remained unchanged from the previous version. Students were allowed to enroll in the various theological courses online, but the courses within the School of Church Music were only offered in the traditional fall and spring semesters. The substantive changes were found in the Worship Area of the degree program. The Ministry department identified three primary areas of study—Worship, Congregational Song, and Philosophy in Music Ministry. Each of these sections had a required 2-hour survey course. Additional "depth-level" courses were added under each category to provide further exploration into the various aspects of worship ministry. Students were given the option to take additional courses such as Hebrew and Early Christian Worship, Comparative Liturgies, The Psalms, and the Influence of Popular Styles on Music for Worship.

Alongside these rigorous studies into the academic areas of worship, students selected elective courses from a new group of ministry practica. These included studies in Worship Design and Leadership, Worship Resources, Vocal and Instrumental Leadership

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[10] Southwestern Baptist Theological Seminary (2011). *Academic Catalog, 2011–2012,* retrieved from http://catalog.swbts.edu/catalog/assets/File/archives/2012–2013Catalog.pdf, 189.

Techniques, Media and Staging, and the Worship Arts. The intention of this structure was to provide a framework in which the various practicum courses could change and adapt over time to address emerging needs in congregational worship practices, while the primary academic areas would remain in place.

Jordan Gutierrez Garza, 2018 Graduate

The final example of graduates of the MAW program is Jordan Gutierrez Garza. Jordan began her studies at Southwestern in 2016. A native of San Antonio, Texas, Garza had been active in worship leadership ministry throughout her teenage and early adult years in the congregation led by members of her family. She completed a Bachelor of Arts from the University of Texas in San Antonio before considering graduate study in worship leadership. Her innovative worship project consisted of a semester-long visual art project by members of her congregation. Garza surveyed, coordinated, and guided lay members of her congregation to create artwork focusing on the parables of Jesus Christ. This work culminated in a church-wide art exhibit where the artists were able to share the stories of their works with the congregation and had the opportunity to exhibit their artwork.

When interviewed, Garza emphasized the role that the MAW has had in her understanding of biblical worship, her ability to make wise choices of music and other elements for worship, and for her own leadership skills in corporate worship. She stated, "The fact that the school offered a degree specifically for the calling I received made the program very appealing."[11] Like many of those graduates who preceded her, the training, experience, and spiritual formation Garza received in the MAW enabled her to integrate her previous academic study, her creative giftedness, and her current position of service to maximize the benefits of her time at Southwestern.

[11] Jordan Gutierrez Garza, Facebook message with author, March 3, 2019.

In its brief decade of existence, the MAW degree program had undergone three substantial revisions. The 2013–2014 academic year would bring with it the most radical changes of all to the MAW. The purposes of the degree continued their refinement. "The Masters of Arts in Worship is designed for worship leaders who seek to deepen their understanding of authentic expression of faith and develop their leadership and creative abilities. Through graduate study in worship, theology, culture, leadership, and artistic skills, students will be prepared to plan and lead worship."[12] Whereas previous applicants were required to have undergraduate degrees in music, the new revision allowed students with any bachelor's degree to apply for admission.

The primary changes had to do with the method of study throughout the program.

> The required courses in theological studies may be completed on campus or online. The required courses in worship studies are offered as hybrid-resident classes, with each course meeting for one week on campus with additional work online. Worship classes are offered during the winter break and summer term on a two-year rotation. The skill courses are taken on campus in conjunction with the hybrid-resident classes.[13]

This new approach dramatically changed the student experience as they enter in cohorts and continue at pace with their peer group throughout the program. The previous ensemble, performance attendance, and applied study requirements were removed from the degree program in order to accommodate the hybrid model.

The primary Worship Studies core consists of four foundational courses: Biblical Foundations of Worship and Culture; Congregational Song: Ancient and Future; Dynamics of Worship and Philosophy; and Worship Arts: Authentic Expressions of Faith. The courses are offered in week-long intensives in the summer and winter semesters. Students complete reading and preparatory assign-

[12] Southwestern Baptist Theological Seminary (2013). *Academic Catalog, 2013–2014*, retrieved from http://catalog.swbts.edu/catalog/assets/File/archives/2013–2014Catalog.pdf, 226.

[13] Ibid.

ments before the terms begin. While on campus, students continue their work in lectures, demonstrations, and various projects. After the week on campus, they have additional summary assignments to complete and submit at a designated time. A set of three Skill Studies practica support the primary worship studies core classes. Specialized training in instrumental and vocal ensemble leadership, media and staging, and financial administration in ministry are offered in alternating summer and winter terms. These courses are designed to provide hands-on ministry skill development in a group setting.

The final innovation in this stage of the MAW is the Worship Ministry Project requirement. In lieu of the previously required comprehensive exams, students are to design a worship ministry project in coordination with a faculty supervisor. The intent of the project is for the students to apply the various facets of their coursework to a specific aspect of ministry in a local ministry context. Students are required to design a project that could be completed within a single semester. Each project includes a method for assessing the student design and efficacy of the project. An important aspect of the new Worship Ministry project is the inclusion of all documentation of the project design, surveys, and assessment materials. The intent is to create a library of ministry projects that could be made available for use by students within the School of Church Music and churches throughout the Southern Baptist Convention. A thesis track is available for students with interest in pursuing doctoral studies, whereby they could demonstrate the necessary research and writing skills to receive entrance into doctoral programs.

Looking to the Future

Throughout its history the School of Church Music at Southwestern Baptist Theological Seminary has consistently adapted the degree options, course offerings, and skill development to meet the needs of the churches of the Southern Baptist Convention. The fidelity to the veracity of the Scriptures and the commitment to the rich theological heritage of Southern Baptists have

served as anchors to provide a strong foundation for the various aspects of ministerial and musical studies.

The flexible nature of the Master of Arts in Worship degree has been demonstrated as it emerged as an alternative to the Master of Music in Church Music degree, yet still possessing many of the same entrance and musical requirements. It shifted to a degree that allowed for students to take classes online, on campus, or in shorter inter-term experiences. The current model provides students the opportunity to adapt a hybrid approach where they complete their theological studies online and work together in cohorts to complete their worship and skill development coursework in the winter and summer terms.

The success of the MAW demonstrates the vitality of graduate worship leadership education in the twenty-first century. While many schools are experiencing a decline in graduate enrollment, the Master of Arts in Worship continues to grow and attract new students each semester. The faculty and administration at Southwestern are committed to creatively deploying resources, faculty, and energies in tackling the most pressing issues in the church today. Students need the training, biblical instruction, and godly wisdom offered in the MAW to enable them to navigate the turbulent waters in the local church.

The advanced study in theology, biblical foundations of worship, congregational song, and philosophy join practical skill development in worship band leadership, the worship arts, and administration. This co-mingling of skills and instruction within a diverse student body reflects the changing nature of our churches. The students learn from the faculty members, yet perhaps their greatest source of encouragement and training is the student body itself. Friendship, accountability, and exhortation characterize the nature of the relationships among the students. They form an active group of graduates, current students, and prospects who are committed to leading congregations in biblical worship practices that are founded in the bedrock of the truth of Scripture, that are informed by the historical practices of the church's song, and that boldly chart a course into the future.

The creativity in educational delivery and commitment to the needs of the students have long been hallmarks of the School of Church Music and will continue to be critical markers of success in

the future. They serve critical roles within the cadre of degree options in the School of Church Music at Southwestern. Undoubtedly the MAW will continue to undergo further refinement and adaptation in years to come. Regardless of these changes, the degree will continue to train men and women for a lifetime of ministry service in various worship leadership capacities in churches throughout the state, nation, and around the world. The Master of Arts in Worship has been and will continue to be a vital tool in enabling Southwestern Baptist Theological Seminary to realize its mission of assisting the churches of the Southern Baptist Convention by biblically educating God-called men and women for ministries that fulfill the Great Commission and glorify God.

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Abstracts of Recent SWBTS School of Church Music Doctoral Dissertations

An Assessment of the Influence of Church Growth Philosophy on Small Church Worship

Lori J. Danielson, PhD

The Church Growth Movement philosophy and methodology have influenced how evangelical churches perceive their calling and purpose. Although this philosophy was created to help churches evangelize, the methodology focused on boosting church attendance. This focus makes the worship service the gateway to attract as many people as possible to the church, relegating the worship of God to a secondary position. This dissertation argues that the small church ministry and worship have been affected and influenced by this philosophy. It will also study the small church philosophy that has emerged. This dissertation will show that small churches are fully equipped to worship and serve God regardless of their size and should not be distracted by a church culture that equates success in ministry with numbers.

Following an introductory chapter, chapter 2 reviews writings about small churches by small church pastors. These authors represent Protestant church backgrounds, including Methodist, Presbyterian, Congregational, United Church of Christ, American Baptist, and Southern Baptist perspectives. Chapter 3 will recount the history of the Church Growth Movement, including the principal founder, leaders, and philosophy. The link between the CGM and the Mega-Church Movement will be established using Willow Creek Community Church and Saddleback Church as the primary examples. Chapter 4 will delve more deeply into the small church literature as well as material obtained through research interviews of six small church pastors and will discuss the stereotypes of the small church. It will list the difficulties of finances and staffing and

provide creative ways to use the gifts and talents of the congregation. It will discuss the importance of the worship service and provide ways to plan and present the service. Chapter 5 will address the differences between the CGM/market-driven churches and small churches. This chapter will offer evaluation, observations, implications, and conclusions based on the literature and research interviews. It will discuss the culture and purpose of the church to determine the effect those beliefs have on the church's view and purpose of worship and the service. This chapter will suggest recommendations regarding worship for small church leaders and provide ideas for further study.

Rage, Lament, and Prayer: Arias for Baritone and Bass-baritone from Selected Oratorios by George Frideric Handel and Felix Mendelssohn

Yuman Lee, DMA

This doctoral document provides a much-needed resource for the low-male voice (baritone/bass-baritone) regarding the performance of selected oratorio arias by George Frideric Handel and Felix Mendelssohn. The document supplies this through "Performance Notes," emphasizing that notwithstanding the formal structure of the music of both periods and composers represented, the arias can still be performed with a wide range of emotion. The triangulation of data approach consisting of 1) What the text of the aria means; 2) What the character singing the aria is experiencing in context; and 3) What the composer intends for the selected aria as evidenced by the music, is a viable basic template for approaching how these arias might be performed. It is also a useful tool for voice instructors, as it supplies three aspects of an aria that teachers can use as criteria to discover whether their own personal interpretations can be supported.

Furthermore, the historical and general biographical background of both Handel and Mendelssohn provides additional corroborating data as to the origin of the emotional content of the arias. For example, the appearance of the English oratorio in London was primarily thrust upon Handel by the changing tastes of London's

audience, just as Mendelssohn's conversion from Judaism to Christianity was thrust upon him by the anti-Semitic sentiments of nineteenth-century Germany. While these observations are not a main discovery of this document, they perhaps explain some additional origins of anger in the arias as expressed by the composer. Moreover, this document highlights the principles of voice pedagogy needed to perform the musical notes themselves, by identifying areas of challenge for the singer and making suggestions on how to address them.

Sing Our Songs: I-To Loh's Contextualization of Music and Worship Compared with the Ethnodoxology Movement

Wen-Chuan Lin

This dissertation compares I-to Loh's notions and practices of contextualization of music and worship to the Ethnodoxology movement. By providing extensive historical backgrounds and developments of both research targets, this study identifies the similarities and distinctions between their theological and social propositions, ministry agendas, and cultural objectives to generate discussions on issues related to contextualization from both Western and non-Western perspectives. The writer argues that though both Loh and the Ethnodoxology movement aim their outcomes for worship, while the former perceives contextualization as a process for local churches to recover their traditional art forms and create new expressions that represent their identity, the latter uses it as an approach to convey a gospel message and encourage locals to use their indigenous arts for Christian practices.

Chapter 1 introduces the interest and need for this research, as well as the thesis and objectives of the dissertation.

Chapter 2 provides a thorough survey of I-to Loh's life and ministry to lay out the background and context that drove him to pursue Asian sounds and to develop his perceptions and paradigm of contextualization. The discussions on Loh's tenets of music, culture, worship, and mission lead the chapter to details on his formation and development of his contextualization theory and para-

digm. This chapter also provides a preliminary assessment of Loh's contributions in the fields of music, worship, theology, and education.

Chapter 3 elaborates the development of the Ethnodoxology movement and the formation of the International Council of Ethnodoxology (ICE) to provide the background of this movement's advocacy of indigenous music and ministry of multicultural worship. This chapter also covers the main beliefs, principles, concept, and theory of the movement as well as their approaches of contextualization, which aims to produce culturally appropriate arts for worship. Furthermore, discussions on the contributions and challenges of the movement can be found in this chapter.

Chapter 4 identifies and elaborates the similarities and distinctions between I-to Loh and the Ethnodoxology movement by synthesizing the research results from the previous two chapters and examining their ministry agendas and cultural objectives respectively in missiological and cultural contexts from both Western and non-Western perspectives. By investigating beyond the similarities of their outcomes, this chapter indicates the discrepancies of the notions and intents of their contextualization and recognize the factors that cause these discrepancies.

Chapter 5 summarizes this study by emphasizing the argument that gives prominence to the significance of the research problem. This chapter includes implications drawn from the findings and also recommendations for further research.

Book Reviews

***Bach and God*, by Michael Marissen. London: Oxford University Press, 2016. 288 pp. $31.66.**

Bach and God, a book with an intriguingly striking title, is written by Michael Marissen, scholar, professor, and now freelance writer. With a Ph.D. from Brandeis University, Marissen regularly lectures about his books, which focus primarily on music and religion. A recurring theme in his writing is how Christianity (according to his view) has negatively affected great musical works, as is evidenced by the title of another one of his books, *Tainted Glory in Handel's Messiah: The Unsettling History of the World's Most Beloved Choral Work* (2014).

In *Bach and God,* Marissen argues that Bach's music has a "dark" underlying Lutheran message apart from the text. He states that the music goes "beyond setting the words in an aesthetically satisfying manner"—it places a "Lutheran spin" on the text itself (xii). This "spin," he asserts, includes Luther's strong anti-Jewish sentiments. For those who are "devotionally minded," Marissen warns that he sets out to prove Bach's music as being far from "ecumenical," as he maintains it alienates both Jew and Catholic alike. He claims that most Christians "sweep under the rug" the "darker content and contexts" of Bach's music (xvi).

The six chapters of the book are a collection of previously published articles that comprised his research on how Bach's religion influenced his music. Marissen, a self-proclaimed agnostic, is at once drawn by Bach's music and seemingly offended by its message. He sees its Christian perspective of rejecting Judaism as an ethical and moral "problem," that is found not only in Bach's music, but in the religious texts from which it is ultimately drawn, namely, Scripture itself. Marissen states that his only purpose in studying the religion behind the man is to understand the music—music that he acknowledges was written to honor God, yet nevertheless contains what he considers "negative" aspects in both Bach "and his Lutheranism" (xv).

Marissen's research is thorough and methodical, citing Bach's personal library, including notes in his German Bible and commentaries. Marissen keenly recognizes patterns that emerge in Bach's music, such as his choice of tonality, choral settings, and his finesse in composing fugal instrumental works. For example, Bach's scoring of the duet aria *Wer nur den lieben Gott läßt walten* in Cantata 93 displays an unexpected reversal of parts—the voices take on the instrument-like counterpoint, while the strings "sing" the haunting chorale melody below. This reversal is utilized to project the *mundis inversus*—an inverted world that is fallen and whose only hope for setting it aright is salvation through Christ.

Another example of how Marissen is acutely aware of Bach's religious sentiments in his music is understanding how Bach uses what are typically considered "secular art" works as a means of Christian testimony. A case in point is Bach's *Musical Offering*, an instrumental work dedicated to Frederick the Great of Prussia. Marissen writes that "far from elevating" Frederick, or giving him honor, "the *Musical Offering* promotes a biblical-Lutheran understanding of glory," which he adds, "one that Frederick cannot have found sympathetic." Especially, as Marissen notes, since Frederick had a strong dislike for any music that "smells of the church." After weighing the musical evidence, Marissen matter-of-factly concludes: "This music is an homage to God" (194).

In Part Two of his book, Marissen highlights what he considers to be anti-Judaism in several of Bach's cantatas. He cites a "sharp value judgement" in Reformation art in general and a juxtaposition not only of "law and grace," but also of the "historical failings of an old Israel under the law" and the "triumphs" for a "new Israel grounded in faith through God's grace" (66). The "new" Israel is depicted as the Church, which has replaced the old. In other words, he maintains that according to this position any Jew who chooses to stay unconverted to Christianity is viewed as spiritually inferior.

From the outset, Marissen unabashedly makes the following statement: "I claim that Bach's musical setting of Cantata 46 projects a theological anti-Judaism" (67). He also discloses that chapter three of his book is a response to a "highly emotional" and in his view, "alarmingly ill-informed 1998 academic conference," at which some claimed that Bach's Cantata 46 did not contain anti-Jewish senti-

ment (67). Marissen explicitly states: "I do not agree with those colleagues of mine from the 1998 conference who claim that so long as one does not exclude Luther's possibility of Jewish persons' converting to Christ as late as at the Second Coming of Jesus, there can be no real problem or even instance of anti-Judaism" (69).

Accordingly, Marissen moves from disagreeing with the conference colleagues to disagreeing with the Gospel of John. He cites that Bach's Cantata 68 "closes with a grim setting" of John 3:18: "Whoever believes in him [in Jesus], he will not be condemned; but whoever does not believe, he is already condemned; for he does not believe in the name of the only begotten Son of God" (126). The "anti-Jewish sentiment," Marissen states, "is right there in the biblical text" (127). Marissen's real argument then is not just with Bach and Luther, but with Christ himself.

What Marissen fails to see is that any true love for God will inherently produce a hate for sin. This is not to be confused with a hate for the sinner. Yet Marissen equates the rejection of Judaism with a rejection of the Jewish people. This is a common error today in which culture is confused with ethnicity. He disagreed with his colleagues because he insists Jews should be able to come to God on their own terms without Christ. As for some of Luther's admittedly harsh writings denouncing Jews (that may or may not have directly influenced Bach), one cannot simply point to one man's blindsightedness or even a nation's error as a reason to reject the Christian message.

While controversial, *Bach and God* offers the discerning Christian insight into probing questions. Serious musicians can also glean from the meticulous scholarly research of both musical and biblical sources. However, the conclusions drawn from it are thwarted by the author's own bias against music that "smells of the church." Marissen loves the music but rejects the message. Though Marissen remains an agnostic, "thanks to Bach," he poignantly admits, "I will probably never be a *comfortable* agnostic" (emphasis original, xv).

Zelda Meneses-Reus
Southwestern Baptist Theological Seminary

***The God We Worship: Adoring the One Who Pursues, Redeems, and Changes His People*, edited by Jonathan L. Master. Phillipsburg, NJ: P & R Publishing, 2016. 172 pp. $14.46.**

"This is not a book about you." This first line on the back cover of *The God We Worship: Adoring the One Who Pursues, Redeems, and Changes His People* reiterates the title on the front cover; every page between elucidates the stark contrast and relationship between the triune God and those under his dominion. Jonathan Master, the editor of this compilation of addresses given at the Princeton Conference on Reformed Theology over the span of ten years, thematically presents the chapters by various authors[1] that point the reader to different aspects of God's attributes and work in and on behalf of the lives of his people. The interwoven argument perpetuated through these essays asserts the existence of the transformative power of the worship of the Sovereign God made possible through the redemption of Jesus Christ and the indwelling of the Holy Spirit.

Master structures the chapters thematically, beginning with the glory of God and the fall of man. Thereafter, "the call and responsibility to worship God is addressed, along with his sovereign providence, mercy, and grace in making sinners into worshippers" (ix). At the end, the chapters address the believer's sanctification and the oft-debated concept of "truth." Naturally, this structure also follows the organization of the revelation of the triune God, "beginning with God the Creator and lawgiver, and moving to the work of God in sending his Son, Jesus Christ. Finally, it ends by addressing the person of the Holy Spirit," and his manner of providing guidance and understanding of the Lord for the believer (ix). Although the chronology of the conference addresses and their order as chapters in this book do not align, Master does well to arrange them to enable the reader to navigate the biblical flow of worship with a theocentric perspective, rather than the common anthropocentric posture often taken when approaching this topic.

[1] The list of contributing authors in this book include Bryan Chapell, Charles D. Drew, Richard D. Phillips (two chapters), Joseph "Skip" Ryan, Philip Graham Ryken, Michael S. Horton, Michael A. G. Haykin, R. Albert Mohler, and D. A. Carson.

The obvious element of this book that must be taken into consideration upon evaluation is the format of the addresses; their primary mode was that of an exhortative and didactic *verbal* delivery. The rhetoric of a speech delivered to a varied audience—from Reformed laypeople to pastors and professors—differs from that of a chapter written for a specific audience. This difference surfaces throughout the book; some chapters have an easily discernible thesis and structured argument the reader can easily follow, while others resemble more of a transcription of an address, leaning more to the exhortation angle. Both perspectives are appreciated in both realms—the conference address and the printed format. However, despite the structured flow that the editor strived to attain, the adjustment on the part of the reader between chapters in which he has to reacclimate to the style of the author's address is disruptive at times.

With all of that considered, several chapters in this book merit the reader's time and expense. Chapter seven, which discusses Jesus as "Our Holy Redeemer," is rich in imagery and biblical reference. Richard Philips brings his argument to a point when he states that because Jesus is our only savior whose blood God would accept, and because he is the holy priest who delivers the sacrifice on behalf of the sinner's reconciliation, "he is the only solution to our predicament. [He is] the only lamb able to bury our sin before God, the only priest able to offer that sacrifice to God. Realizing all that, we will worship" (107). This understanding of Christ's redemption is key to the worship of the Church.

Another exceptional example is chapter eight, in which Albert Mohler addresses the modern-day taboo of boldly claiming biblical truth. He explicates the epistemological problem that exists between "humility" (135) and belief (137–38), clearly discerning the difference between this concept of all-inclusive, tribalistic "humble theology," and that of a biblically humble approach to worship theology. He argues this humility entails admission that "our knowledge was granted to us, revealed to us, shown to us; that we were drawn into it . . . [and] called out of our blindness into sight; that these truths are not only matters of intellectual apprehension but are the transforming truth that has reshaped and transformed us" (150). This statement encapsulates the whole of this book—transformation and sanctification occur in the worship of the sover-

eign God through the merciful redemption of Christ and the rich grace of the Holy Spirit.

To cover the span of the topics presented in this book falls beyond the scope of a short review; the authors each provide compelling discussions regarding the Godward aim of worship and his work in the lives of believers. As with the conference, the audience for this book is also diverse; some chapters lean on the academic or didactic side, while others are less formal and somewhat devotional. Therefore, a balance can be found within, providing a refreshing dialogue for those in the pew or behind the desk—each who worships the One who pursues, redeems, and changes His people.

Lyndsey Huckaby
Southwestern Baptist Theological Seminary

***Essential Worship: A Handbook for Leaders*, by Greg Scheer. Ada, MI: Baker Books, 2016. 306 pp. $9.99.**

"What kind of worship do I want to take to the grave with me" (19)? Greg Scheer's question guides readers to think of what the core essence of authentic worship among a vast variety of worship styles should be. Scheer is a worship minister and author of two books: *The Art of Worship* (2006) and *Essential Worship: A Handbook for Leaders* (2016). In this book, the author makes the argument that a diversity of forms in music and the arts are biblically acceptable and appropriate and should be employed in the worship of the church.

Scheer writes *Essential Worship* in response to the need for adequate training materials for worship leaders, home and abroad. Pluralism forms the backbone of his philosophy of art and music in worship, and this philosophy acknowledges the legitimacy of all kinds of music and art based on the belief that their forms are neutral in the way that they communicate (28). With this position and based on his own personal experience, Scheer provides comprehensive foundational knowledge of worship for worship leaders that includes the basics of biblical theology (chapter 1), history (chapter 2), and practical liturgy (chapters 3 and 4), as well as pastoral advice (chapter 5) in worship.

Scheer correctly emphasizes the Trinitarian God as the object of worship. He defines worship with musical connotations by using phrases such as "tuning ourselves to the Trinity" (24). The author helps his readers understand that community is the core of the Godhead, and God's invitation for believers to worship is essentially an invitation to join in communion with the Trinity (42). He lists three models of audiences in worship: congregation, God, and Trinity. Of the three models, Scheer claims that the Trinity is the true audience; thus all the arts in worship should function to support the verbal message of God's Word (40). From this point of view, he criticizes the times when "worship is compromised by an environment that drives people deeper into their cultural identities rather than calling them to a new identity in Christ" (40) and emphasizes that the arts should not be used to satisfy congregational wants by conforming to the congregation's familiar cultural environment (128).

Furthermore, although Scheer takes a position that "worship music is, theoretically, a neutral term" (28), he insists that music has power that carries emotion without a word (136). In light of this, the author points out the problems of emotional manipulation in music and the need for a new frame to break the music performance paradigm (128). Ever since Pentecostalism and praise and worship bands emerged, most modern worship adopted rock music as the worship paradigm: performers, an audience, a massive sound system, and a concert stage (135).

Another point Scheer heavily stresses is congregational singing in worship; he asserts that the primary voice in worship should be the congregation (155, 157). He provides practical information on this topic by quoting John Witvliet, who maintains that most church members know only two hundred songs, and the choice of songs is a fundamental barrier to congregational singing (151, 153). Scheer believes that the selection of songs must be made carefully; new songs do not touch people's hearts in a way that would edify them, while old songs are too stagnant and unable to keep up with the changes in the world and newer movements of the Spirit. After Scheer indicates the dangers of new and old songs in a church repertoire, he presents a pyramid which illustrates a good, balanced, and stable repertoire ratio for each worship service: 50 percent "Near and Dear," referring to old, well-known songs; 40 percent

"Known," referring to loosely, familiar songs; and 10 percent "New," referring to new, unfamiliar songs (153).

Scheer also introduces creative ways of infusing different kinds of arts into corporate worship aside from music: dancing, visual arts, drama, mime, and technology. He is cognizant of the tension between functional arts and idolatrous arts in worship: "Be sure you don't inadvertently promote some visual elements to the status of religious symbol" (203). Scheer believes that the intangibles of worship that touch our God-given five senses—from dancing to architecture—are necessary for worship and will help shape the congregation's affections (235).

The theoretical and practical aspects of worship Scheer elucidates are insightful, biblical, and essential to worship leaders; however, his belief in the effect of music on Alzheimer's, depression, and Parkinson's creates questions regarding his defense of musical pluralism (137). He expresses his belief in the power of music to positively affect the brain, yet he does not mention or respond to discussions of rock music's negative effect. Since *Essential Worship* is a guide book for worship leaders, such issues related to music and its effects on people, like the ones presented by rock music, need to be considered.

Scheer also proposes the idea that "chant-like music forms rap" (107). Yet there is a significant difference between chanting and rapping. The power of art is found in its ability to engage and heavily affect the human senses. As such, using a diverse art set in church services can bring great effects on the congregation because they receive the message through all of their senses. Because artistic forms have the potential to greatly influence humans, they must be carefully considered.

Overall, *Essential Worship* expounds upon both the theoretical and the practical aspects of worship. Scheer includes visual illustrations and thought-provoking questions, which often bring clarity and poignancy to his argument. He presents concepts on each aspect of worship and introduces a variety of artistic forms that can be used in church worship. He also highlights possible problems and dangers of using the arts in worship from a pastoral perspective. His simple, yet concise way of presenting the information matches the

book's purpose to serve as a manual and handbook for worship leaders and worship teams.

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***The Next Worship: Glorifying God in a Diverse World*, by Sandra Van Opstal. Downers Grove: IVP Books, 2016. 224 pp. $15.20.**

Picture worship "like a feast, the table of which serves food from diverse cultures and seats people from diverse nations, ethnicities, and languages"—this so-called "multiethnic worship" is what Sandra Van Opstal advocates. Her career as a worship leader, including with InterVarsity Christian Fellowship for fifteen years, has exposed her to increasing cultural diversity and a drastic demographic shift in church congregations. Released in 2012, her booklet titled *The Mission of Worship* casts a glimpse of multiethnic worship, well reflective of such changes in the twenty-first-century Christian worship milieu. As an extension of her previous book, *The Next Worship* provides a full-fledged blueprint for multi-ethnic worship. Her explorations, both in theory and in praxis, reinforce her argument that, modeled after the inclusive worship illustrated in the New Testament, multicultural worship becomes a place for a foretaste of "the now-but-not-yet of Kingdom of God" (15), leading worshipers "to live out God's call to reconciliation in hospitality, solidarity, and mutuality" (76).

This book is structured in three divisions: a biblical rationale for multiethnic worship, its practical guidelines, and epilogue and appendixes with supplementary resources. Van Opstal draws the rationale for the diverse worship from Revelation 4 and 7 (22), urging that, in spite of characteristics such as differences, diversity, awkwardness, and tension (25), worshipers should come out of the comfort zone of "normal" worship marked by individualism, preferences, consumerism, or favoritism. Adopting the metaphor of the Master's Table in Luke 14, she expounds how God calls His people to Himself and one another for reconciliation, which, she argues, should be central in worship. Coupling the Table metaphor with "the image of the body in 1 Corinthians 12" (50), she adds that worshiping communities will "express reconciliation in three ways:

hospitality, solidarity and mutuality by welcoming, standing with, and depending on one another" (62). Following the theological exploration, she elaborates on practical aspects of multiethnic worship, including leadership, four models of music, extramusical elements such as form and liturgy, attitudes and virtues of "culture creators," and training worship leaders. Finally, the addition of supplementary resources to Epilogue and Appendixes ends the introduction of multiethnic worship.

With a view to convincing contemporary Christians of the necessity and means of implementing multiethnic worship in local and global churches, this book adopts a unique narrative mode. The narrative interweaves into its main arguments a variety of elements—biblical grounding, culturally-diverse food metaphors, cross-cultural episodes, ministerial experiences, scholarly expertise, and musical aspects. As novel as this mode of narrative may be, its distractive nature may deprive the book of readers' rapport while the narrative crosses over different elements. Nevertheless, the originality of the Table metaphors carried throughout is praiseworthy in that they accomplish dual goals—to coherently tie the primary argument of God's invitation of His people to the communion table chapter by chapter and to situate readers in cultural diversity by bolstering their cultural sensitivity.

In an endeavor to implant a new paradigm of worship into the reader, Van Opstal employs a rhetorical device of repetition. Among the most frequently used words in this book are "imagine" and "imagination" appearing in forty-two sentences; when its synonyms, "dream" and "envision" are included, fifty-four appear in total. She intentionally and prophetically reiterates those words in the hope for the inauguration of the new paradigm, a biblically sound eschatological multiethnic worship, as a worship model for next generations, not merely for contemporary Christianity. However, musical practices, which she presents as resources for this inclusive worship in chapter five and appendixes F, G, and H, fall far behind its theological and theoretical rationale. With existing songs, lyrics are simply translated into the language of a certain people group, part of the worship demographic. For newly composed songs, they are still under the pervasive influence of the western popular musical styles, however reflective they may be of ethnic musical features. Lyrically and musically less refined adaptations

would not be able to meet even an average standard of worship music, much less that of musically and aesthetically sophisticated people. With theory and praxis imbalanced, it remains skeptical whether the new paradigm is God-ordained and noble enough to imagine or envision.

Van Opstal is well aware of the controversial nature of this new worship paradigm, as she acknowledges, "this is a topic with a variety of opinions" (15). Planning multiethnic worship rises above preference-centered questions such as "what do we [or a changing student generation] prefer in worship?" (14). This proves that this new worship inclines itself toward being anthropocentric rather than theocentric. In line with this human-centered inclination, experience-orientation with the emphasis of relevancy and authenticity may well arouse objections to this new mode of worship. As another contradictory factor, the idea of implementing diverse worship in homogenous or mono-ethnic congregations, the context where no other ethnic group needs to feel included and welcomed, lacks a rationale for its necessity. Her contention that it is "an act of both hospitality and solidarity" (200) sounds groundless and unconvincing. Further, one of her presuppositions, the prevalence of cultural diversity in North America and around the globe, needs reexamining. A multi-faceted survey should be made beyond the simple demographic statistics in number, considering that in North America most young generations of African, Latino, or Asian lineage are fully acculturated or in the process of the acculturation in the western culture-based Christianity with their ethnicities merely nominal. When applied to churches beyond the boundary of North America, which are culturally and/or ethnically much less diverse, the feasibility of this paradigm will be lowered.

Founded on the ideal picture presented in the New Testament, this new paradigm of multiethnic worship is taking its staggering steps, wrestling to keep its theory and praxis in balance. Van Opstal's plain and conversational narrative may enable her to successfully achieve her goal of introducing the new paradigm to a wide range of readers. However, the topic may confine the readership to the present multiethnic-worship leadership or leaders-to-be, for whom this book will be of some benefit as a textbook or handbook. A sequel to this book is expected to be published, where this paradigm with its biblically grounded rationale is to be redefined

and honed with less contradiction and more persuasiveness, in turn heightening the feasibility of its implementation as an alternative solution in the fluctuating worship milieu.

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***Culture Care: Reconnecting with Beauty for Our Common Life*, by Makoto Fujimura. Downers Grove, IL: InterVarsity Press, 2017. 160 pp. $17.00.**

Could giving someone a bouquet of flowers dramatically change modern society? Makoto Fujimura, globally renowned artist and head of the Brehm Center for Worship, Theology, and the Arts at Fuller Theological Seminary, believes that performing such simple acts feeds the human soul and enables people to turn away from the destructive results of "culture war" and embrace instead the vocation of "culture care." To effectively foster this change, Fujimura admonishes his readers to consider a fresh and more fruitful way of thinking—a generous, open-minded, and creative approach to culture that "brings bouquets of flowers into a culture bereft of beauty" (16).

This book is not written as a philosophy of culture with an exclusively Christian worldview; rather, it is a philosophy of art and culture whose Christian author presents a more universal approach to the subject. Fujimura believes that for society to thrive, artisans of all varieties and walks of life must cultivate their gifts amidst the thorns of an eroding cultural landscape. He proposes that every individual is equipped with the potential to fulfill their callings artfully and meaningfully, regardless of religious affiliation. The author's thesis reflects this conviction: every human being can contribute creative, fruit-bearing actions that cultivate beauty and ultimately bring about significant changes in society.

The author's discussion of beauty is a particularly effective point of the book because it is harmonious with themes found in Scripture. He states that God, the supreme Artist, created a world filled with diverse beauty—and although that beauty may not be essential for daily survival, it is "still necessary for our flourishing" and foundational in matters of faith (51). Fujimura explains that

beauty inspires change: "what Christians call 'repentance'—from the Greek *metanoia*, to turn back—is often sparked by an encounter with the beautiful" and Christ is the source of that beauty (54). In daily life, human actions may be evaluated and ultimately judged by how well they "lead toward beauty" (52). Thus, a full appreciation of the power and impact of beauty stands as a critical component of the author's advocacy of culture care.

To further develop and strengthen his argument, Fujimura presents compelling examples of "border stalkers" throughout history—people willing to humbly walk along the margins, work for the good of others, and fill the world with beauty (27). In 1963, Gospel singer Mahalia Jackson encouraged a weary Martin Luther King Jr. to preach to the gathered crowd from his heart, and the end result was his iconic "I Have a Dream" speech. In the nineteenth century, Vincent van Gogh, who descended from a long line of Dutch Reformed pastors, first learned to draw while evangelizing in the Belgian coal mines. Although he eventually came to deny the "God of the clergymen," he never lost an awareness of God while working among the poor. Van Gogh later declared that there was "nothing more truly artistic than to love people" (75). Fujimura states that exceptional persons such as these, who adopt a posture of servanthood and openness toward the world around them, carry a lantern that leads others out of dark places—leaving behind impactful legacies.

Despite the book's notable strengths, what the author leaves unaddressed is equally important to note. For those within the Christian faith, the counsel of Scripture reveals that human disconnection and cultural divides come through sin and through the influence of the enemy of the human soul. A fractured world and decaying culture are the inescapable outcomes of the fallen human condition. The spiritual war between forces of good and evil rages on, and culture provides one of its most intense battlegrounds: "For we do not wrestle against flesh and blood, but against the rulers, against the authorities, against the cosmic powers over this present darkness, against the spiritual forces of evil in the heavenly places" (Eph 6:12, ESV). In his albeit noble effort to speak to a wider and potentially unbelieving audience, Fujimura remains silent about the theology of sin and depravity—aspects of the Christian faith that lie at the heart of the topics he addresses.

Additionally, Fujimura considers society's refusal to strive for a common life the "abject failure of our times" (39). But should Christians, who are called to be separate—to be "in the world but not of the world"—fully strive for a common, unified existence with modern culture? As author Scott Aniol aptly observes, New Testament authors "judge unbelieving culture as worthy of condemnation. . . . the culture produced from unbelief is not neutral; it is depraved."[2] Hope for modern culture is not found in mere appreciation and tolerance of one another—nor is it found in human artistic expression. Real hope is found only in Christ and his saving grace.

The wonderfully "diverse yet unified" culture that Fujimura envisions is not possible in this world. What he describes in this book is the eschatological reality of the coming kingdom of God—a future kingdom in which every created being will function perfectly in their God-given design and excellently fulfill the purpose for which they were created. Without explicitly saying so, the author points to the ever-nearing approach of the day when the human sojourn through culture is left behind and full citizenship in the kingdom of God is realized.

Fujimura's eloquently written book is at once highly philosophical and expressly approachable, making it useful both in the scholarly realm as well as for discussion in church study groups. His message inspires individuals to perform works of beauty in their daily lives that point others to God, which is valuable and commendable. Perhaps, however, the author's most compelling reason to embrace culture care is that it "prepares the way for the gospel to spread" (96).

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***The Whole Church Sings: Congregational Singing in Luther's Wittenberg*, by Robin A. Leaver. Grand Rapids: Eerdmans, 2017. 206 pp. $22.00.**

Congregational singing in early Protestantism was not a primary concern of the Reformers. Or was it? Robin Leaver, profes-

[2] Scott Aniol, "Toward a Biblical Understanding of Culture," *Artistic Theologian* 1 (2012): 55.

sor emeritus at Westminster Choir College and a renowned scholar in Reformation studies, seeks to answer this question in *The Whole Church Sings*. By reexamining the origins of vernacular congregational hymnody in Wittenberg's early Lutheran churches, Leaver challenges the widely held assertion that singing in public worship services was carried out primarily by the choir,[3] and that congregational singing did not begin to take hold until the publication of Joseph Klug's *Geistliche Lieder* in 1529. Conversely, Leaver argues that the existence of an earlier congregational hymnal, the *Enchyridion* (1526), and evidence of its earlier editions, establishes that "vernacular congregational song in Wittenberg was an active concern from 1523 onward" (162).

Through eight chapters, Leaver unfolds a historical timeline of congregational song, particularly in Wittenberg. He begins by orienting the reader with a brief survey of Reformation Day celebrations in the centuries that followed Martin Luther's posting of the *Ninety-five Theses*.

While Leaver does not go into detail about this topic, his description of the liturgical and musical aspects of some of these celebrations demonstrates that congregational singing in the Lutheran tradition has consistently been considered a way to "express praise and prayer, faith and commitment," as well as to "witness to history and confirm identity" (6). Building on this point, he asserts that vernacular hymnody was an important means by which the Reformation was "defined, expressed, promoted, and taken to heart," further positing that "the Reformation may have begun in 1517, but it can be argued that only after 1523, when the hymns first began to appear, did it really begin to take hold" (7).

Having established the significant role that hymnody played during the Reformation, Leaver carefully describes the various genres of pre-Reformation vernacular song. This section is particularly relevant to the contemporary church. His discussions here on *Meistergesang* and *Leisen* provide convincing evidence that refutes the prevailing myths that the early Lutheran Reformers introduced "bar

[3] For more about this view, see Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflicts* (Oxford: Oxford University Press, 2008). Leaver likewise held this view earlier in his career, see Robin A. Leaver, "Hymnals," *The Oxford Encyclopedia of the Reformation*, ed. Hans J. Hillerbrand (Oxford: Oxford University Press, 1996), 2:286.

songs" into the canon of Christian hymnody, and that vernacular congregational singing did not exist before the Reformation. Furthermore, his discussion of Luther's upbringing in this context show how knowledgeable Luther was about these preexisting musical genres, the impact they had on his thinking about music and poetry, and how deeply concerned about the state of congregational singing he was from the beginning of the Wittenberg reforms. For Luther, hymnody was a means by which the Word of God would be further instilled in people's hearts, thereby furthering the spread of the gospel.

Leaver seeks to show that Luther was motivated by a deep pastoral sensitivity and respect for tradition. Luther's skillful reworking of what was familiar to the laity was a starting point that encouraged their active participation in congregational song. Indeed, Luther's early hymns were paraphrases of familiar Latin texts (79), and the tunes that accompanied them were often modifications of preexisting Latin tunes.[4] Leaver points out that "Luther's primary principle of reform [was] not the wholesale replacement of the old by the new but rather the re-formation of what was old and good, a conservation of what was valuable from the past rather than the wholesale rejection of the old in favor of the new" (80). Luther's mastery of both music and poetry is evident in these accomplishments and stands distinct from the output of vernacular hymns by others such as Thomas Müntzer (84–88). Given Luther's knowledge, desire, and commitment to vernacular hymnody, it seems odd that hymnology scholars would suggest anything less than Leaver's thesis.[5]

Leaver's detailed analysis of the extant broadsides and pamphlets containing hymns from the era is a treasure. In addition to its concise summary of the sources, it lends strong support to his argument by showing continuity in the development of hymnody. Providing a segue to his main argument, Leaver's discussion turns

[4] Compare the Latin Easter Sequence *Victimae paschali laudes* and the Leise *Christ ist erstanden,* with Luther's *Christ lag in Todesbanden* (Christ Lay in Death's Bonds). Also see Leaver's discussion on folk hymns (67–72).

[5] Having previously held this view, Leaver now admits that "the view that Wittenberg was somewhat slow in taking up hymnody has always puzzled me, and it seemed rather strange that the earliest extant witnesses to the early development of such singing did not emanate directly from Wittenberg" (162).

to the 1524 publication of Johann Walter's *Chorgesangbuch.* The existence of this publication—a collection of choral part-books—before a general hymnal for congregational song, is the basis for the predominant view held by hymnology scholars today. Enter the *Enchyridion . . . für die layen* (Handbook of spiritual songs and psalms for the laity, with many others than before, improved), circa 1526. Using internal evidence from the *Enchyridion*, Leaver shows the similarities between it and the *Chorgesangbuch*, and builds a strong case for the existence of at least one, perhaps two, earlier editions of the *Enchyridion.* He concludes that "from the end of 1524, the Wittenberg congregations had their own hymnal and were therefore as much involved in hymn singing as was the choir . . . almost certainly [singing] in alternation stanza by stanza . . . the congregation from its *Enchyridion,* the choir from its part-books" (116).

Some may wonder why such a specific study of congregational song matters. After all, why should one care about something that happened hundreds of years ago? The contemporary Protestant church finds itself in an era in which congregational song is widely suppressed by a plethora of problematic practices. Leaver's work provides a much-needed reorientation to Protestants, showing the Reformer's immediate concern for the healthy and vibrant congregational singing of hymnody—hymnody that is composed of well-thought out and artistically crafted tunes that take into consideration the singing ability of the average layperson, and doctrinally rich text that is rooted in the gospel.

The Whole Church Sings is written with the scholar in mind. However, Leaver's story-like prose makes the book accessible to the layman; although, he should expect to encounter some technical language. The extensive footnotes, five appendices, and comprehensive bibliography provide a wealth of information with which readers can do their own research and draw their own conclusions. This is sure to be a sought-after resource in the study of hymnology going forward.

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***Lovin' on Jesus: A Concise History of Contemporary Worship*, by Swee-Hong Lim and Lester Ruth. Nashville: Abingdon Press, 2017. 161 pp. $29.99.**

Few subjects have had as broad an impact yet received such little research focus as the Contemporary Worship Movement. Authors Swee-Hong Lim, sacred music professor at Emmanuel College in Toronto, and Lester Ruth, research professor of Christian worship at Duke Divinity School, hope to shed light on the phenomenon of contemporary worship with the presentation of their book *Lovin' on Jesus: A Concise History of Contemporary Worship*. In this work the authors endeavor to "tell the story of a multifaceted worship style . . . that within the last several decades has come to be an identifiable, widespread liturgical phenomenon" (1). More than simply worship that is a new representation of historic forms, Lim and Ruth posit that contemporary worship contains distinct, definable qualities that have, in many ways, redefined the nature of Christian worship based on key theological shifts that have taken place.

Lim and Ruth begin by providing a foundation and definition of contemporary worship, followed by details on the issues of time and space of contemporary worship. Next, acknowledging music's substantial influence in connection to the movement, they devote two chapters to its development over the last several decades. Further, the authors provide explanations of prayer as well as the Bible and preaching in the context of contemporary worship. The final chapters deal with the developments of new forms of sacramentality and concluding thoughts about the future of the movement.

From their research Lim and Ruth have discerned "nine qualities of contemporary worship, organized into four larger groupings" (2–3):

- Fundamental presumptions
    - Using contemporary, nonarchaic English
    - A dedication to relevance regarding contemporary concerns and issues in the lives of worshipers

    - A commitment to adapt worship to match contemporary people, sometimes to the level of strategic targeting
- Musical
    - Using musical styles from current types of popular music
    - Extended times of uninterrupted congregational singing
    - A centrality of the musicians in the liturgical space and in the leadership of the service
- Behavioral
    - Greater levels of physical expressiveness
    - A predilection for informality
- Key dependency
    - A reliance upon electronic technology

Likewise, they identify at least five sources for the movement's origins: youth ministry, Pentecostalism, the baby boomer generation, the Jesus People Movement, and church growth missiology (16–22). These two segments of classification are critical to the construction of their argument; accordingly, Lim and Ruth focus the remainder of their writing tethering each topic presented back to these qualities and sources.

Just as the classification "fundamental presumptions" suggests, all three qualities in this grouping are evident and foundational for every area identified within contemporary worship. The first, "using contemporary, nonarchaic English," coincides with the influx of new Bible translations that began in the middle of the twentieth century (107) and a renewed focus on intelligibility (5). This quality affects everything that happens in a worship service, especially regarding the music (chapters 4 and 5), prayers (chapter 6), and the use of Scripture and preaching (chapter 7). The second and third qualities are likewise prevalent throughout every topic discussed within the book.

The second grouping deals specifically with the musical qualities of contemporary worship. While the effects of music are mentioned throughout the work, chapters four and five focus particularly on this topic. Here the authors provide evidence of how the fourth quality, "using musical styles from current types of

popular music," evolved into common practice. The fifth quality, "extended times of uninterrupted congregational singing," proves to be essential in the development of the concept of "flow" (32–36) in a worship service, which is also an important aspect of "time in contemporary worship" (chapter 2). Sixth, "a centrality of the musicians in the liturgical space and in the leadership of the service," plays a key role in the chapter on "space of contemporary worship."

The third grouping focuses on behavioral patterns and is, once again, evident through each topic of discussion. The seventh quality, "greater levels of physical expressiveness," is especially relevant in Lim and Ruth's discussion of the "sacramentality of contemporary worship" in chapter eight. Likewise, the final quality, "a reliance upon electronic technology," as the authors state, is a key dependency which they argue has "grown so much over the phenomenon's history that it would be rare to find a worship service not deeply reliant upon a machine or even on electricity itself" (7).

One particular strength of the work is the method in which the authors continue to remind the readers of the nine identifiable qualities throughout. Likewise, they illuminate how some of these qualities have become almost universally presupposed. One example of this can be seen with the first quality of "using contemporary, nonarchaic English"; Lim and Ruth demonstrate that this shift has affected virtually every Christian. This quality has affected the style of language that is used throughout a worship service (115–19). However, it has affected churches of vast denominations and backgrounds and is now presupposed as normal practice. This is just one example of how the contemporary worship movement has become "an identifiable, widespread liturgical phenomenon" (1).

Perhaps the greatest weaknesses of the work come as no surprise, since Lim and Ruth acknowledge them from the outset of the book (ix–xi). First, it is difficult to tell the history of a movement which has had so little scholarly research. What adds to this difficulty is the reality that "contemporary worship had neither a single point of origin nor solitary influence shaping it" (1). One additional challenge comes with the concise nature of such a history. For example, in chapter five the authors brilliantly identify the British and Australian "invasion" of contemporary worship music. Both of these influences have had innumerable effects on the music of the movement, but the authors spend very little time providing the

background and developments of each (74–78). The reader is thus left wanting more.

Lim and Ruth have accomplished their task of providing a significant introduction and primer to the Contemporary Worship Movement. Additionally, they have raised many important questions that open the door for further research in areas that will be essential in shaping future practices of worship. This work should become a staple resource for all serious students of worship.

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***A Guide to Worship Ministry: The Worship Minister's Life and Work,* by Gregory B. Brewton. Eugene, OR: Wipf & Stock, 2018. 170 pp. $18.40.**

> *Go therefore and make disciples of all the nations, baptizing them in the name of the Father and the Son and the Holy Spirit, teaching them to observe all that I have commanded you.* (Matt 28:19–20 NASB)

In his book, *A Guide to Worship Ministry,* Gregory Brewton, chair of the Department of Worship at Southern Baptist Theological Seminary, extrapolates a philosophy and practice of music ministry for the local church from the commission given by Christ to go and make disciples. Brewton enters a crowded field of published works by many other authors,[6] but finds his niche through the focus of worship ministry as discipleship by stating that "worship ministers make disciples through intentional worship planning and leading" (ix). From this thesis the author writes to both seasoned ministry veterans seeking rejuvenation in their place of service and also those who are in the formative stages of preparation for ministry.

[6] There are a plethora of books relating to the practice of music ministry, including but not limited to *Music and Worship in the Church* by Austin Lovelace and William Rice; *Jubilate II* by Donald Hustad; *Worship Matters* by Bob Kauflin; *From Postlude to Prelude* by Randall Bradley; *The Worship Pastor* by Zac Hicks; *Understanding, Preparing For, and Practicing Christian Worship* by Franklin Segler; and many others.

Brewton wrote this book to fill a perceived void in the literature for the students in his worship ministry classes.

Brewton expounds his concept of the worship minister as disciple maker by examining four distinct areas of the ministry of music. He begins by exploring the call to ministry and sets forth foundational materials relating to those starting out in the ministry. He discusses what it means to be called, gives an overarching philosophy for the ministry of music in the local church, and outlines the process for entering the ministry from ordination through the interview process. In this section Brewton reveals his practical ministry experience through his forthright discussions. He strengthens his thesis by arguing in favor of the necessity for worship ministers to prepare themselves through both educational and experiential opportunities. It is through these times of learning and making mistakes that a minister both prepares to be a disciple maker and gains the skills and knowledge needed for a lifetime of service in the church (9). While examining the interview process, Brewton exhorts a prospective minister to not only examine the church and what they are seeking through job descriptions and other information, but also to closely examine the senior pastor. He correctly asserts that a pastor's involvement in the process of finding a worship minister is indicative of their future working and worshiping relationship (21–22), and he expounds on the role of this relationship in the next section.

Brewton continues the discussion by focusing on the relationship of the minister to the church. Here the author draws attention to the most significant relationship in the life of the church—that of the pastor and the worship minister. He lists simple, practical steps that will encourage this fellowship to grow. While these steps may seem simplistic to the casual reader, each is crucial to the overall worship health of the church and the effectiveness of the worship minister over a long-term ministry. Brewton also focuses on the personal attributes that are necessary to be an effective minister—love for people, personal spiritual growth, and growing a strong family. He concludes this section with specific ministry-related functions for worship ministers—time management, calendaring, budgeting, hospital visitation, and conflict management. While none of these topics are exhaustively considered, the author

gives concrete suggestions and activities that should result in deeper thought and exploration.

Having discussed general principles of ministry, Brewton then moves to specific concepts for the ministry of music in the local church, namely the preparation and execution of corporate worship events. The concept of disciple making is consistent as he contemplates each of the elements of the worship service, from preaching and Scripture, to ordinances and song selection and how they impact the spiritual growth of the congregation. Of song selection Brewton is careful to point out that because of its role in discipling the worshiper, it is the theological content of the song and not its popularity or musical setting that is most important (79). Brewton also briefly examines six different forms that can be implemented in shaping corporate worship. For each of these forms, he gives examples that can be applied by the worship minister in the local church.

The author concludes the book with a specific look at how the worship minister can accomplish each of these ministry goals while focusing on being a disciple maker. Brewton considers many of the groups with whom a minister of music might interface, and relates specific, concrete ways to create disciples in each of these ministry areas of the church as well as with all generations. He states that "worship ministry is suffering from a narrow vision when it is only concerned with one generation of church members" (123). Worship ministers are charged by God to teach and equip all the saints for worship and ministry, and Brewton gives very practical examples and steps to disciple each group: children, students, adults, senior adults, worship teams, choirs, and others.

While no book of this length could be a comprehensive guide to the music ministry on the whole, Brewton encourages the worship minister to seek spiritual depth in both his personal spiritual walk, and in the ministry to which he has been called. He also provokes the need for deeper study and consideration of how best to make disciples through the ministry of music. This practical book fulfills its purpose as set out by the author—to be a discipleship-focused resource for the worship minister.

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***Work That Matters: Bridging the Divide between Work and Worship*, by Kevin Brown and Michael Wiese. 2nd ed. Lexington, KY: Aldersgate Press, 2018. 116 pp. $14.99.**

Why does work matter? How is work life related to spiritual life? Do they clash, blend, or grow separately? Kevin Brown and Michael Wiese, professors in business and marketing with a strong passion in Christian entrepreneurship, propose a better alternative that allows the faithful Christian to "remain undivided" regardless of what his or her work entails and demands (6) and present ways to "live within the present fullness of God" in all life's aspects (20). Brown and Wiese assert as their thesis that work is an act of worship, an act of faith; one can be a person of faith in a working world (viii). Both further conclude that living a holy life, in wholeness for God's glory "brings worship and work into harmony" (ix).

Brown and Wiese develop their thesis by first identifying misconceptions that create rifts between work and worship. Following that, they offer ways to achieve work that is treated as worship. Chapter 1 sets the stage by defining key terms such as "work," "worship," "holiness," and "wholeness." Moreover, it presents four work-worship misconceptions that thwart the Christian from living a holy and whole life. Here, the authors play with different prepositions to explain these misconceptions. The first divide is the "work *not* worship," a distorted view that assumes that who we are as workers has nothing to do with our faith, that one's faith is separate from one's work, creating a dual identity (9). "Work *then* worship" is identified as the second misconception—an understanding that strives to bring the Christian formula of success to the workplace (11). However, the authors argue that even the use of Christian principles at work does not always promise success and profit (13). The inappropriate mixing of work and worship comes in as the third breach: "Work *and* worship" (13). It is the inapt blending of one's faith and work identity that leads to over-spiritualization of work life, leaving little space for the ordinary, and eventually leads the person to exhaustion (15). The last misconception is when one must either "work *or* worship" (16), an understanding that treats ministry as the "Christian route" and the secular work as the "non-Christian route" (16). Further, it is a view that categorizes only ministry professions as "calling"; ministers who decide to leave the

ministry are seen as lesser persons who "abandoned true worship" (18).

To address these perversions, Brown and Wiese strongly recommend that a faithful narrative comes as a better alternative in the pursuit for wholeness and holiness: "Work *as* worship" (18). They argue that an appropriate marriage of work and worship is to begin with one's faith identity, and then one must "understand and act in the world based on that identity." To give a clearer picture of how this alternative looks, the authors offer four C's of Work *as* Worship: co-creation, catalyst, community, and contribution (19). A holy life should co-create with God, be a catalyst of good through the use of one's gifts, be willing to build a community by relating, not isolating, and offer a lasting contribution to people for the glory of God. Each of these is individually discussed in the subsequent chapters of the book.

Each work-worship misconception is clearly presented and discussed, supported with appropriate biblical references, examples, and testimonies. Further, the authors did an excellent job in discussing the four C's that helped solidify their argument, that indeed, work is an act of worship. Also, argumentation is well-supported with theological themes, biblical references, and examples that balance both secular and church settings.

Two areas for improvement, however, can be observed from the material. First is the misplaced supplement for the definition of worship. Without any biblical foundation to support their definition, at the beginning of chapter 1, they simply describe worship as "spiritual activities and expressions, enabled by the Holy Spirit, that we engage in to honor God, express our love to God, and live in God's presence" (3). There is, however, in the conclusion a strongly supported and well-elaborated foundation of the term, which includes Greek words that relate to worship and how it powerfully links with work. Such a section could have been best placed in the introduction. As a major term used in the entire book, the loose definition presented in the beginning could cause misunderstanding on the part of the reader. How does their definition differ from an ordinary person's understanding of a Sunday worship service? If the distinctions are not clear, confusion is certainly bound to happen.

Second, the authors have honestly admitted that this topic is not new, that "other attempts have been made to bring together our

worship and work" (19). While they are committed to adding their perspective to the discourse, they have failed to show what is unique about their view, specifically their Christian view. For instance, how are they different from *Work as Worship,*[7] which also offers a Christian standpoint? Identifying the distinct feature(s) of their claim could have helped enhance an element of attraction to their contribution to the subject and could have strengthened their place with what sets them apart from those who have already written on a similar topic.

Reflection questions for self and group discussions provided at the end of each chapter are helpful for evaluation. For a claim with a strong paradigm shift such as theirs, the chapter-end questions could serve as stimuli for a life-changing decision. Chapters 2–5 have a "personalize it" section (36, 56, 75, 99), where the authors give concrete examples, tips, and suggestions for practical use; these help the readers actualize the concepts being introduced at the beginning of each chapter. End notes that show sources of more recent works give more relevant situations to the contemporary reader. In the final chapter, a recapitulation of the work-worship divides and a concise discussion of the four C's and what to do about them brings the whole material to a proper closure.

As it is, Brown and Wiese have successfully presented a unique way of looking at "work" in connection with "worship" and how both could blend appropriately. They offer a fuller understanding on how best we could live our lives in consistency with our faith, to be holy before God, offering our undivided selves for God's glory. However, if topics similar to this have already been written, they need to do a better job in encouraging their readers that indeed their perspective stands out among the rest.

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[7] Mark L. Russell, Dave Gibbons, Brian Mosley, Matt Chandler, Norm Miller, J. R. Vassar, and Justin Forman, *Work as Worship: God Created Us to Work; God Created Us to Worship; for Us, Work Is Worship* (Richardson, Texas: RightNow, 2012).

***Liturgy on the Edge: Pastoral and Attractional Worship*, edited by Samuel Wells. Norwich: Canterbury Press, 2018. 154 pp. $27.99.**

Samuel Wells is Vicar of St Martin-in-the-Fields, visiting professor of Christian Ethics at Kings College, London, and a member of the Liturgical Commission of the Church of England. The contributors to this work are all members, in either a staff or lay role, of St Martin.

The church's vision statement is "At the heart. On the Edge" (xvii). Both statements have geographical implications, as St Martin lies in the heart of London and on the edge of Trafalgar Square; but more important to St Martin are its implications regarding faith and life. "At the heart" refers to the church being involved in "life, the universe, and everything" (xviii) while "on the edge" speaks to their conviction that "God's heart is on the edge of human society, with those who have been excluded or rejected or ignored" (xix).

Liturgy, described by Wells as "a public event or gesture carried out to enhance the common good" (xv), is the primary means by which St Martin seeks to fulfill its vision. The authors view liturgy to be "the heart of faithfulness, the source of human identity, and the foundation of justice" (xv); thus, they seek St Martin to be formed by these three statements as they practice their mission of walking with the "troubled, the challenged, the afflicted, and the rejected" as they "find God together" (xvi). While the authors briefly make this argument for a purpose in liturgy, the book primarily recounts ways in which St Martin has attempted to fulfill this purpose and provides instruction and examples resulting in a "how-to" manual of planning liturgies within the following categories found in the first three chapters: outreach services, acute pastoral services, and annual special services.

The outreach services include sacred music concerts, ten-minute services for people on their way to work, services intended to create a calming atmosphere, a healing service, and an informal Eucharist. The acute pastoral services often focus on those who have been affected by homicide and suicide, the homeless who have died, and those who are missing. A final pastoral service mentioned is one expressing lament over past prejudice and exclusion regarding the LGBT community and hope at the progress made, specifically the decriminalization of gay sex in the UK. Examples of annual

special services include a community carol service, a dramatized Christmas narrative, a dramatized Passion narrative on Palm Sunday, and others. Notably, the liturgies in this book are outside of St Martin's corporate Sunday gathering. The fourth chapter addresses the usefulness of broadcasting services and ways in which they have accomplished that, and the final chapter describes how to perform select elements found throughout many of St Martin's liturgies.

A typical liturgy presented in this book begins with a history of its origin and commentary on its importance followed by an annotated outline of the liturgy and/or a sample service order. Occasionally even pictures are provided that display what one of the more unique elements is to look like. When followed, this four-part presentation of a liturgy (history, explanation, outline, and sample) is successful in allowing the authors to concisely, yet sufficiently, articulate descriptions and instructions of a large number of services. Because different authors contributed different services, this format is not always strictly followed. Occasionally a contributor offers a hybrid of an annotated outline with a sample service, limiting explanations as to why choices were made and specific examples of titles of elements. Often the authors emphasize the importance of congregational participation in these services, a shift following Wells's appointment as Vicar.

While the history, explanations, outlines, and samples are informative and helpful, often the premises that resulted in a particular liturgy are not faithful to Scripture. A frequent misapplication is a stated parallel between Jesus and the "socially marginalized." In the introduction to chapter two on the pastoral services listed above, the author refers to the New Testament statement "the stone that the builders rejected has become the cornerstone" (33). While recognizing that historically this has been attributed to Jesus, they apply it to those who have been rejected by society (the disabled, the homeless, and members of the LGBT community), noting that they will be the cornerstones in God's kingdom (33). The service for the advancement of LGBT issues is even titled "Where Love and Sorrow Meet" (58–65) a phrase well-known from the lyrics of Isaac Watts's hymn "When I Survey the Wondrous Cross," referencing the work of Christ on the cross. A third example of this misapplication is found in their annual dramatized Palm Sunday service that

seeks to have an individual like one of those mentioned above play the role of Jesus. The example on page 94 is a female who is confined to a wheelchair. These misapplications that put the individual in Jesus's place prevent people from seeing that Jesus fills a need that fallen humanity cannot. Furthermore, these weaknesses also have unbiblical implications such as universalism and moralism.

The importance and benefit of this book will depend on the stream of Christianity from which the reader comes. The typical evangelical Protestant will have convictions and philosophies regarding social awareness, sexuality, marriage, and gender issues that conflict strongly with those laid out by the authors of this book. While it is intended to be read straight through, its use will likely be limited to those churches and leaders within the Church of England as a helpful reference book to serve as a starting point for creating a variety of outreach, pastoral, and yearly services focused on modern social concerns.

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