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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 and Worship 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
The *Artistic Theologian* welcomes articles ranging from 4,000 to 6,000 words in length for consideration. Submissions can be sent to the editor as an email attachment using Microsoft Word (.doc or .docx file) or Rich Text Format (.rtf file). Articles should follow style guidelines in Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 9th ed. (Chicago: University of Chicago Press, 2018).

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Book reviews between 700 and 900 words in length on recent books related to church music, worship, the arts, and culture can be submitted to the editor as an email attachment (.doc, .docx, or .rtf file) following the Turabian style manual, 9th ed.

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Editorial

COWDEN HALL'S CORNERSTONE VERSE

Joshua A. Waggener[1]

On the north side of Cowden Hall, the music building erected in 1926 on the campus of Southwestern Baptist Theological Seminary in Fort Worth, Texas, a verse from the apostle Paul's letter to the Colossians is etched in the building's cornerstone plaque: "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord" (Col. 3:16, KJV). With this verse (along with its parallel in Ephesians 5:19), the New Testament church was called to the ministry of music, overflowing from the ministry of the Word, for the horizontal purposes of "teaching and admonishing one another" along with vertical expressions of "grace" (or "giving thanks," CSB) to the Lord. The prescribed music was to be "psalms, hymns, and spiritual songs."

Throughout the centuries of the church, Christians have sought to follow this apostolic command, singing genres of sacred music that were variously known as "psalms," "hymns," and "songs." The early church practiced the singing of biblical psalms, all 150 of which were eventually incorporated into western monastic liturgy and sung to "Gregorian chant," a style of music named after Pope Gregory the Great (ca. 540–604). Meanwhile, as the era of the church fathers came to an end, Bishop Ambrose of Milan (ca. 339–397) gave the western church Latin hymns affirming the divinity of Christ and Trinitarian doctrine to counter the heretical songs of the Arians.

Later, the singing of hymns and psalms played a key role in the Protestant Reformation. Crucial to Martin Luther's (1483–1546) efforts were the German hymns (or "chorales") "so that God's Word and Christian teaching might be instilled and implanted in many ways" (*Wittenberg Hymnal,* 1524). And although Protestant congregations in England first

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sang metrical psalms, the arguments of Benjamin Keach (1640–1704) eventually convinced some Baptists (and soon others) to sing "hymns," following the example of Jesus and his disciples after the Last Supper (Matt. 26:30, Mark 14:26). Congregationalist Isaac Watts (1674–1748) then supplied English hymns in finer poetic form, publishing collections of *Hymns and Spiritual Songs* (1707) as well as his *Psalms of David Imitated in the Language of the New Testament* (1719). Watts argued that, as hymns were our response to God in worship, those "of humane [human] composure" were suitable for worship, alongside versions of the psalms.[2]

The psalms, hymns, and spiritual songs of Watts were increasingly sung on American soil, spread by the evangelical fervor of the First Great Awakening. Another generation embraced the hymns of Charles Welsey (1707–88), compiled and edited by his brother John (1703–91) in hymnals such as *A Collection of Hymns for the Use of the People called Methodists* (1780). After the Second Great Awakening, American hymn writers such as William Bradbury (1816–68), Robert Lowry (1826–99), and William Doane (1832–1915) created the "Gospel song" genre, publishing hundreds of "Sunday School songs," many of which became standards of evangelical hymnody in the twentieth century. Along with these were Ira Sankey's (1840–1908) collections of *Gospel Hymns and Sacred Songs*. As this sketch of the history of church music indicates, many individuals contributed to the church's heritage of singing psalms, hymns, and songs in its first nineteen hundred years.

Each person mentioned above is commemorated in stone on the campus of Southwestern Seminary. Along with biblical musicians, their names are etched around the top of Cowden Hall. The names begin with Jubal, proceed through biblical history with musicians from the Old and New Testaments (including Moses, Miriam, and David, along with "Zacharias" and Simeon), and then continue through nineteen centuries of sacred song. There are thirty-one names in total, including church fathers, liturgists, hymn writers, composers, and a famous music theorist.

With this issue of the *Artistic Theologian*, we begin a series of articles on these important figures. Here you will find five articles on three biblical musicians (Jubal, Asaph, and Heman) along with three key musical

[2]See Isaac Watts, *Essay towards the Improvement of Christian Psalmody, Or, An Enquiry How the Psalms of David Ought to Be Translated into Christian Songs, and How Lawful and Necessary It Is to Compose Other Hymns According to the Clearer Revelations of the Gospel, for the Use of the Christian Church* (1707).

innovators from church history (Guido d'Arezzo, J. S. Bach, and Isaac Watts). Over the next few issues, the series will continue, with the goal of addressing all thirty-one of the musicians named on Cowden Hall.

Each article in the series seeks to address questions such as: How did this figure contribute to the practice of and/or an approach towards church music? What contributions are evident in the Baptist tradition? How might their contributions model an approach to music today, both in the church's worship and for Christian engagement with culture?

This issue begins with an article by Dan Darling on Jubal, the first named figure on Cowden Hall. Although information about Jubal is limited to one verse in the Bible (Gen. 4:21), we find that Jubal—"the first of all who play the lyre and the flute"—is listed along with his brother Jabal—"the first of the nomadic herdsmen"—and his half-brother Tubal-cain—"who made all kinds of bronze and iron tools" (Gen. 4:20–22, CSB). Darling sees these three together as fulfilling the God-given cultural mandate of Genesis 1:26–28, despite their lineage through the rebellious line of Cain. The significance of this for today has both hopeful and sobering implications.

Next, Joshua Williams examines the musical contributions of two more biblical figures, Asaph and Heman, the fifth and sixth figures named on Cowden Hall. Based on details from 1 and 2 Chronicles, as well as other Old Testament literature, Asaph and Heman are found to play multiple roles central to Israel's worship in the reigns of David and Solomon. Along with Jeduthun, these Old Testament musicians provide innovative leadership that impacts worship practices for generations and give examples that the contemporary church would be wise to emulate.

Moving into church history, Nathan Burggraff introduces Guido d'Arezzo, a Benedictine monk and musical innovator who served in the cathedral of Arezzo, Italy, around AD 1000. Guido, whose name is thirteenth in line around Cowden Hall, is the only figure who is primarily known as a music theorist. Based on Guido's musical writings, Burggraff identifies the contributions that Guido made to both music theory and practice, including improvements in staff notation and the origins of the famous syllables used for sight singing: do, re, mi, fa, sol, la, and ti. Meanwhile, he finds that other inventions—such as the "Guidonian hand"—are attributed to Guido based only on his posthumous influence. The article closes with reflections on the continued importance of music theory for church musicians today.

Next, Ben Caston considers one of the most important composers (by any account) in the history of the church's music: J. S. Bach (1685–1750), the eighteenth name on Cowden Hall. While his article reviews Bach's musical life and mentions some of his most important works, Caston's focus is more personal. He shares nine "lessons" that he has learned from Bach's life and music—lessons learned during Caston's career as a vocal soloist, choral conductor, and studio instructor. These lessons from Bach apply to all church musicians seeking to hone their musical skills and grow in their Christian faith.

Finally, David Music identifies "seeming contradictions" apparent in the life and work of Isaac Watts (1674–1748), the father of English hymnody and the twenty-first name on Cowden Hall. Despite Watts's revolutionary approach to the church's song, his debt to other innovators (including some Baptists) becomes evident. However, Watts did create "a new relationship between song and scriptural truth, demonstrating that they differed in their purpose but could nevertheless be closely linked." Perhaps then, Watts realized, in his own way, the special relationship between singing and "the Word of Christ" that Paul spoke of in that cornerstone verse on Cowden Hall: Colossian 3:16.

As we look towards 2026, Southwestern Baptist Theological Seminary will celebrate 100 years of teaching the Word; singing psalms, hymns, and spiritual songs; and preparing ministers of music and worship in Cowden Hall. And, as we celebrate, we hope that the articles in the Cowden Hall 100 Years series will help readers appreciate the contributions of some biblical and historical musicians both for their own times as well as for music and worship ministries today.

Lastly, we welcome article submissions (preferably 4,000 to 6,000 words in length) and book reviews (800 to 900 words) for our next volume. The deadline for submission is October 1, 2025.

JUBAL:
Music as Fulfillment of the Cultural Mandate

Daniel Darling[1]

Music is unavoidable. On an average day just about anywhere in the world, one encounters music, even in the simplest forms, from street performers with home-made instruments in developing countries to sold-out stadiums with star-studded ensembles to the ubiquitous and oft-annoying jingles heard on advertisements across our media. Writing in 1909, German scholar Carl Heinrich Cornill declares:

> Music belongs to the inalienable rights of man. It is the effort to make one's self intelligible to his fellow men by means of the stimulation of sounds of all kinds. Music exists wherever men are found upon earth and everywhere they show a genuine refinement in the discovery of means by which to originate sounds. There is hardly anything that can not be brought into use for its purposes.[2]

But from where did music originate? Two theories emerged from antiquity, one with roots in Greek reason and mythology and the other from Genesis 4.[3] It will be the assumption of this article that the account in the first book of the Pentateuch, chronicling the invention of musical instruments by Jubal, a descendant of Cain, is historically accurate and true.

This article will attempt to present the invention of musical instruments as described in Genesis as an apologetic for three key ideas: the presence

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[1]Daniel Darling serves as director of the Land Center for Cultural Engagement at Southwestern Baptist Theological Seminary and assistant professor of faith and culture, Texas Baptist College.

[2]Carl Heinrich Cornill, "Music in the Old Testament. Lecture Given for the Benefit of the Home for Aged Music Teachers at Breslau, February 9, 1906," *The Monist* 19, no. 2 (April 1909): 240–64.

[3]Paul E. Beichner, *The Medieval Representative of Music: Jubal or Tubalcain?* (Notre Dame, IN: The Mediaeval Institute, University of Notre Dame, 1954). Throughout the church age, many scholars have synthesized the two accounts; see James W. McKinnon, "Jubal vel Pythagoras, *Quis Sit Inventor Musicae?*" *The Musical Quarterly* 64, no. 1 (January 1978): 1–28.

of common grace, music as an essential development by image-bearers in God's good creation, and the sober reality that mere technological progress, while a fulfillment of the cultural mandate, is not enough to solve humankind's deepest needs.

COMMON GRACE AND THE CULTURAL MANDATE

It is not the purpose of this article to argue, in detail, the Mosaic authorship of Genesis. However, it is the assumption here that Jesus's affirmation of the pen of the patriarch is correct (John 5:46). John Walton characterizes this position: "The founder of Israel is the most probable person to transpose its national repository of ancient traditions into a coherent history in order to define the nation and its mission."[4] Writing to the people of God as they emerged out of Egypt, Moses, having been schooled in the finest of Egyptian educations (Acts 7:22), sought to reframe their thinking away from the myths and origin stories they undoubtedly imbibed from centuries in this pagan land and that characterized the surrounding nations and reorient them toward God's revelation of himself as Creator and Lord.[5] "The purpose of the Torah in this section," Umberto Cassuto writes, "is to teach us that the whole world and all that it contains were created by the word of the One God, according to His will, which operates without restraint. It is thus opposed to the concepts current among the peoples of the ancient East, who were Israel's neighbors, and in some respects is in conflict with certain ideas that had already found their way into the ranks of our people."[6] Walton concurs, asserting that "Moses of necessity would have given Israel its prior history, meaning and destiny as well as its laws. Every political and/or religious community must have a memory of history that defines and distinguishes it."[7]

In telling Israel her own origin story, embedded in the larger origin story of the human race (including the fall in the garden in Genesis 3), Moses's narrative continues through the first part of Genesis as a parallel story whose antecedent is in the protoevangelium of Genesis 3:15: "I will put hostility between you and the woman, and between your offspring and her offspring. He will strike your head, and you will strike his heel" (CSB). Emerging with Cain's murder of his brother Abel in Genesis 4, the

[4]John H. Walton, *Genesis* (Grand Rapids: Zondervan Academic, 2011), 22–23.

[5]Umberto Cassuto, *A Commentary on the Book of Genesis. Part 1, From Adam to Noah: A Commentary on Genesis I-VI, VIII*, trans. Israel Abrahams (Jerusalem: Magnes, 1979), 7–18.

[6]Cassuto, *Commentary,* 7.

[7]Walton, *Genesis,* 22–23.

subtheme of human violence continues to develop until it culminates in the flood narrative in Genesis 6–9 (though one might argue that it continues as a subtheme throughout Scripture until John's Revelation about the end of the age). As Derek Kidner affirms, "Chapters 1–11 [of Genesis] describe two opposite progressions: first, God's orderly creation, to its climax in man as a responsible and blessed being, and then the disintegrating work of sin, to its first great anti-climax in the corrupt world of the flood, and its second in the folly of Babel."[8]

The clash between the seed of the woman and the seed of the serpent is brought into sharp relief in the dual geologies presented in Genesis 4 and 5. Cain's rebel lineage (Gen. 4:17–22) is contrasted with the righteous line of Seth (Gen. 4:25–5:32), Abel's divinely appointed surrogate. This narrative advances toward the wickedness of the former overtaking the latter in Genesis 6, necessitating God's saving and cleansing action in the judgment of the flood.

For the purposes of this article, we will focus on the line of Cain and, specifically, the invention of musical instruments by his pagan progeny. Genesis 4 details humankind's dual descent, both into further depravity and further innovation. It is the former that often occupies our attention, but the latter is just as important, chronicled as it is by Moses in Genesis 4:19–22:

> Lamech took two wives for himself, one named Adah and the other named Zillah. Adah bore Jabal; he was the first of the nomadic herdsmen. His brother was named Jubal; he was the first of all who play the lyre and the flute. Zillah bore Tubal-cain, who made all kinds of bronze and iron tools. Tubal-cain's sister was Naamah.

Here, tucked inconspicuously into a genealogy, are three world-shaping developments that come from Cain's offspring: (1) the invention of the domestication of livestock, (2) the invention of metallurgy, and (3) the invention of music. Though these are the works of a rapidly paganizing cohort, distinguished by Moses from the righteous remnant in Seth's line, we should not be so quick to dismiss them as mere futile works done by faithless profligates. John Calvin asserts that here God's common grace can be found:

[8] Derek Kidner, *Genesis: An Introduction and Commentary* (London: Tyndale, 1967), 16.

> Let us then know, that the sons of Cain, though deprived of the Spirit of regeneration, were yet endued with gifts of no despicable kind; just as the experience of all ages teaches us how widely the rays of divine light have shone on unbelieving nations, for the benefit of the present life; and we see, at the present time, that the excellent gifts of the Spirit are diffused through the whole human race. Moreover, the liberal arts and sciences have descended to us from the heathen. We are, indeed, compelled to acknowledge that we have received astronomy, and the other parts of philosophy, medicine, and the order of civil government, from them. Nor is it to be doubted, that God has thus liberally enriched them with excellent favors that their impiety might have the less excuse.[9]

Here in Genesis 4, we see God receive glory from rebels, even as they continue to embrace the way of the serpent. The mandate (Gen. 1:26–28) to create is still operative, even in a fallen state. Often well-meaning but misguided Christians assume righteousness is equivalent to a primitive state of unspoiled wilderness. Yet, as evidenced by the editorial statement made by Moses in Genesis 2's creation narrative—"there was no man to work the ground" (Gen. 2:5)—God's desire is to see his creation move beyond the raw, untamed wilderness. The movement in Scripture's telling of history is from a garden to a city, from Eden to the New Jerusalem.[10] To this end, David Atkinson finds in Cain's family God's ironic, if not purposeful, means of cultivating the earth:

> Civilization begins to grow outside the Garden. Even in the land of restlessness, there is culture, there is art. Surprisingly, it is through Cain the homeless, the fugitive, the prodigal, that God's commission to his people to work and subdue creation begins to be established.[11]

Perhaps Moses intended to help the people of God understand that

[9] John Calvin, *Calvin's Commentaries*, vol. 1 (Grand Rapids: Baker Books, 1974), 218.

[10] See John Dyer, *From the Garden to the City: The Place of Technology in the Story of God*, rev. ed. (Grand Rapids: Kregel Publications, 2022).

[11] David J. Atkinson, *The Message of Genesis 1–11* (Downers Grove, IL: InterVarsity Press, 2017), 113.

much of what they took for granted in everyday life—the silver and gold and copper goods they took from the Egyptians, the livestock they shuffled through the wilderness and to the doorstep of Canaan, and the music they heard in Egypt and created in their own subculture—had roots, not in the pagan myths they had imbibed but in the innovation of image-bearers, many of whom nevertheless refused to worship the giver of gifts. Kidner sees that "God was to make much use of the Cainite techniques for his people, from the semi-nomadic discipline itself … to the civilized arts and crafts …. [This] prepares us to accept for ourselves a similar indebtedness to secular enterprise."[12] This innovation by pagan ingenuity, Tony Reinke convincingly argues, is not incidental: "God chose to channel his common grace through Cain's lineage to bless the world. A murderous rebel and his rogue family became God's choice for unleashing innovation into the world."[13] God spared Cain from death for the purpose of innovation.

These opening chapters of the Bible's first book should teach contemporary Christians to appreciate God's divine appointment of image-bearers who, while not acknowledging their Creator, still manage to produce marvelous inventions and innovations that enrich our lives. For example, this current article is being written on a sleek Macbook Pro laptop computer, produced from a company started by an eclectic inventor, the late Steve Jobs—a pagan at worst and a dabbler of spiritual oddities at best.[14] Jobs's unregenerate state did not prevent him from creating a company whose products assist in the heralding of the gospel by making the process of creation and innovation easier. As Atkinson expresses:

> There is much to appreciate in the world of the arts and the sciences which bears witness to the common grace and enriching gifts of the Creator, even among those who do not acknowledge him, and would not attribute their skills to his enabling. Let us thank God that every expression of creativity and beauty, every advance of science, every new composition in music and every line of poetry, speak in some measure of the creative grace of God.[15]

[12]Kidner, *Genesis*, 85.

[13]Tony Reinke, *Competing Spectacles: Treasuring Christ in the Media Age* (Wheaton, IL: Crossway, 2019), 89.

[14]See Walter Isaacson, *Steve Jobs* (New York: Simon and Schuster, 2021).

[15]Atkinson, *Message of Genesis 1–11*, 114.

In Genesis 4, Moses is teaching that the creative grace of God often emerges from pagan hands.

MUSIC AS A NECESSITY OF THE CULTURAL MANDATE

If God's preservation of the line of Cain was essential for the continued cultivation of his creation, then it must be said that inclusion of music (alongside the domestication of animals and metallurgy) in the three cultural advances is noteworthy. A closer look at Jubal and music's biblical uses helps reveal the significance of music for culture and the people of God.

The name of Jubal (Gen. 4:21) has linguistic links to the word often used in the Old Testament to identify the instrument, a ram's horn, played to mark the start of Israel's year of Jubilee (Lev. 25:8–12).[16] Scholars differ on the exact nature of the instruments listed in Genesis 4:21 in relation to Jubal. The *kinnor*, often translated as "harp," could be either the two-sided triangular stringed instrument or the instrument with strings stretched over a wooden soundbox, or perhaps an antecedent of the later lyre, common in the ancient near east.[17] This lyre was often played by David (e.g., 1 Sam. 16:23) and can resemble either a hand-held harp or a rudimentary lute.[18] The pipe (*ugab*) might be a thin reed or flute or perhaps a panpipe, which is a rudimentary form of an organ, with multiple reeds in a box-like container.[19] Some examples of flutes from the ancient near East have been discovered dating back to the third- and fourth-century BC.[20]

Jubal's description as "the father of" those who play the lyre and pipe should be seen as him being identified by Moses as the first instrumental musician.[21] That the development of music is included here with other developments such as domesticated livestock and metallurgy, two essentials of human life, tells us something significant about the way the Bible sees music. Thus, Harold Best and David Kutar identify Jubal as a "proto-musician" whose presence highlights "the attention given to music making this far back in sacred history, and … its natural appearance along with other human and cultural activities."[22]

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[16]K. A. Mathews, *Genesis 1–11:26* (Nashville: B&H, 1996), 287–88; Gordon John Wenham, *Genesis 1–15, Volume 1* (Grand Rapids: Zondervan Academic, 2017), 111.

[17]Jeremy Montagu, *Musical Instruments of the Bible* (Lanham, MD: Scarecrow Press, 2002), 1.

[18]Joachim Braun, *Music in Ancient Israel/Palestine: Archaeological, Written and Comparative Sources*, trans. Douglas W. Stott (Grand Rapids: Eerdmans Publishing, 2002), 63.

[19]Braun, *Music in Ancient Israel/Palestine,* 63–68.

[20]Walton, *Genesis*, 276.

[21]Wenham, *Genesis 1–15*, 111.

[22]Robert E. Webber, ed., *The Complete Library of Christian Worship*, vol. 1, *The Biblical Foundations*

Here in Genesis 4, only seven generations after Adam, music is first mentioned in God's word.[23] Even in a fallen creation beset by thorns and thistles, the development of musical instruments from the raw materials God had bestowed on his image-bearers was inevitable and, one might argue, indispensable to human life. One scholar goes so far as to contend that "musical potential has been built into creation by the design of God."[24] Likewise, Reinke points to Jubal's innovation as not God's merely extracting some good from Cain's pagan line, but as an intentional aspect of his promise of cultural development.[25] Even Thomas Morell, the librettist for *Joshua* (a dramatic musical work by George Frederic Handel, the preeminent German composer of biblical oratorios) thought Jubal significant enough to reference him centuries later:

> Oh, had I Jubal's lyre,
> Or Miriam's tuneful voice!
> To sounds like his I would aspire,
> In songs like hers rejoice.
> My humble strains but faintly show,
> How much to Heav'n and thee I owe.[26]

Through a pagan and rebel family, God initiated the development of music. Atkinson believes this is a sign that "God is concerned with the growth of art, of society, of technology even in a world which is homesick for him; even for people who are out of touch with his love."[27] This should teach Christians of all ages about music's often understated importance.

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of Christian Worship (Nashville: Hendrickson, Star Song Publishing Group, 1993), 227.

[23]Carl Heinrich Cornill, *Music in the Old Testament* (Chicago: Open Court Publishing Company, 1909).

[24]Mark Lyman Taylor, "The Implications of the Biblical References to Music for Music Education in Evangelical Christian Schools" (PhD diss., Case Western Reserve University School of Graduate Studies, 1995), 93. Likewise, Peter Leithart links Jubal to the cultural mandate and the call to dominion over creation; see Peter Leithart, "Why Kings Sing: A Biblical Theology of Monarchs and Music," The Gospel Coalition, December 29, 2020, https://www.thegospelcoalition.org/article/biblical-theology-monarchs-music/.

[25]See Tony Reinke, *God, Technology, and the Christian Life* (Wheaton, IL: Crossway, 2021). Reinke states: "Jubal, the forefather of music and instruments, was created by God and ordained for this purpose, not simply to give amateurs something to play with, but to birth the industry of specialized musical professionals who master instruments for public celebration in bands and orchestras and the music industry" (90).

[26]Ruth Smith, "Early Music's Dramatic Significance in Handel's 'Saul,'" *Early Music* 35, no. 2 (2007): 173–89.

[27]Atkinson, *The Message of Genesis 1–11*, 114.

"If there is a consistent stand concerning music in the Old Testament," Best and Huttar write, "it is that it is inseparable from all of life."[28] Jeremy Begbie concurs, pointing out that Jubal's inclusion in Genesis 4 "testifies not only to the importance of music—it is placed alongside other 'necessary occupations'—but also to its embeddedness in practical, daily, common life."[29]

Later in the Old Testament, musical instruments play a central role in the story of Israel, from the trumpets blown at the fall of Jericho (Josh. 6) to the harp played by David to soothe King Saul's mental state (1 Sam. 16) to "all kinds of … instruments" (2 Sam. 6:5) in David's musical worship band leading to the variety of musical instruments played in Solomon's Temple (2 Chron. 5:12–13). For the people of God, this ongoing development of music is even more significant. From creation's raw materials we find, in every generation, new ways to praise the Creator. This is why, for instance, Psalm 150 urges the use of multiple instruments—harp, lyre, strings, and cymbals—for worship. Though the apostle Paul primarily urges the early church to "[sing] and [make] music with your heart" (Eph. 5:19, cf. Col. 3:16),[30] some instruments are mentioned repeatedly in the New Testament: the trumpet plays a prominent eschatological role (Matt. 24:31, 1 Cor. 15:22, 1 Thess. 4:16), and the harp is mentioned in 1 Corinthians 14:7 and features prominently in the depiction of heavenly worship (Rev. 5:8, 14:2, 15:2). Throughout the biblical canon, expressing devotion to God through music—often through the use of instruments that represent a cultivation of Eden's raw materials—is part of the intentional act of worship both described and prescribed as the proper response for the called out people of God (Rom. 12:1–2).[31]

MERE TECHNOLOGICAL PROGRESS CANNOT FIX THE HUMAN HEART

Yet as much as Jubal represents God's continuing fulfillment of the cultural mandate and specifically music's role as indispensable ingredient of human flourishing, we cannot deny the somber notes in Genesis 4.

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[28]Webber, *The Complete Library of Christian Worship*, vol. 1, 227.

[29]Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker Academic, 2007), 60.

[30]See Begbie, *Resounding Truth*, 67–70. Begbie attributes this mainly to the early church's roots in the synagogue and not as a prohibition on instruments for worship

[31]James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation*, Cultural Liturgies Series (Grand Rapids: Baker Academic, 2009), 155–214.

Verses 23–24 record perhaps the first lyric put to music, Lamech's celebration of violence:

> Adah and Zillah, hear my voice;
> wives of Lamech, pay attention to my words.
> For I killed a man for wounding me,
> a young man for striking me.
> If Cain is to be avenged seven times over,
> then for Lamech it will be seventy-seven times!

Walton labels this dirge as a "song of revenge," contrasting the promise of seventy-fold recriminations with Jesus's command to forgive seventy times seven (Matt. 18:22).[32] Kidner observes this "taunt-song reveals the swift progress of sin. Where Cain succumbed to it, Lamech exults in it."[33]

Lamech employed the fruit of the creation mandate for perverse purposes, demonstrating that in a fallen world, innovation and ignominy often run on parallel tracks. "Cain's family," Kidner continues, "is a microcosm; its pattern of technical prowess and moral failure is that of humanity."[34] In fact, this subduing of the earth, combined with a heart turned away from the Creator, climaxed over generations so exponentially that it required God's judgment in the flood.

Does this imply that every invention by pagan human hands is to be rejected or ignored? No, but it does mean innovation, when applied for perverse purposes, works against the Creator's design. Reinke asserts that "God gave music making, tool making, and cattle breeding to man, but not for man to use for whatever selfish purposes he has for wealth and power and opulence."[35] Thus, we find God's gracious fulfillment of the promise of Genesis 3:16 in the birth of Seth (Gen. 4:25), whose progeny would not eschew the cultural mandate that was the hallmark of his brother's family, and from whom would be preserved a people who would not forget the Creator. In the time of Seth's son Enosh, "people begin to call upon the name of the Lord" (Gen. 4:26).

In every generation, there is the temptation to believe that mere innovation is the answer to solving social ills and making humans turn away

[32]Walton, *Genesis*, 100.
[33]Kidner, *Genesis*, 85.
[34]Kidner, *Genesis*, 83.
[35]Reinke, *God, Technology, and the Christian Life*, 203.

from the cycle of violence and death. Yet this family of inventors recorded in Genesis 4 proves that technological progress alone is impotent to save what ails the human heart. Thus, Allan Ross and John Oswalt write, "So here is a picture of a community of people, fast developing into a society with all the conveniences necessary for the good life; but it is one in which people are changing the divine institutions and defying the laws of God, seeking power, pleasure, and self-indulgence."[36]

This commentary could be written about our modern age. The twentieth century witnessed enormous leaps in human inventions, from transportation via horseback to space flight, from letter-writing as a primary means of communication to the dawn of the internet. Yet the last century was a bloody one, with millions around the world dying as the result of more efficient ways to conduct war. With every new piece of technology—innovations we should welcome as good gifts from God—also comes new ways of rebelling against the Creator and enacting violence on fellow image-bearers. This reality should not turn us away from the cultural mandate. Cain's family shows that God still uses sinful and rebellious humans to advance his purposes. Yet, we should be sobered by technology's inability to change the human heart. Walton is right in observing from this text that "People cannot keep the law. Their only hope is to call out to God to save them."[37]

Through that other son of Eve—Seth—would come the Second Adam who would conquer sin, death, and the grave and would crush the serpent. The gospel, then, restores our creative efforts (Eph. 2:10) so that our creation and innovation will not glorify violence but will instead praise our Creator (Pss. 96:1, 100:1–5; Rev. 15:1–4).

CONCLUSION

It is fitting that the name Jubal—of obscure mention in an overlooked chapter in Genesis—is engraved on the edifice of Cowden Hall, for one can argue that without Jubal, the other thirty names might not take their place on this hallowed hall. Though fallen, he was used by God to fulfill a crucial aspect of the creation mandate.

Jubal's life serves as both an inspiration and a somber warning. God's people must continue the creative and innovative acts that began in Genesis 4. Redeemed sons of Adam can appreciate the music and cultural goods

[36]John Oswalt and Alan Ross, *Genesis, Exodus* (Carol Stream, IL: Tyndale House, 2017), 63.
[37]Walton, *Genesis*, 101.

produced by humans, even from hands that do not worship Christ. Christians can and should engage in our own acts of creation to the glory of God (1 Cor. 10:31). Yet, we must also recognize that mere technology, without the witness of God's spirit, produces a clanging cymbal (1 Cor. 13:1). Jubal reminds us that true worship involves both creation and Creator and points toward the day when "at the name of Jesus, every knee will bow, on heaven and earth and under the earth and every tongue will confess that Jesus Christ is Lord" (Phil. 2:10–11).

ASAPH AND HEMAN:
Leaders and Innovators of Israel's Musical Worship

Joshua E. Williams[1]

Most likely when one thinks of music in the Bible, David comes to mind. After all, David is described as the sweet psalmist of Israel (2 Sam. 23:1). His name is attached to dozens of psalms in the Psalter. His skill with the harp even soothed the tormented spirit of King Saul (1 Sam. 16:23). It makes sense that David would come to mind. However, David is not the only biblical figure closely associated with music.

Among other biblical figures, Asaph, Heman, and Jeduthun play a prominent role in music, especially in the books of Chronicles. Two have been honored by their names being displayed upon the walls of Cowden Hall: Asaph and Heman. At first, the decision to honor these two may not be as obvious as that of David. Their names do not occur in as many books of the Bible as David's does. In fact, most Christians probably would not initially recognize their names at all.

A closer look at the biblical picture of Asaph and Heman will reveal a prominent significance when considering music in Scripture and especially when considering music in worship. To demonstrate the significance of Asaph and Heman to music and worship, this article will examine the biblical material associated with them, especially the material from the books of Chronicles. The examination will reveal the importance of Asaph and Heman through their roles as musicians, as founders of musical guilds, as cultic officials, as cultic prophets, and as cultic innovators.[2] Ultimately, the examination will demonstrate why these less prominent names have

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[2]Throughout this article, I am using the words *cult* and *cultic* to refer to ritual worship, especially tied to particular places and practices. For instance, cultic personnel would refer to those who work at a religious site, usually a temple, and perform aspects of ritual worship there.

been included among those commemorated on Cowden Hall.

ASAPH AND HEMAN AS MUSICIANS

Asaph and Heman both served as musicians during the days of King David. The biblical text does not provide many details regarding their music and even some of those are not clear enough to satisfy contemporary scholarship.[3] However, the text does offer some facts. First, other leaders recognized the musical authority of Asaph and Heman. First Chronicles 15:17–19 show that Asaph and Heman were appointed musicians for the transfer of the Ark of the Covenant to Jerusalem. David authorized the selection of musicians while other Levites recognized Asaph and Heman as lead musicians among them. For Asaph and Heman, their acknowledged role as worship musicians began when David successfully transferred the Ark to Jerusalem. During that time, they led the other musicians by playing the bronze cymbals.

Second, as lead musicians, Asaph and Heman continued to play the cymbals while directing other musicians playing other instruments. First Chronicles 16:4–5, 37–42 provide some details regarding Asaph and Heman in their roles as musicians after the Ark of the Covenant was deposited in Jerusalem. Following the Levites' choice of Asaph and Heman as musicians, David then appointed those same musicians for worship after depositing the Ark in Jerusalem. On the one hand, Asaph served as the lead musician in the tent where the Ark remained. As the lead musician, Asaph played the cymbals, directing the musicians playing other instruments. On the other hand, Heman and Jeduthun[4] served as lead musicians at Gibeon, where the altar of sacrifice remained. As a lead musician, Heman still directed the music produced by other musical instruments although he likely played the cymbals while directing that music.[5] At the same time, these lead musicians likely could play other instruments when they engaged

[3] As Moshe Piamenta has put it: "In the absence of a musical notation system, all that remains from the vocal and instrumental customs of the ancient people of Israel is the vague echo that emerges from written sources and archaeological finds. The written sources contain scant information about the typology and technical characteristics of the instruments that they name and about the etymology and meaning of the musical terms that they feature." Moshe Piamenta, "Trumpets and Shofarot in the War Scroll (1QM): Musical and Terminological Insights," *Hebrew Union College Annual* 92 (2021): 16.

[4] Jeduthun is likely another spelling of the name Ethan from 1 Chronicles 15:17.

[5] This point is not always easy to see in English translations; however, the best way to render the syntax of the Hebrew only suggests that Heman and Jeduthun were accompanied by trumpets, cymbals, and other instruments, not that they played them. The explicit statements regarding the instruments that Heman played in these passages refer only to cymbals (1 Chron. 15:19).

in other activities. For instance, 1 Chronicles 25:1–3 suggest that Asaph, Heman, and Jeduthun could play cymbals and stringed instruments.[6]

Third, as musicians, Asaph and Heman also performed as singers. First Chronicles 15:16 specifies that the musicians should also raise their voices in their performances. First Chronicles 16:8–36 recounts the song lyrics that the musicians performed before the Ark of the Covenant when it was deposited in Jerusalem. They sang the lyrics as they performed with musical instruments. Asaph's career as a singer is more easily identifiable than Heman's because a dozen psalms in the Book of Psalms preserve a heading associated with Asaph (Pss. 50, 73–83).[7] In contrast, only one psalm heading bears the name of Heman (Ps. 88). The psalm is variably called a song (שִׁיר), psalm (מִזְמוֹר), and a maskil (מַשְׂכִּיל).[8] Furthermore, the psalm is performed according to "The Suffering of Affliction," likely some note regarding the musical performance or a pre-existent tune to be used. The song is a lament, crying out to God with feelings of abandonment. The psalm is a desperate cry for God's help, but the psalm itself does not show signs that the help ever comes.[9]

Asaph's collection of psalms shows a diversity of content and styles. Like Heman's Psalm 88, Asaph's psalms are variably called a song (שִׁיר), psalm (מִזְמוֹר), and maskil (מַשְׂכִּיל). They include different notes regarding the musical performance (e.g., Ps. 75, "Do Not Destroy"; Ps. 80, "To the Lillies, a Testimony") with different accompaniments (e.g., Pss. 76 and 81 specify stringed instruments). The content of these psalms ranges widely from wisdom themes to laments, from hymns of praise to indictments of Israel's infidelity. At the same time, some scholars have found common

[6] Even though the text only explicitly speaks of Jeduthun playing the harp, the mention of the other instruments in the context of Asaph, Heman, and Jeduthun makes it likely that all three lead musicians could play these instruments.

[7] Even though these psalms are associated with Asaph, the association does not necessarily indicate that he composed or directly performed them. It is not always clear what role the person who is named in the superscription played. For instance, the superscription for Psalm 77 includes both Asaph and Jeduthun. Even though one cannot be certain of the relationship between Asaph and each of these psalms, it is likely that they reflect his own work as a musician in some way.

[8] Amzallag and Yona have suggested that *maskil* (מַשְׂכִּיל) does not refer to the type of song but the type of musical performance called complex antiphony. Nissim Amzallag and Shamir Yona, "What Does '*Maskil*' in the Heading of a Psalm Mean?" *Ancient Near Eastern Studies* 53 (2016): 41–57.

[9] Psalm 88 may even play a significant role in shaping the Psalter itself. Strawn points to Psalm 88 not as the climax of the Psalter, but its nadir. He compares its function to a black hole with both its destructive and generative power. He shows that even though the psalm is the saddest of all psalms, other psalms interact with it and show a slow progression up from this nadir; Brent Strawn, "The Black Hole at the Center of the Psalms," *Interpretation* 78, no. 2 (2024): 106–19.

threads running through the collection.[10]

Again, the Bible does not provide many details regarding the musical work of Asaph and Heman. From what the Bible does say, Asaph and Heman were competent musicians and music leaders. They primarily performed the cymbals as they directed other musicians; however, they also played stringed instruments. They performed as singers as well, both leading other singers in the performance of song lyrics as well as composing various types of songs.

ASAPH AND HEMAN AS FOUNDERS OF MUSICAL GUILDS

Beyond the role of Asaph and Heman as musicians themselves, they also founded musical guilds. First Chronicles 25 provides several details about these musical guilds. First, these musical guilds consisted of the descendants of Asaph and Heman (along with Jeduthun). At first, Asaph, Heman, and Jeduthun themselves led these musical guilds (vv. 2–6). As a way of ensuring the future continuity of the musical guilds, the responsibilities and privileges of the guild were divided among their descendants.[11] Asaph and Asaph's guild held a higher rank among the guilds, but Heman's guild held a larger proportion of the assigned duties (vv. 9–31); however, neither birth order nor musical ability determined who received which assignments. Verse 8 makes it clear that God's will, discerned through the casting of lots, determined the rank and responsibilities for these musical guilds.[12] Furthermore, this first generation of the guilds consisted of just the right number of members: 228, that is, twelve musicians assigned to each of the twenty-four assigned duties.

These musical guilds served an important role in Israel's worship. Chronicles first shows this importance by recording their performance at the construction of the temple. Once Solomon completed the temple and moved the Tent of Meeting with the altar of sacrifice and the Ark of the Covenant into the temple, the musical guilds performed their musical

[10] For a brief survey of common characteristics among the Asaph psalms and various themes observed within them, see David Cameron Ray, *Conflict and Enmity in the Asaph Psalms*, Forschungen zum Alten Testament, 2nd series 145 (Tübingen: Mohr Siebeck, 2023), 7–16.

[11] Some argue that the list determines the rotation of service (e.g., Ralph W. Klein, *1 Chronicles: A Commentary*, ed. Thomas Krüger, Hermeneia [Minneapolis: Fortress Press, 2006], 483), but this does not seem likely. See the argument in Sara Japhet, *I & II Chronicles: A Commentary*, Old Testament Library (Louisville, KY: Westminster John Knox, 1993), 446.

[12] The lists of cultic officials in Chronicles emphasizes the legitimate authorities involved in making the appointments. The use of lots ensured that God's will, free from any human manipulation, determined the final assignments among the officials. See Joshua E. Williams and Calvin F. Pearson, *1 & 2 Chronicles*, Kerux (Grand Rapids: Kregel Ministry, 2024), 198.

duties with cymbals and stringed instruments while singing loudly, "He [the LORD] is good; his faithful love endures forever!" Part of the significance of this performance is that all the musicians performed together with the priests, thus unifying Israel's worship at the temple. Earlier, Israel's worship was divided because some priests and musicians performed in Jerusalem before the Ark of the Covenant while the other priests and musicians performed in Gibeon before the altar of sacrifice at the Tent of Meeting. The construction of the temple in Jerusalem led to unifying Israel's musical worship. Such unified worship is a picture of what Israel's worship was intended to be.

These musical guilds continued their important role long after this first generation during the days of David and Solomon. The musical guilds of Asaph and Heman continued in their musical responsibilities, appearing at other important occasions in Israel's history of worship, especially moments of renewal. First, these musical guilds performed when Hezekiah reinstituted the proper worship of the LORD at the beginning of his reign (2 Chron. 29:3–36). Following the dark days of disobedient idolatry under King Ahaz, Hezekiah turned Israel back to the LORD. Once the priests and Levites restored the purity and sanctity of the Jerusalem temple, Hezekiah led the people in making offerings to the LORD while the musicians led the people in singing the songs of David and Asaph (vv. 25–30).

Second, these musical guilds performed during Josiah's Passover after he restored proper worship. Second Chronicles 35:15 recounts that the musicians fulfilled their duties while all the people observed the Passover.[13]

Third, the musical guilds performed again at the reconstruction of the Jerusalem temple (Ezra 3:10–11). At that time, the musicians led the people, accompanied by cymbals, in singing loudly, "He [the LORD] is good; his faithful love for Israel endures forever!"

Finally, the musical guilds performed at the dedication of the Jerusalem wall. The construction of the wall marks the final completion of the temple, another important moment in Israel's history of worship.[14] Nehemiah 12:31–46 recounts how singing accompanied by instruments took place

[13]Even though the text refers only explicitly to the sons of Asaph as musicians, the inclusion of Heman and Jeduthun indicates that all the musical guilds are still actively involved.

[14]Oeming notes several points of theological importance for Nehemiah's wall, among them the intention to establish "a dwelling place for the name of God," that is, the final step in constructing a temple. Manfred Oeming, "The Real History: The Theological Ideas behind Nehemiah's Wall," in *New Perspectives on Ezra-Nehemiah: History and Historiography, Text, Literature, and Interpretation*, ed. Isaac Kalimi (Winona Lake, IN: Eisenbrauns, 2012), 141.

led by several individuals. Among them were descendants of Asaph.[15] These performed their duties according to the instructions left long ago by David and Asaph (v. 46).

In sum, the Bible presents Asaph and Heman as founders of musical guilds during the days of David. These musical guilds consisted of their descendants, who preserved their divinely appointed duties according to the instructions of David and their guild founders. Their musical influence stretched far beyond their own roles as musicians.

ASAPH AND HEMAN AS CULTIC OFFICIALS

Before looking at the roles that Asaph and Heman played as cultic officials, a brief sketch of their genealogical background may be helpful. At first, such a decision may sound strange to our contemporary thinking, but genealogies have played (and continue to play) a significant role in many cultures. Chronicles reveals the importance of genealogies for Israel from the beginning of the book. The first nine chapters are devoted to genealogies and other lists that trace various lines of lineage all the way back to Adam (1 Chron. 1:1). In Israel, as in other cultures, a person's ancestry was influential in determining the range of roles the person could fulfill in the community.

As already seen in the roles of Asaph and Heman as founders of musical guilds, ancestry often played a major factor in determining one's occupation. Regarding Asaph and Heman as cultic officials, it is significant that they belong to the tribe of Levi. As Chronicles points out, the Levites served as consecrated officials within Israel's ritual worship. Some Levites, specifically, the descendants of Aaron, were specified more precisely as priests. The Aaronic priests had more access to holy spaces (e.g., inner rooms of the temple) and may have performed a greater range of sacred duties (e.g., handling the blood of sacrifices). In Chronicles, Levites who are not descendants of Aaron are also just called Levites. They served as assistants to the Aaronic priests (Num. 3:6; 8:26; 1 Chron. 23:28). As Levites, Asaph and Heman had access to spaces and responsibilities that were restricted from others, including the responsibility of leading music in Israel's ritual worship.

As Levitical musicians, Asaph and Heman played an important role among the cultic personnel. When David appointed Asaph and Heman

[15] The presence of the musical guild of Asaph is more obvious in other verses, especially Neh. 7:44; 11:17.

to be musicians, he instructed them in the role that they should play in worship. In 1 Chronicles 16:4, he assigned them a threefold task: to remind, to give thanks, and to praise. The musicians fulfilled the task of reminding when they sang about the LORD's marvelous deeds.[16] A look at the terms for giving thanks and for praising through Chronicles demonstrates that the musicians often fulfilled these tasks through the declaration of the LORD's goodness and unending love: "He is good for his faithful love endures forever."

The task of the musicians was also described as "serving" the LORD. This term is a word referring generally to clergy service.[17] Therefore, Chronicles portrays the musicians' activity not simply as music or even worship in general but more specifically as cultic worship only to be performed by consecrated personnel. The musical activity belongs to the same category of cultic activity as performing sacrifices, preparing the sacred bread displayed in the temple, and maintaining all the areas and implements of the sanctuary (1 Chron. 23:24–32).

Not only does Chronicles describe musical activity as cultic worship, but it also demonstrates that the musical activity accompanies sacrifice at the center of Israel's worship.[18] When David appointed the Levitical musicians, he commanded them to perform their activities alongside the sacrifices that took place in the mornings and evenings as well as other sacred gatherings (1 Chron. 16:39–42; 23:30–31). In other words, whenever sacrifices took place, the musicians were to perform their tasks, especially the task of praising the LORD.[19] In these cases, the sacrifices were not sacrifices for atonement; they were the regular offerings made to maintain a right relationship before the LORD and to foster his presence within the sanctuary. In fact, the timing of musical worship recounted when Hezekiah restored proper worship indicates that music did not accompany the rite for atonement but only the presentation of the burnt offerings.[20] As a result, the synchronization of the sacrifices with musical activity formed part of

[16] See the hymn that follows 1 Chronicles 16:4. In those verses (8–36), the musicians call on the worshipers to remember and proclaim the LORD's marvelous deeds (vv. 12, 24) as well as describe the marvelous deeds the LORD performed for the benefit of Israel's ancestors (vv. 15–22).

[17] Klein, *2 Chronicles*, 417. The term also occurs several times in Chronicles to describe what the priests and Levites do (1 Chron. 6:17; 23:13; 26:12; 2 Chron. 5:14; 8:14; 13:10; 23:6; 29:11; 31:2).

[18] John W. Kleinig, *The LORD's Song: The Basis, Function, and Significance of Choral Music in Chronicles*, Journal for the Study of the Old Testament 156 (Sheffield, England: JSOT Press, 1993), 109.

[19] See Kleinig, *The LORD's Song*, 108–9.

[20] See Kleinig, *The LORD's Song*, 110–13.

the regular rhythm of Israel's ritual worship, nurturing the relationship between the people and the LORD by recalling the LORD's marvelous deeds and celebrating his faithful character.

Because the musicians performed a task that accompanies sacrifice at the center of Israel's worship, they occupy a special role within the cultic personnel. First Chronicles 23–26 describes how David arranged the cultic personnel for future generations of Israel's worship. The structure of those chapters reveals a pattern in which the order of presentation corresponds to access to the holiest spaces; therefore, the officials appearing first had access to the holiest spaces while those occurring last had least access.[21] After an introduction to the Levites as a whole (1 Chron. 23), the order flows as follows: priests (1 Chron. 24:1–19), cultic Levites (1 Chron. 24:20–31),[22] musicians (1 Chron. 25:1–31), gatekeepers (1 Chron. 26:1–19), temple treasurers (1 Chron. 26:20–28), and officials serving outside the temple (1 Chron. 26:29–32). The order reveals the relative importance of the musicians and their access to holy space. The order shows that the musicians did not serve directly with the priests in the handling of sacrifices and offerings, especially those related to atonement; however, as pointed out above, they did perform their duties within sacred spaces before the LORD and performed their musical duties with the regular offerings intended to foster the relationship between the LORD and his people.[23]

In Israel's worship, Asaph and Heman were cultic officials. Their role as musicians placed them at the center of Israel's regular worship before the LORD, fostering the relationship between the LORD and the people.

ASAPH AND HEMAN AS CULTIC PROPHETS

Asaph and Heman performed another function in Israel's ritual worship: the function of cultic prophet. A cultic prophet is one who mediates divine

[21] See H. G. M. Williamson, *1 and 2 Chronicles*, New Century Bible Commentary (Grand Rapids: Eerdmans, 1987), 160.

[22] Following the suggestion of Louis C. Jonker, *1 & 2 Chronicles*, Understanding the Bible (Grand Rapids: Baker Books, 2013), 148–49, the terminology of "cultic Levite" intends to clarify the distinction between a small number of Levites who work specifically to assist the Aaronic priests in their priestly tasks. For instance, 2 Chronicles 35:11 describes how some Levites flay the Passover lambs while the priests sprinkle the blood. The text refers to this group only as Levites; however, these Levites are distinct from other categories of Levitical cultic personnel such as musicians.

[23] Regarding sacred spaces, David makes two assignments when the Ark of the Covenant is transferred to Jerusalem: he assigns Asaph to perform his musical duties before the Ark (1 Chron. 16:4–6, 37) and assigns Heman and Jeduthun to perform their musical duties before the LORD's tabernacle (1 Chron. 16:39–42). In both cases, the location indicates proximity to holy spaces. Later, David appoints Asaph, Heman, and Jeduthun to function as musicians in the temple, in this case referring to the sacred spaces in which priests and Levites operate (1 Chron. 25:6).

revelation as an official within the framework of Israel's ritual worship, most often associated with a sanctuary such as the Jerusalem temple. The Old Testament presents prophets who work within established institutions and those who work outside them.[24] For instance, Amos is not trained as a prophet, employed by a king, nor an official within any sanctuary (Amos 7:14–15). In contrast, 2 Chronicles 29:25 and 2 Samuel 24:11 refer to Gad as King David's seer. Many prophets (e.g., Isaiah) have close connections to the king and/or the temple; however, few texts explicitly describe prophets as those operating within Israel's cultic organization.

Chronicles presents Asaph and Heman as cultic prophets in two ways. First, when 1 Chronicles 23–26 lists how David organized the cultic personnel for Israel's future worship, it introduces the Levitical musicians as those who "prophesy" with cymbals and stringed instruments.[25] Even though the Old Testament only associates music with prophecy in a few contexts, the connection may help explain the significance of Asaph and Heman. For instance, in 1 Samuel 10:5–10 Saul encountered a group of prophets who were playing instruments when the Spirit came upon him so that he also prophesied. Furthermore, in 2 Kings 3:15, Elisha called for a musician to promote his reception of a divine message. These examples show that the musical prophecy associated with Asaph and Heman was not a unique phenomenon. What distinguishes Asaph and Heman from these other examples is that they occur within the framework of Israel's cult. Their prophecy is not sporadic or spontaneous but part of the rhythms of Israel's worship.

One could argue that the author of Chronicles describes the Levitical musicians as prophesying because he wants to communicate that the songs preserved in the Book of Psalms (the vast majority of which the author of Chronicles would have known) are divinely inspired.[26] Such an argument

[24]For a classic treatment of the interaction between prophets and society, especially an exploration of those who operate within institutions (central prophets) and those who operate beyond them (peripheral prophets), see Robert R. Wilson, *Prophecy and Society in Ancient Israel* (Philadelphia: Fortress, 1984).

[25]Regarding the act of prophesying, Jonker states, "It is not exactly clear what the relationship between the musical role and the prophetic role of these Levites was. Some argue that the uttering of prophecies was accompanied by music, while others hold that the music in itself had a prophetic function." Jonker, *1 & 2 Chronicles*, 153. Merrill distances this prophecy from traditional prophetic activity when he points out that the verb sometimes refers only to singing and playing music without any notion of prophetism involved. (See Eugene H. Merrill, *A Commentary on 1 & 2 Chronicles*, Kregel Exegetical Library [Grand Rapids: Kregel, 2015], 281.) The rest of my analysis draws on other examples within Chronicles to clarify the various notions communicated when describing the musicians as "prophesying."

[26]Knoppers claims that one reason for associating prophecy with the musicians is "that they

could be important since the Psalms rarely represent the point of view of God speaking to people but that of people speaking to God. In fact, one reason for the author of Chronicles to include this note regarding Asaph and Heman is likely to emphasize that they communicate God's message to humanity. If the author of Chronicles only intends to address the Psalms, then the musical prophecy is identical to the regular practice of giving thanks and praise to the LORD. The content of this musical prophecy would be equivalent to the content of the Psalms (compare 1 Chron. 16 to Pss. 96, 105, and 106). However, the regular practice of song does not exhaust what Chronicles portrays in cultic prophecy.

Chronicles provides an example of cultic prophecy in 2 Chronicles 20:14–17 which extends beyond the general praise preserved in the Psalms. As King Jehoshaphat and all Judah faced a multinational alliance threatening to attack them, they assembled at the Jerusalem temple "before the LORD" (v. 13). At that time, the LORD's Spirit came upon Jahaziel, a descendant of Asaph, who revealed the LORD's word to the people. The LORD's word consisted of exhortation, specific instructions, and further exhortation. Following Jahaziel's comforting message, the people bowed in worship while the Levitical musicians stood up to praise the LORD. One point worth noting is that the prophecy consisted of several exhortations that could apply in numerous situations of distress (the kind of exhortations found in many of the Psalms), but it also contains instructions specific to the immediate need of the people. As a result, the prophesying depicted in Chronicles likely includes content from the Psalms, but it also extends to prophecy prompted by a specific threat and communicating specific instructions only applicable at the time of the prophecy.

Second, Chronicles portrays Asaph and Heman as cultic prophets by referring to them as King David's "seers." As mentioned above, David appointed these musicians to serve both within the sanctuaries of Jerusalem before the Ark and of Gibeon before the altar of sacrifice. At the same time, as seers, these men would have served as advisors within the royal court as well.[27] By describing the musicians as royal seers, Chronicles emphasizes the divinely inspired authority behind their instructions, instructions preserved

are deemed to be composers and performers of psalms sung at the Temple"; Gary Knoppers, *I Chronicles 10–29*, Anchor Bible 12A (New York: Doubleday, 2004), 859. One could follow from such an argument that what applies to the songs sung at the Temple applies to all the songs preserved in Psalms.

[27]See Mark J. Boda, *1-2 Chronicles*, Cornerstone Biblical Commentary 5a (Carol Stream, IL: Tyndale House Publishers, 2010), 195.

for future generations. This divine authority becomes an important point in other moments of Israel's history. For instance, when Hezekiah restored proper worship, he charged the Levites to praise the LORD using the psalms of David and Asaph. Since King Ahaz stopped the worship of the LORD, Hezekiah recalled the legitimate songs of worship to start Israel's proper worship again (2 Chron. 29:30). Furthermore, during Josiah's observance of the Passover, the Levitical musicians took up their duties in the proper manner, that is, the manner prescribed by David, Asaph, Heman, and Jeduthun (2 Chron. 35:15).[28]

Thus, Asaph and Heman, as well as their descendants, functioned as cultic prophets within Israel's history. They wrote and performed psalms, some of which are preserved in the Book of Psalms, but they also responded with a specific word during times of crisis.

ASAPH AND HEMAN AS CULTIC INNOVATORS

When describing Asaph and Heman as cultic innovators, what is in view is not some additional activity that these musicians accomplished but the context in which their previously discussed roles took place. The musicians served as cultic innovators within King David's expansion and organization of Israel's ritual worship. The first significant moment in regulating and organizing Israel's ritual worship took place at Mount Sinai. There the LORD commanded Moses regarding the rhythms of worship (including sacrifices and sacred times; see Lev. 1–7, 16, 23, and 25) and the personnel involved with the sanctuary of worship (e.g., the consecration of Aaronic priests and the rest of the Levites as assistants; see Exod. 28 and Num. 18). The second significant moment in regulating and organizing Israel's ritual worship took place during the days of David. David preserved the rhythms and organization of the Mosaic Law, but he also innovated by expanding them.[29] Asaph and Heman played an obvious role in the innovation.

David, with Asaph and Heman, innovated Israel's worship in several ways. First, David introduced music into Israel's worship. The Law of

[28]The account of Josiah's Passover emphasizes the proper observance of the celebration by mentioning several sources that authorize the various aspects of the celebration. See Louis C. Jonker, *Reflections of King Josiah in Chronicles: Late Stages of the Josiah Reception in 2 Chr 34f*, Textpragmatische Studien zur Hebräischen Bibel 2 (Gütersloh: Gütersloher Verlag, 2003), 36–47.

[29]For a fuller reflection on these innovations, see Joshua E. Williams, "The Stable but Dynamic Nature of Biblical Worship: Reflections from 1 & 2 Chronicles," *Southwestern Journal of Theology* 66, no. 1 (Fall 2023): 9–26

Moses says virtually nothing about music.[30] With Asaph and Heman, music played a central role in the regular rhythm of Israel's ritual worship. Second, since David introduced music, he also introduced Levitical musicians into the cultic personnel. According to 1 Chronicles 23:25–26, David introduced new roles for the Levites because once the Ark of the Covenant was transferred to Jerusalem, they no longer needed to perform the duty of transporting the sanctuary and its implements as required by the Mosaic Law.[31] Since the sanctuary transitioned from a mobile tabernacle to a stationary temple, this historical development required changes to Israel's cultic practices, which David implemented. Third, David assigned Asaph and Heman the roles of prophesying with the accompaniment of musical instruments. Even though the Law of Moses addressed prophecy (e.g., Deut. 13:1–5; 18:15–22), it does not associate prophecy specifically with the cult nor with the Levites.

Under the authority and supervision of King David, Asaph and Heman served as critical players in the innovation of Israel's worship from the ritual worship at the tabernacle founded by Moses to the ritual worship at the temple expanded by David. This transition shifts Israel's worship from a tabernacle that served as a sanctuary of silence to the Jerusalem temple, a place of prophecy and musical performance.

CONTEMPORARY REFLECTIONS

When considering how the activity of Asaph and Heman contributes to our understanding of contemporary worship, four concerns stand out. First, their musical performance with cymbals and stringed instruments helps to justify the use of musical instruments in contemporary worship. Since God accepted and sanctioned Israel's sacrifices that were synchronized to singing and instrumental music (see especially 2 Chron. 29:25–36), then it follows that at least during some periods of history, God has accepted worship accompanied by musical instruments.

Second, the selection of Asaph and Heman as lead musicians—as described in Chronicles—speaks to two important aspects of that selection: (1) God appointed them as Levites to serve as assistants to the priests

[30]The only regulations regarding music in the Law of Moses are found in Numbers 10:2–10. The verses command the priests (and only the priests) to use the silver trumpets: (1) to assemble the people to the sanctuary, (2) to signal the people to prepare for travel, (3) to warn the people of an incoming military attack, and (4) to call attention to the people's offerings before God on special occasions.

[31]See Williams, "The Stable but Dynamic Nature of Biblical Worship," 23–24.

within the sanctuary and (2) their fellow Levites appointed them because they recognized their musical authority. It would be wise in our contemporary settings of worship to consider these two aspects as well. In other words, to follow the biblical example of Asaph and Heman, music leaders should have divine approval (or a calling, to use contemporary language) and musical ability.

Third, the primary tasks of these musicians were to recall the LORD's marvelous deeds, give thanks to the LORD, and praise him (1 Chron. 16:4). The psalms attributed to Asaph and Heman show the diversity of musical forms and content that can fulfill these tasks. Whether a lament, a hymn of praise, a psalm of confidence in the LORD's deliverance, or a musical reflection on the LORD's faithfulness despite Israel's wrongdoing, these musical pieces point to these tasks. To follow the biblical example, music leaders should hesitate to include music in worship that does not accomplish one of these three tasks.

Fourth, Asaph and Heman served as intermediaries between God and his people by drawing the people's attention to God in recalling God's marvelous deeds and drawing God's attention to the people through their thanksgiving and praise. Sometimes, in our contemporary setting, there is little thought given to the role of the lead musician. Somebody who can sing well enough and perhaps play the guitar is often viewed as an adequate leader, in spite of a lack of calling or specialized training. However, the biblical portrait of Asaph and Heman points to the seriousness of their task. Since these past musicians played such a significant role in the regular rhythm of Israel's past worship, it would be wise to consider the role of musicians within our contemporary church settings and carefully select our musical leaders.

CONCLUSION

The names of Asaph and Heman are engraved on Southwestern Baptist Theological Seminary's Cowden Hall as a reminder of their importance to Israel's worship. These two musicians played a significant role innovating Israel's ritual worship. They were remarkable as musicians, as founders of musical guilds, as cultic officials, and as cultic prophets. Their impact stretched far beyond their own lives and work, shaping Israel's worship for generations upon generations and continuing to shape Christian worship even to this day.

GUIDO D'AREZZO:
A Medieval Music Theorist's Impact on Today's Training for Worship Leaders

Nathan Burggraff[1]

The names etched in the outer walls of Cowden Hall represent major contributions to music development throughout history. Of the thirty-one names listed, Guido d'Arezzo (ca. 991–92–after 1033), a Benedictine monk who served in the cathedral of Arezzo, Italy, is the only one considered to be a music theorist. There have been numerous religious figures who theorized about music, such as Augustine of Hippo (354–430), Hucbald (ca. 840/850–930), Gioseffo Zarlino (1517–1590), and Johannes Lippius (1585–1612). What makes Guido so special to be listed among the names surrounding Cowden Hall? Besides his obvious religious connection to the church at Arezzo, Guido was unique among theorists in his approach of using music theory for practical, pedagogical purposes for church worship. Also noteworthy is that his most famous work, *Micrologus*, was written precisely one thousand years ago, in 1025–1026.

Music theory as a discipline is foundational to understanding the language of music. It not only helps one comprehend the structural elements of music but also prepares one to craft and create within the language. Just as seminary students need to learn Greek and Hebrew to study the original languages of the biblical texts, so too church musicians need to learn the language of music through music theory to better understand how music can be utilized for ministry.

In addition to training students to be biblically faithful and ministry minded, the Southwestern School of Church Music and Worship also trains students to be musically excellent. This involves more than refining the musician's voice or fingers to be a professional practitioner. It also involves understanding the development of music, both in its history as

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a language (music theory) and its composition and presentation in the church and concert hall (music history). These aspects of music education enlighten students about sacred and secular music of the twenty-first century, from both a mechanical and structural level, which aid in their work as a worship leader in the church. Music theory in particular is practical for today's worship leader in regard to sight-singing, ear-training, and music reading. Fascinatingly, these same practical musical skills were important pedagogical goals for church practitioners one thousand years ago, as evidenced in the writings of Guido.

GUIDO'S WRITINGS

While many details of Guido's life are unknown, his writings shed some light on his musical career. Guido was born in the early 990s and was educated in the Benedictine abbey of Pomposa near Ferrara, Italy. While training singers in Pomposa, Guido developed methods for effectively teaching new chants in a short time. While his innovations were praised throughout parts of Italy, the fellow brothers in Pomposa disdained them. Guido eventually moved to Arezzo in 1025, where he served under the Bishop of Arezzo to train singers for the city's cathedral. He continued to develop innovative methods for sight-singing and staff notation, which led to an invitation by Pope John XIX to visit Rome and present his musical ideas. Unfortunately, poor health forced him to leave Rome after a short time, and he eventually settled in a monastery near Arezzo. He is presumed to have died around after 1033.

Four writings are attributed to Guido, all written between 1025 and 1032. In his first work, *Micrologus*, Guido outlines the singing and teaching practices of Gregorian chant. The *Regule rithmice* and *Prologus in Antiphonarium* also provide significant contributions in their important discussions of music notation. Additionally, the *Epistola ad Michahelem* introduces the use of solmization (a system that uses syllables to represent the notes of a musical scale) to aid in learning new chants, which eventually became the solfege system still used today. Guido's contribution to the advancement of music theory and music notation are significant, and his name is often used in conjunction with several key musical inventions. As Robert Wason states, "Three brilliant pedagogical ideas have traditionally been attributed to Guido, earning him his honored place in the history of music pedagogy: staff notation, the system of hexachords, and

his 'classroom visual aid' for sight-singing [performance], the 'Guidonian Hand.'"[2]

While Guido is associated with these major advancements in music theory, we cannot be certain that his contributions were his own inventions. For instance, while the *Micrologus* demonstrates an abstraction of the hexachord (a six-note scalar pattern in music), it does not actually mention the term. Also, the visual representation of a "hand" is absent in all his writings. Dolores Pesce, in her monumental monograph that critically examines and translates Guido's three later works, provides a possible reason why Guido is credited with these inventions, despite their absence in his writings. As she notes, "Guido is popularly known for his invention of staff notation and of the *do re mi* system for learning new songs. Careful examination of Guido's texts suggests that the precise degree of his contributions in these areas cannot be definitively established, although his essential role is unquestionable."[3] She also states that "the 'Guidonian Hand'—a pictorial representation of the gamut with letters and syllables placed on joints of the hand—cannot be attributed to Guido. But just as was the case for solmization, the hand was almost certainly inspired by Guido's writings."[4] As Pesce asserts, Guido's influence was significant in the development of these musical inventions, which is why his name is often attributed to them.

Anna Reisenweaver, in her article discussing Guido's influence on music learning, provides a more constructive perspective on the lack of evidence to suggest the origin of his contributions: "Despite the controversies that may surround Guido's work, it is certain that his primary desire and goal in developing his methods was to aid students in the learning of chant. This objective was unique in his time, as previous theorists, such as Boethius, chose to focus their writings on the philosophical and mathematical implications of music rather than on the education of their readers."[5] In Guido's case, the readers of his writings were music practitioners in the church. The education he wished to provide addressed both the philosophy and

[2]Robert W. Wason, "*Musica practica*: Music Theory as Pedagogy," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 48.

[3]Dolores Pesce, *Guido d'Arezzo's Regule rithmice, Prologus in antiphonarium, and Epistola ad Michahelem: A Critical Text and Translation* (Ottawa, Canada: The Institute of Mediaeval Music, 1999), 17.

[4]Pesce, *Guido*, 20.

[5]Anna J. Reisenweaver, "Guido of Arezzo and His Influence on Music Learning," *Musical Offerings* 3, no. 1.4 (2012): 39.

practical principles of music, which to him were essential for the work of church musicians.

Guido's observation from his *Regule rithmice* highlights his priority in educating church music practitioners:

> Musicorum et cantorum, magna est distantia
> Isti dicunt, ili sciunt, quae componit musica.
> Nam qui facit quod non sapit, diffinitur bestia.
>
> Great is the gap between musicians and singers;
> The latter talk about what music comprises, while the former under stand these things.
> For he who does what he does not understand is termed a beast.[6]

Prior to Guido's time, someone who studied and understood the principles of music was called a *musicus*. This person was different than an ecclesiastical singer/performer called a *cantor*, someone who knew how to perform music but did not necessarily know how music functioned and operated. However, Pesce states that by the end of the ninth century:

> … the distinction blurred as the inquiries of the musicus were applied to the repertory of the *cantor*—the sacred songs of the Church. A hybrid character, the *musicus-cantor*, evolved among the clergy; he was a learned practitioner, and thus acceptable. But if one remained the "unknowing" *cantor*, the mere practitioner, then the same derision applied to a singer in Boethius' time was appropriate here, as Guido makes clear in the *Regule*.[7]

The "unknowing" singer remained a "beast."

In the introduction to his *Micrologus*, a work written as an Epistle to Bishop Theodaldus, Guido clearly articulates his desire to make the complex writings of previous music philosophers more accessible to music practitioners in order to bridge the gap between *musicus and cantor*:

> I offer to your most sagacious and fatherly self [Bishop

[6]Guido d'Arezzo, "Regule rithmice," trans. Dolores Pesce in Pesce, *Guido*, 331.
[7]Pesce, Guido, 331n4.

> Theodaldus] the precepts of the science of music, explained, so far as I could, much more clearly and briefly than has been done by philosophers, neither in the same way, for the most part, nor following in the same tracks, but endeavoring only that it should help both the cause of the church and our little ones. The reason that this study has remained obscure up to now is that, being truly difficult, it has been explained in simpler terms by no one.[8]

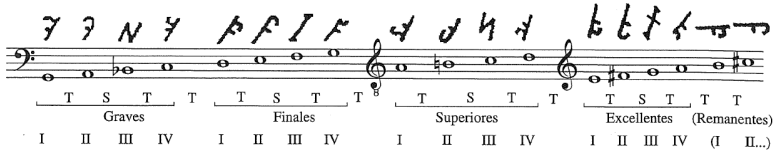
Guido's goal was specifically to train choir boys in his parish to be able to understand the principles behind the music they were singing and to apply those principles to learning new songs. To that end, he wrote in simpler terms than previous music theorists, which aided in a better understanding of the concepts previously only known to learned philosophers. In addition to the simpler writing style, Guido's manuscripts also offered fresh perspectives on the nature of music and its notation. His discussions on octave equivalence, the hexachord and solmization, and staff notation provided new and revolutionary ideas that changed the way music was conceived and produced—ideas that are still used in music theory pedagogy today.

OCTAVE EQUIVALENCE

One of Guido's verifiable contributions to music theory was his explanation and use of octave equivalence. Earlier Greek music theorists utilized the tetrachord to explain periodicity at the fifth interval. These ideas were later outlined in the ninth century Latin treatises *Musica enchiriadis* and *Scolica enchiriadis* (the commentary on *Musica*). The tetrachord was a stepwise group of four pitches with the interval pattern tone–semitone–tone (referred hereafter as T-S-T). This foundational scalar pattern was then repeated at the interval of a fifth, eventually creating the full gamut of eighteen pitches used in chant writing. Example 1 shows a modern transcription of the gamut with Daseian notation (the notation used in the *enchiriadis treatises*), above the modern staff.

[8]Guido d'Arezzo, "Micrologus," trans. Warren Babb in *Hucbald, Guido, and John on Music*: *Three Medieval Treatises*, ed. Claude V. Palisca (New Haven, CT: Yale University Press, 1978), 58.

EXAMPLE 1. THE *ENCHIRIADIS* SCALE SYSTEM AND DASEIAN NOTATION (I = *PROTUS*, II = *DEUTERUS*, III = *TRITUS*, IV = *TETRARDUS*) FROM COHEN, "NOTES, SCALES, AND MODES," 324.[9]



The issue with this way of creating the gamut was that as notes moved beyond the first two tetrachords, certain notes in the scale needed to be altered from one octave to another to continue the T-S-T pattern consistently. These alterations in the gamut show a downplaying of the octave in favor of the fifth interval of periodicity, a point which Calvin Bower articulates:

> The most obvious peculiarity of the *enchiriadis* pitch collection lies in the fact that this text seems oblivious to the lack of periodicity at the octave (and double octave),…. While the duple ratio of the octave lies as a first principle in Pythagorean theorizing, in the *enchiriadis* tradition it is brought into consideration only to describe the *miraculous mutation* that occurs in a pitch collection in which the octave is rather insignificant except when singing polyphony.[10]

Unlike the Greek music theorists who divided the scale into tetrachords, the Italian theorists such as Guido pointed out divisions in octave segments and stressed octave equivalence based on recurring interval patterns from notes eight steps apart. Chapter 5 of Guido's *Micrologus* presents his version of octave equivalence.[11] As Guido observes of the octave (diapason) interval,

[9]David E. Cohen, "Notes, Scales, and Modes in the Earlier Middle Ages," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 324.

[10]Calvin M. Bower, "The Transmission of Ancient Music Theory into the Middle Ages," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 155–56.

[11]Guido arrives at the octave interval by joining the diatessaron interval (pitches A up to D) with the diapente interval (pitches D up to acute a). He labels the resulting interval the diapason (A

> Its property is to have the same letter on both ends, as from B to b, from C to c, from D to d, and so forth. Just as both sounds are notated by the same letter, so both are held and believed to be in all respects of the same nature and the most absolute likeness. Just as when seven days have elapsed we repeat the same ones, so that we always name the first and eighth the same; so we always represent and name the first and eighth notes the same way, because we perceive that they sound together with a natural concord.[12]

He presented this to show the difference with the notation in the *enchiriadis* treatises that used repeated musical symbols for notes a fifth apart instead of the octave. However, the octave interval is where true tone equivalence is found in nature based on the overtone series, and Guido recognized this.[13]

In conjunction with octave equivalence, Guido discussed the principle of qualities, or *affinitas* (affinities), of notes based on intervallic patterns surrounding each note. Stefano Mengozzi explains that, "Using modern terminology, we may define *affinitas* as the similarity of diatonic position between any two sounds of the gamut. Guido would speak of similarity of … the interval pattern adjacent to two pitches a fifth away from each other."[14] Guido referred to these affinities as *modi vocum* or "modes of notes." As David Cohen writes,

> In his discussion of these matters, Guido first emphasizes that, because octave equivalence reduces the number of truly distinct notes to seven (A-G), there can *at most* be only seven note-qualities. In fact, it turns out, there are only four: three pairs of notes (A/D, B/E, C/F) share the same quality due to their having the same *modus vocum*, and thus have "affinity" with each other, while the seventh note

---

up to acute a).

[12]Guido, *Micrologus*, 61–62.

[13]The overtone series consists of a fundamental pitch with resonating partial tones above the fundamental. The octave interval is the first partial above the fundamental tone with a ratio of 2:1. The octave interval is then repeated in multiples of two, at the 4:1 ratio, 8:1 ratio, 16:1 ratio, and so on. The principle of octave equivalence is realized in practice when telling a choir of men and women to sing in "unison," knowing that they will sing the same pitch class (C, for instance) an octave apart.

[14]Stefano Mengozzi, *The Renaissance Reform of Medieval Music Theory* (Cambridge: Cambridge University Press, 2010), 30–31.

> (G) stands alone, with its own quality and *modus vocum*, without affinity to any other note.[15]

The point of Guido's discussion of modal affinities was to show the similar interval patterns between notes in order to help recognize and learn melodic patterns in the chants the choir boys were learning. This was a practical purpose for a previously philosophical idea of the nature of sound.

HEXACHORD AND SOLMIZATION

Another significant contribution to music theory was Guido's explanation of the hexachord and its use in developing solmization, a mnemonic system that attributes syllables to each note of a musical scale. As the chart of the modal "affinities" showed, certain segments of adjacent pitches shared similar interval patterns. The *enchiriadis* treatise utilized the T-S-T interval pattern, but Guido took that pattern one step further in demonstrating similarity beyond the tetrachordal segments. Guido's six-note segment consisted of the *enchiriadis* T-S-T tetrachord with a whole tone on either side. The symmetrical pattern of the hexachord T-T-S-T-T made it relatively easy to situate it in the gamut, surrounding the semitone in the middle. Guido observed that the same intervallic pattern of the scale segment was repeated at the perfect fourth and the fifth (starting from C), as shown in Example 2. As Cohen notes, "It was Guido, indeed, who discovered the two intra-octave segments of the diatonic scale (G-E and C-A) with the longest identical series of intervals (T-T-S-T-T), and applied this discovery both to the elementary pedagogy of sight singing and to the explanation of recurrent (modal) qualities ('affinities') among certain sets of fourth- and fifth-related notes."[16]

[15]Cohen, "Notes, Scales, and Modes," 348.
[16]Cohen, "Notes, Scales, and Modes," 350.

EXAMPLE 2. THE GUIDONIAN GAMUT AND HEXACHORDS- FROM COHEN, "NOTES, SCALES, AND MODES," 342.

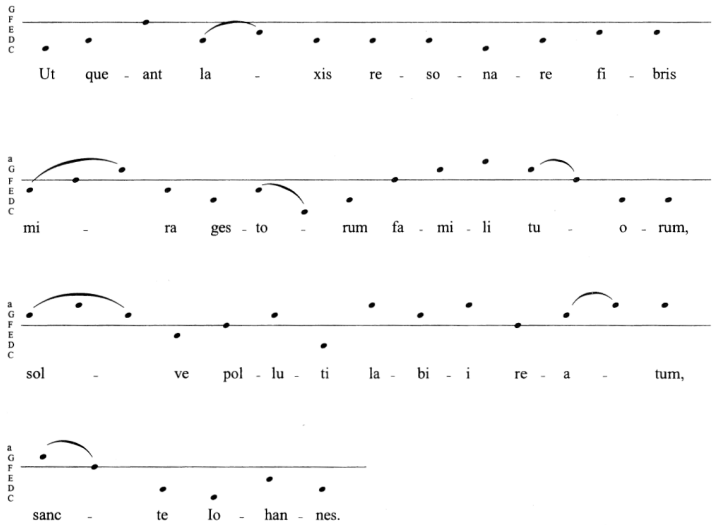
	ee											la
	dd										la	sol
superacutae	cc										sol	fa
	♭♭/♮♮										fa	mi
	aa									la	mi	re
	g									sol	re	ut
	f									fa	ut	
	e								la	mi		
acutae	d						la	sol	re			
	c						sol	fa	ut			
	♭ / ♮						fa	mi				
	a			la			mi	re				
	G			sol			re	ut				
	F			fa			ut					
	E		la	mi								
graves	D		sol	re								
	C		fa	ut								
	B		mi									
	A		re									
	Γ		ut									

The six recurring Latin syllables that are shown in Example 2 are attributed to Guido; these eventually became the syllables (with slight modification) used in solfege solmization: ut, re, mi, fa, sol, la.[17] These six syllables come from the hymn "Ut queant laxis," which Guido presents in his *Epistola ad Michahelem*, seen in Example 3. As Guido observes, each of the six phrases in the hymn tune begin on a different note of the hexachord, in ascending order with each phrase. The opening syllable for each phrase was used as the solmization syllable. Guido explains that "if someone … knows the beginning of every phrase so that he can without hesitation immediately begin any phrase he chooses, he will easily be

[17]The original syllable *ut* was changed to *do* in the seventeenth century, a change that was proposed by Italian theorist G. B. Doni. See W. G. McNaught, "The History and Uses of the Sol-Fa Syllables," *Proceedings of the Musical Association* 19, no. 1 (1892): 35–51. "The proposal arose out of the objection that was felt to the sound of *Ut* in vocal exercises. As a substitute, Doni, or his friends for him, proposed the first syllable of his name *Do*" (43). This change, along with the addition of *si* or *ti* for scale degree seven, has become the standard for solfege solmization syllables: do, re, mi, fa, sol, la, ti.

able to sing the same six pitches according to their properties wherever they appear."[18] In other words, knowing to which hexachord a pitch is assigned and its placement in the hexachord will automatically provide the knowledge of the surrounding interval patterns in the melody line.

EXAMPLE 3. THE HYMN "UT QUEANT LAXIS" FROM *EPISTOLA AD MICHAHELEM*, TRANS. PESCE, 466.



Guido goes on to underscore that this method of recognizing interval patterns in the music will help singers quickly learn new chants: "Thus, in order that you may competently sing unheard chants as soon as you see them written down, or, hearing unwritten chants, you can immediately set them down in writing well, this method will assist you most advantageously."[19] Another innovation, the "Guidonian hand," became a visual tool to identify each note in the gamut, based on which solmization syllables were available for each pitch. This, however, was not presented in Guido's writings.

While the system of solmization provided the syllables that later became

[18]Guido d'Arezzo, "Epistola ad Michahelem," trans. Dolores Pesce in Pesce, *Guido*, 469.

[19]Guido, *Epistola*, 471. Reisenweaver further elaborates on and clarifies Guido's method of solmization: "Under the solmization method, a singer would, upon receiving a new chant to learn, assign a syllable to each note based upon the particular hexachord to which that chant belonged. He would then know exactly which step in the hexachord each note matched and would be able to sight-sing the chant, taking time to correct intervals that were challenging or required mutation into a new hexachord." Reisenweaver, *Guido of Arezzo*, 46.

foundational for the solfege system, Guido himself did not make clear his intentions for practical use of the syllables. Regarding the application of the syllables for the purposes of sightsinging, Pesce observes, "It is noteworthy that Guido does not describe exactly this process, and scholars have expressed doubts about whether he actually intended that a singer should utter the syllable *ut re mi*, etc. when singing a new song."[20] However, Guido was well aware of the similar intervallic relationships between hexachords and his aim was to provide practical methods for church singers to understand these relationships for singing accurately and learning melodic lines quickly.

STAFF NOTATION

A third significant contribution to music theory was Guido's simple but revolutionary adjustment to staff notation. As previously mentioned, the *enchiriadis* treatises of Guido's time used Daseian notation. This type of notation utilized a varying number of lines, sometimes as many as eighteen, with each line representing a pitch. In addition, four different shapes were placed at the far left end of the staff lines to help denote specific pitches. These shapes were rotated as a way to delineate which tetrachord the pitch was found in and denote the full gamut of pitches.[21]

Guido discusses the use of staff notation in both the *Regule* and *Prologus*. Guido's issue was that the antiphons—short chants used in church liturgy—were not being consistently sung from one church to the next due to inadequate notation. What Guido hoped to achieve with his staff notation was uniformity in performance of the antiphons. As Guido states, "For, in such a way, with the help of God I have determined to notate this antiphoner, so that hereafter through it, any intelligent and diligent person can learn a chant, and after he has learned well part of it through a teacher, he recognizes the rest unhesitatingly by himself without a teacher."[22] The previous method of notation was to utilize only the lines of the staff to designate pitch, which was similar to strings on an instrument. Guido's method of notation was to utilize the lines as well as the spaces between the

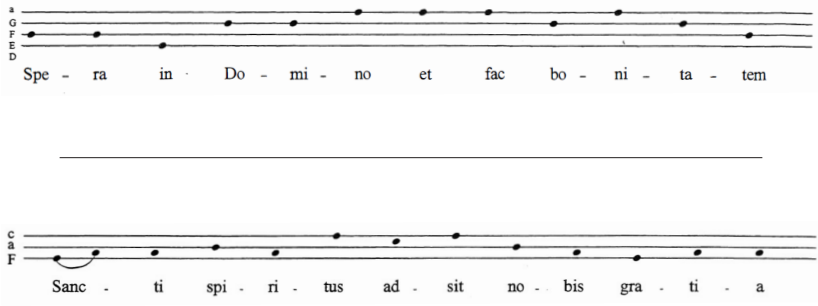
[20]Pesce, *Guido*, 19.

[21]As seen before, Example 1 presents the full gamut of eighteen pitches in Daseian notation, with the four shapes rotated in each tetrachord. Because theorists prior to Guido utilized the *enchiriadis* tradition to create the gamut of pitches, they denoted pitches based on the tetrachord. The four shapes were each a different pitch within a single tetrachord. Each shape could be rotated to signify the same pitch placement in a different tetrachord of the gamut.

[22]Guido d'Arezzo, "Prologus in antiphonarium," trans. Dolores Pesce in Pesce, *Guido*, 415–17.

lines to represent pitch, something that had not been previously done. He provides the most detailed description of his notation system in *Prologus*: "Therefore, pitches are so arranged that each sound, howsoever much it is repeated in a chant, is always found in one and the same row. In order that you can better distinguish these rows, lines are drawn closely, and they make some rows of pitches on the lines themselves, some between the lines, that is, in the space between the lines."[23] Guido illustrates both versions of notation in the Regule, as shown in Example 4.

EXAMPLE 4. GUIDO'S EXAMPLE OF PREVIOUS MELODIC NOTATION VERSUS HIS USE OF SPACES AND LINES, FROM *REGULE RITHMICE*, TRANS. PESCE, 374–76.



In addition to using the spaces between the lines to represent pitch, Guido also suggested that certain letters be placed to the left of certain lines or spaces, referred to as clefs. To help further aid in music reading, he suggested that certain colors be used for specific lines to help denote those lines that have a semitone below them (specifically C and F). As Pesce notes, "The third point, adding colored lines to certain lines and spaces to signify the pitch classes *F* (red) and *C* (yellow), can most confidently be considered Guido's unique contribution."[24] Guido's notation system provided a clear and uniform way of writing antiphons, transmitting the melodic information to practitioners to easily identify and consistently

[23]Guido, *Prologus*, 419. In his *Regule*, Guido provides a shortened but similar explanation of using spaces as well as lines for pitch notation, along with a musical example that utilizes spaces: "Hence, as one makes progress in one's study, let one pitch be placed between two lines. Truly, reason demands that a diverse placement may arise in diverse things" (377).

[24]Pesce, *Guido*, 18.

sing the correct melodic line.[25]

Guido's new style of notation was a major milestone in symbolizing pitch and changed the way music notation was perceived, not as a diagram of a stringed instrument, but as a musical language tool. Cohen provides a helpful summary of this new mode of thinking:

> Medieval staff notation thus combines neumatic notation, used in practical sources for the transmission of repertoire, with the horizontal-line diagrams found in theoretical and didactic texts such as the *Enchiriadis* treatises, but with the crucial difference that now it is the spaces as well as the lines that signify notes. These diagrams, which trace their lineage back to Boethius, were … really iconic representations of instruments, in so far as the lines actually represent strings. The new idea of using the interlinear spaces, although it may well have been motivated by circumstantial factors such as the desire to save parchment, thus represents a crucial shift to a more purely symbolic mode of semiosis.[26]

As Guido shifted to a more pedagogical approach to music training, he utilized some of the ancient Greek philosophers' tools but with different ends in mind. Specifically, Guido shifted away from considering the transcendent nature of song or music itself, which was the Platonic model, to a practical application of music notation for church performance. Guido's shift in the use of staff notation for providing accurate and precise melodic lines had significant ramifications in that it allowed for (1) wide dissemination of antiphons without the need for intermediaries to teach these new works, and (2) the development of increasingly complex music to be accurately represented and preserved.

CONCLUSION

Guido's contributions to music theory and pedagogy truly altered the way musicians thought about and wrote down compositions. He understood the need for practical application of the philosophical principles of

[25]Interestingly, Guido's earlier work *Micrologus* utilized both lines and spaces in staff notation, even though Guido did not formally discuss the new staff notation until his later writings. Chapter 11 presents a chant melody with the text below the staff and pitches assigned to both lines and spaces, with each line pitched a third apart and the C and F lines highlighted.

[26]Cohen, "Notes, Scales, and Modes," 346.

music in order to educate church musicians. Reisenweaver summarizes the intertwining of Guido's significant contributions to music learning:

> With Guido's notation system, singers could visualize the chant they were learning as the lines, clef signs, and colors indicated the exact pitch and size of the intervals they were to sing. Further, the notation, with its colors emphasizing the half-steps E-F and B-C, allowed the singer to determine the hexachord of the chant and how each pitch fit into that hexachord. Once the singer had determined the placement of each pitch, he could then affix the proper solmization syllables to each note, enabling him to sight-sing a previously unknown chant.[27]

As Bower states, "The subjects of music theory have become the character of liturgical chants …. *Musica* and *cantus* have been synthesized into *music theory.*"[28] The effects of Guido's contributions are still seen today, both in the music classroom and in the performance hall.

As the Southwestern School of Church Music and Worship prepares to celebrate 100 years of educating church musicians in Cowden Hall, music theory continues to help train church musicians. Core undergraduate classes at Texas Baptist College in music theory and musicianship (aural skills) provide students with: (1) a solid foundation in reading and understanding music notation systems used today, including traditional sheet music, lead sheets, chord charts, and Nashville number charts; (2) knowledge of a variety of musical forms and their impact on contemporary composition, which can aid in writing new music for the church; (3) a rich harmonic palette that can be used in reharmonizing tunes as well as providing interesting improvisations; (4) part-writing skills that benefit students who wish to write interesting and unique choral works for the church; and (5) well-trained ears to aurally recognize patterns in music and quickly learn new music. Graduate-level courses at Southwestern Seminary in music theory and improvisation for the worship leader build on foundational knowledge to further explore how the language of music has changed over time and the implications of such changes for worship leadership in the twenty-first century, focusing on creativity in writing and

[27]Reisenweaver, "Guido of Arezzo," 53.

[28]Bower, "Transmission of Ancient Music Theory," 164.

presenting music in today's church. Doctoral seminars on music theory pedagogy aid professional students in understanding how to teach music theory in a way that promotes practical aspects of the field. In all levels of education, the discipline of music theory is vital to musical excellence for Christian musicians serving the church.

Guido's goal in the eleventh century was to elevate the church practitioner beyond a mere performer to a well-studied and learned musician. This is still a worthy goal for church music pedagogues—including Southwestern professors teaching in Cowden Hall—one thousand years later.

J. S. BACH:
Lessons Learned from His Life and Music

Bennie C. Caston Jr.[1]

Johann Sebastian Bach (1685–1750) is a towering figure in music history. His compositions have been studied and revered by countless instrumentalists, keyboardists, and singers over the past 300 years. His life and work have been thoroughly researched and documented.[2]

Bach's last name appears on the exterior southeast corner of Reynolds Auditorium, which is located on the south side of Cowden Hall, the music building on the campus of Southwestern Baptist Theological Seminary in Fort Worth, Texas. Adjacent to Reynolds Auditorium is the Bowld Music Library addition that was opened in 1992, which houses the library as well as the practice rooms and one classroom.

I believe that this placement of Bach's name is symbolic of several things. First, Reynolds Auditorium is where students perform vocal, instrumental, keyboard, and choral music. Second, the Bowld Music Library is where students study and research in a substantial church music and worship library. On the bottom floor of Bowld are the practice rooms where students develop their applied keyboard and vocal skills. Bach's music reaches into each of these three areas.

It is also significant that Bach's name faces Roberts Theological Library. This library is next to the Memorial Building, which houses Scarborough Hall where theological courses are taught. Bach's life as a church musician reveals a deep connection to faith and Lutheran doctrine.

Furthermore, it is no coincidence that Bach and Luther's names are side by side on Cowden Hall. Bach's personal library included no less than 112 theological and homiletic titles. In *Bach: Music in the Castle of Heaven*, John Eliot Gardiner notes Bach's lifelong reverence for Luther's

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[2]For example, see Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton, 2000) and other works cited in this article.

writings in his personal and professional capacities.[3]

I remember a conversation I had with a Southwestern colleague years ago. We were talking about Bach and his influence on church music. He lamented that our school had performed so little of this great composer's choral music. We hear his keyboard music frequently from our piano majors. Our guitar majors play transcriptions of his work in their applied studies. Our voice majors sing a few cantata and passion arias. Yet, his choral music is much more challenging to program.

Nevertheless, there are still lessons that can be gleaned from his music for today's church musicians. In the following narrative, I will first give a brief account of my personal "journey" with Bach's music, followed by nine lessons I have learned from Bach's life and music.

MY BACH JOURNEY

My first exposure to Bach's music came through his works for keyboard, specifically Invention No. 13 in A minor. I played this piece in my early years as a piano student. I started piano later than most, at age 15. The two-part counterpoint kept my mind and fingers in knots for weeks. As I progressed in skill, I eventually played a portion of the French Suite in E minor and then the familiar Prelude and Fugue in C minor.

During my college years, I encountered Bach's music for voices. In my senior year, our college choir performed the Kyrie and Gloria from the *B Minor Mass* with organ. Also, I was recruited to sing the motet *Jesu, meine Freude* in English with two church choirs for Lenten programs at two churches. Later, in graduate school, I performed two Bach arias for master's- and doctoral-level recitals.

In my career as a collegiate choral director, I have since programmed Bach's motet *Der Geist hilft unser Schwachheit auf*. The Southwestern Singers learned it during the fall of 2016 and performed it on our spring tour in 2017. The motet is a wonderful, yet ambitious piece for double choir. The opening two sections retain the double choir format and then the two choirs join together for the closing fugue.

I have also programmed Bach's only motet for single chorus, *Lobet den Herrn, alle Heiden* with two different choirs. The first time was with a college choir in Georgia. We performed the closing "alleluia" section for a conference and later performed the entire motet for our spring concert.

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[3]John Eliot Gardiner, *Bach: Music in the Castle of Heaven* (New York: Alfred A. Knopf, 2013), 154–55.

Bach's music kept the choir on its toes as it proved to be quite challenging for them. One of the parents of a choir member remarked that she was nervous for us to hold it together. She was not alone. I revisited this motet years later and enjoyed teaching it to another choir.[4]

In March 2020, I was planning to present Bach's Cantata No. 4, *Christ lag in Todesbanden*, in a combined choir program, but the concert was cancelled due to the COVID-19 epidemic. Since then, I have programmed two cantatas (BWV 61 and 113) for concerts with the Southwestern Singers and Gambrell Street Baptist Church's Sanctuary Choir.

Most recently, my journey with Bach has led to performances of the *St. Matthew Passion* and *Magnificat* as both chorister and soloist with a professional choral group. I was also invited to sing with the Crescendo Bach project for Cantata Nos. 4 and 140. In the same year, I also performed Cantata 191 as a soloist with a youth chorale in Louisiana. Therefore, I fondly refer to 2023 as my "Bach Year."

In *A Listener's Guide to Bach's Choral Music*, Gordon Jones remarks that "listening to this [Bach's] music has never been easier. Everything Bach wrote has been recorded many times."[5] Yet, it is typically more difficult to find Bach's choral music performed live. However, it is even more challenging to program Bach's choral music.

Each time that I have programmed Bach's choral music it has proved to be demanding for the choir to learn it. The harmonic language and the counterpoint present complexities for the average choral singer. Most of his music is in German and that presents yet another layer of difficulty. The conductor must also navigate the historic instruments required to present some of the choral music. Many of today's recordings by early music groups will often perform the works at Baroque pitch (A=A415). However, it is still worth the effort to sing Bach's vocal and choral music.

The following narrative outlines nine lessons from Bach's music for today's church musician. Most of these lessons are based on personal experiences from twenty years of teaching in Christian higher education and thirty years of music ministry.

[4]If you are going to go through the trouble of learning a piece this difficult, you need to make sure you can perform it several times to make it worth the investment of time.

[5]Gordon Jones, *Bach's Choral Music: A Listener's Guide* (New York: Amadeus Press, 2009), ix.

LESSON NO. 1: I AM FIRST AND FOREMOST A CHURCH MUSICIAN.

My strongly held conviction is that God uniquely calls individuals to serve in music and worship ministry. For those called to such, it is essential to remember that—although you may do many things—you are first and foremost a church musician.

The study of Bach's life reveals a rich career of five distinguishable periods that roughly correspond to positions that he held, most of which related to church music.[6] His first period consists of his first two positions at Arnstadt (1703–7) and Mühlhausen (1707–8) as organist. His second period includes his position at Weimar (1708–17) as court organist then as concert master of the orchestra. His third period coincides with his position at the court of Cöthen (1717–23) as capellmeister and director of chamber music. Although he wrote the bulk of his keyboard music during this time, Bukofzer states that "Bach's chamber music must be regarded as the highest manifestation of the Cöthen period."[7] His fourth period of his development begins with his position as cantor at St. Thomas in Leipzig (1723–50) and closes with the last year of composition of his cantatas (1745).[8] Bukofzer proclaims that "Bach's choral compositions reach their absolute peak in the four monumental works of the Leipzig period: the two Passions, according to St. John and St. Matthew, the *Magnificat*, and the Great Mass in b minor."[9] His fifth and last period culminates with his most mature works, including the Canonic Variations for organ on the chorale *Vom Himmel hoch, the Musical Offering*, and the *Art of the Fugue*.[10]

In *Sacred Choral Music Repertoire: Insights for Conductors*, Tim Sharp states that Bach was referred to by Paul A. Pisk "as the center of the crossroads of the development in Western Civilization."[11] Sharp asserts that Bach's compositions were always written for a specific purpose. Much of the keyboard music was written for a pedagogical purpose. His chamber music was written for the entertainment of royalty. His sacred choral music

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[6]Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (New York: W. W. Norton, 1947), 271.

[7]Bukofzer, *Music in the Baroque Era*, 288.

[8]Bukofzer, *Music in the Baroque Era*, 291.

[9]Bukofzer, *Music in the Baroque Era*, 294.

[10]Bukofzer, *Music in the Baroque Era*, 300.

[11]Paul A. Pisk, "Bach in Our Time," *Bach: The Quarterly Journal of the Riemenschneider Bach Institute* 4, no. 3 (July 1973): 13. Quoted by Tim Sharp, *Sacred Choral Music Repertoire: Insights for Conductors* (Chicago: GIA Publications, 2020), 265.

was written for the immediate needs of his own church music activity.[12] For church musicians like myself, Bach's choral music for the church is essential repertoire to know and study.

Bach composed his choral cantatas for the purposes of the weekly liturgy. These works served the needs of worship for that time. Gordon Jones states that "it makes good sense to view his choral music as inseparably bound to the needs of the church."[13] The cantatas represent the bulk of his work. In an article on Bach's cantatas, Pat Flannagan remarks that musicians have long marveled at the virtuosity and variety evidenced in the compositions of Bach:

> Perhaps nowhere within the *oeuvre* of Bach is this more obvious than in the cantatas, with over two hundred extant works available for investigation. In this large corpus of generically similar works can be discovered almost any compositional device that existed in the Baroque era, of which Bach is often seen as the artistic culmination. Despite some disclaimants, … Bach must be viewed as a church musician and his cantata compositions should therefore be viewed as the focal point of his work. In no way does this diminish the significance of his other compositions, but serves to emphasize the requirements of Bach's numerous jobs as a church musician.[14]

The further significance of Bach's cantatas is expressed by John Eliot Gardner. He describes the cantatas in his Bach Cantata Pilgrimage 2000 Tour that celebrated the birth of the founder of one of the world's great religions and the 250th anniversary of Bach's death by stating, "What more appropriate way to do so than via the work of the greatest musical advocate, with performances of all the cantatas concentrated within a single year? Bach's Lutheran faith is encapsulated in this extraordinary music. It carries a universal language of hope that can touch anybody regardless of culture, religious denomination or music knowledge. It springs from the depths of the human psyche and not from some topical or local creed."[15]

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[12]Sharp, *Sacred Choral Music Repertoire*, 265.

[13]Jones, *Bach's Choral Music*, 17.

[14]Pat Flannagan, "*Selected Examples of Choreinbau* in the Cantatas of J. S. Bach," *Choral Journal* 45, no. 5 (December 2000): 25.

[15]Gardiner, *Bach*, 15.

Likewise, Gordon Jones states that "it makes good sense to view his choral music as inseparably bound to the needs of the church."[16] The cantatas represent the bulk of his work, but there were other significant works, also not the least of which were the two passions.

The importance of church music within his overall repertoire can be traced back to his musical beginnings, which included a post as a choral scholar at St. Michael's School in Lüneburg. During this time, Bach became well versed in liturgical plainsong and polyphonic music. As Christoph Wolff emphasizes, "Since the rich trove of Lutheran hymns, sung with or without organ accompaniment or set polyphonically, played such a critical role in the music and educational practice of the German lands, Sebastian [Bach] early on became intimately familiar with this vast and varied collection of tunes and sacred poetry."[17] Likewise, Bukofzer describes Bach's devotion to sacred music: "The more Bach progressed in years, the more he tried to make his music subservient to the liturgy …."[18]

As church musicians, we face a variety of performance demands. Therefore, I firmly believe that, as we hone our skills, we should perform as much as possible as many different types and styles of music. We should develop our skills and stretch ourselves as musicians. Performing classical music is a wonderful opportunity. But we must remember that we are church musicians first and foremost.

LESSON NO. 2: BACH'S VOCAL MUSIC TAUGHT ME HOW TO SING MELISMATIC MUSIC.

As mentioned above, Bach's vocal music is demanding. In fact, it is often criticized for its difficulty. John Eliot Gardiner states that "Not all Bach's melodies are singer-friendly in the way, that say, Purcell or Schubert's are."[19] Wolff reports that Bach "was accused of requiring that the throats of his singers have the same facility that his own fingers had at the keyboard."[20] In defense of Bach, Gardiner counters that "Bach understood the physiology of the voice far more than he is given credit for and made it very much part of his expression."[21]

In my own vocal training, I encountered my first Bach solo aria as

[16]Jones, *Bach's Choral Music*, 17.
[17]Wolff, *Johann Sebastian Bach*, 43.
[18]Bukofzer, *Music in the Baroque Era*, 293.
[19]Gardiner, *Bach*, 3.
[20]Wolff, *Johann Sebastian Bach*, 470.
[21]Gardiner, *Bach*, 314.

a graduate student by studying "Frohe Hirten, eilt, ach eilet" from the *Christmas Oratorio*. It is a highly melismatic (multiple notes per syllable) aria with continuo and flute obbligato from the second cantata of the oratorio. The exuberant and agile vocal line is meant to portray haste on the part of the shepherds so that they can see the Christ child and share their joyful expressions to "freshen hearts dejected." This aria is satisfying to sing but it is vocally and musically demanding. A few years later, I was assigned "Erwäge" from the *St. John Passion*. This is an extremely taxing da capo aria for tenor with long phrases, a high tessitura, and relentless melismatic passages at a slower tempo. I was fortunate enough to perform both arias with continuo accompaniment on recitals.

As a singer who enjoys performing Baroque music, Bach's music is vocally satisfying. It requires solid technique and great sensitivity to German diction. I would argue that Bach's vocal music challenges us to develop agility skills that, in turn, helps us nurture legato singing as well.

LESSON NO. 3: BACH'S MUSIC TAUGHT ME HOW TO LEARN MUSIC EFFICIENTLY.

Imagine this scenario. It's almost 7:30 on a Wednesday evening and the church's Sanctuary Choir rehearsal is about to start. Choir members are still gathering in the loft and rushing from their previous activities. The director takes a moment to look at a new email on his smartphone. He has been asked to learn an additional solo for Saturday's concert with a professional chorus. He panics for a moment, puts his phone away, gathers himself, and proceeds with the rehearsal. The rehearsal goes well and the director heads home for the night. It is now 9:30 and the director sits at his piano to read through the new solo. Anticipation turns to panic as he discovers what is on the page. He had spent three to four months preparing another solo for the same concert. Now he turns his focus on this newly-assigned aria to learn in less than three days.

The work was Bach's *St. Matthew Passion* for double chorus. The tenor had learned all of choir 1's tenor parts and the corresponding solo recitative and aria. The newly assigned recitative and aria was assigned to a tenor in choir 2. The original plan was to perform the work at Baroque pitch (A=A415). However, the director emailed the choir on Wednesday afternoon, the day before the first choral/orchestral rehearsal, and informed them that due to the unavailability of specific wind instruments they would have to now perform the work at modern pitch levels (A=A440).

Once the original soloist read that email, he reneged on his assigned aria.

How did the story end? The singer spent every spare moment listening to the continuo accompaniment line from the aria. He listened to the melodic line against the bass line over and over to grasp the counterpoint of the aria. Nevertheless, the Thursday orchestral rehearsal for soloists did not go well with the newly assigned aria. The tension in the room was noticeable to all. The conductor acknowledged that the soloist was sight reading the aria, which garnered some sympathy. That night on the drive home, the tenor listened to the aria's accompaniment for an hour allowing the melodic line and continuo part to be etched into his mind and ear. The Friday rehearsal went better. At some point, the tenor singing the Evangelist role offered the weary tenor an easy way out by offering to sing the newly assigned aria. Now the singer felt even more emboldened to learn and perform the brand-new aria.

Saturday's performance arrives and the concert forces are gathered. The tenor stands to sing "Geduld! Geduld!" and he performed it as if he had been studying it for months. The concert review described the singer as "a pleasantly sinewy tenor." The singer was relieved to read the concert review, especially since the reviewer was oblivious to the circumstances leading to the performance.

The above scenario actually happened to me in March 2023. I have never worked so hard, so fast, to learn something so difficult. Years ago, I read this admonition by Judith Malina: "Tremble: your whole life is a rehearsal for the moment you are in now." Singers are the only musicians that perform on a self-contained instrument. Everything we experience—stress, emotion, and fatigue—is also experienced by our instrument. Our training and technique must rise above the stress of the moment and allow us to perform at our very best that we can achieve in that moment. As I learned from this experience, Bach's vocal music keeps us on our toes at all times.

There is an abundance of drama in the aria "Geduld! Geduld!" The doleful viola da gamba and continuo introduction anticipates the peaceful accompaniment under the word Geduld ("patience") that quickly gives way to jagged rhythms and wide leaps under *Wenn mich falsche Zungen stechen* ("when false tongues pierce"). This juxtaposition throughout the aria displays forbearance amidst suffering.

Studying Bach's music for decades teaches musicians how to learn music efficiently. Everything relates back to the bass line. We utilize everything

we understand about music theory, harmony, and counterpoint to digest his vocal music. I believe that the reason we continue to study classical music in our schools is so that we will cultivate our ability to learn difficult music. Skill follows drill. God does not honor the path of least resistance.

LESSON NO. 4: BACH'S KEYBOARD MUSIC TAUGHT ME HOW TO PRACTICE.

As mentioned, in my early life, I studied piano for about ten years. My keyboard studies included Bach's Two-Part Invention in A Minor, Fantasia in C Minor, Prelude and Fugue in B-flat Major, Prelude and Fugue in C Minor, and two movements from the French Suite No. 2 in C Minor. As a vocal major in college and seminary, I nevertheless pushed myself to learn as much as I could about playing piano. Bach's keyboard music represents a significant portion of my piano repertoire. I was never a great keyboard performer, but it helped me develop functional skills so that I can teach myself vocal and choral repertoire. I have a much deeper understanding of texture, counterpoint, and harmony because of Bach's keyboard music. I utilize my keyboard skills every single day as an applied voice teacher and choral director.

For Bach, his organ position in Arnstadt afforded him much time to practice. Wolff describes Bach's time from 1703 to 1707 as "circumstances that bordered on the ideal."[22] He continues, "In an economically secure and socially agreeable situation, Bach enjoyed an extremely light workload as organist of the New Church, leaving him time for practicing, studying, and composing." He satisfied what Wolff describes as his "own strong yearning to advance."[23] He invested the time to develop and master his keyboard technique.

You must take time to hone your skill. If I could tell a teenager who has been called into music ministry anything, I would plead with them to learn piano as early as they can and do not give up. As soon as I revealed that God had called me into music ministry, my minister of music told me to start taking piano immediately. I kept up piano in college and throughout graduate studies at seminary. I use it every single day, but it requires commitment.

[22]Wolff, *Johann Sebastian Bach*, 92.
[23]Wolff, *Johann Sebastian Bach*, 92.

LESSON NO. 5: BACH'S CHORAL MUSIC DEMONSTRATES HOW TO CONNECT CHORAL MUSIC TO OUR FAITH.

Choral music occupies a significant place in the music of Bach. His compositional output includes two hundred surviving sacred cantatas. Approximately one hundred additional cantatas have been lost. Cantatas are usually based on a German chorale or hymn tune, and therefore Bach's choral cantatas bear witness to his focus on the music for his church. In Leipzig, Bach's cantatas were interwoven in the overall worship liturgy. The subject matter of the cantata was often linked to the theme of the weekly Gospel reading, which immediately preceded the cantata.

The following narrative was included in the program notes for a recent choral concert featuring a Bach's cantata *Herr Jesu Christ, du höchstes Gut* (1724) and illustrates its liturgical purpose:

> The textual basis of the cantata … is the eponymous chorale from 1588 by the theologian Bartholomäus Ringwaldt (1530–1599); the melody dates from the same time, but its composer is unknown. The contextual relationship between the cantata text and the gospel reading for the Sunday (Parable of the Pharisee and the Publican, Luke 18: 9–14) consists in the recognition of one's own sinfulness and the acceptance by Jesus, which is the particular focus of movements 5 and 6.[24]

The opening movement is a simple prayer to Jesus and set as a choral fantasia with sparse scoring, just two oboes joining with the strings and continuo. The first violin is the single thread running through the movement forming what Julian Mincham describes as "doleful counterpoint against the choral entries that accentuate the ceaseless sadness of the lonely sinner."[25] The second movement is an alto aria that features a three-voice texture between the alto, unison violins, and the continuo. The text asks for compassion but also provides a sense of optimism. The bass aria that follows is in a major mode and set to a lilting 12/8 rhythm with two oboes that portray a pastoral atmosphere.[26] The bass continues in the fourth

[24]Sven Hiemke, Foreword to Johann Sebastian Bach, *Herr Jesu Christ, du höchstes Gu*t, BWV 113, ed. Reinhold Kubik, trans. David Kosviner (Stuttgart: Carus-Verlag, 1983), 4.

[25]Julian Mincham, "The Cantatas of Johann Sebastian Bach: A Listener and Student Guide," accessed October 10, 2024, https://www.jsbachcantatas.com/documents/chapter-12-bwv-113/.

[26]Hiemke, Foreword, 4.

movement, which features interpolations of recitative and articulates the principle of God's healing words and the joy penitents may receive from it. The fifth movement is a tenor aria with an effervescent flute obbligato highlighting the text that communicates that Jesus calls to us and forgives us. The tenor recitative that follows conveys a plea for forgiveness since Satan has placed a yoke of sin upon us ("break it, that I may return to a state of grace and childlike innocence"). The seventh movement is a soprano/alto duet depicting a prayer that is not so much an expression of refined reflection as one of breathless urgency symbolized by the seemingly endless melismas in the vocal lines. Mincham describes the closing chorale as one that reiterates the substance of prayer that underpins the entire cantata: "heal, wash, and fortify me as I depart this world."[27] The sinner has been warned and chastised, and his prayers for strength and healing are matters of seriousness.

This cantata serves as a wonderful introduction to Bach's choral music. The two choral movements serve as the bookends of the cantata and are both homophonic. Therefore, the choral parts are not that challenging aside from the German language. The most demanding music occurs in the arias and the duet. The bass and tenor arias call for long phrases, melismatic passages, and a high tessitura. And all the text calls for faith in Christ.

Gardiner argues that even non-believers acknowledge Bach's faith. He quotes the Hungarian conductor György Kurtág:

> Consciously, I am certainly an atheist, but I do not say it out loud, because if I look at Bach, I cannot be an atheist. Then I have to accept the way he believed. His music never stops praying. And how can I get closer if I look at him from the outside? I do not believe in the Gospels in a literal fashion, but a Bach fugue has the Crucifixion in it—as the nails are being driven in. In music, I am always looking for the hammering of the nails …. That is a dual vision. My brain rejects it all. But my brain isn't worth much.[28]

If even Kurtág, as an atheist, was impacted by Bach's music, how much more so should it impact people of faith?

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[27]Mincham, "The Cantatas of Johann Sebastian Bach."

[28]Bálint András Varga, ed., *György Kurtág: Three Interviews and Ligeti Homages* (Rochester, NY: University of Rochester Press, 2009). Quoted in Gardiner, *Bach*, 154.

LESSON NO. 6: BACH'S *ST. MATTHEW PASSION* CONNECTS US TO THE LITURGICAL YEAR.

Bach's *St. Matthew Passion* is one of the most significant landmarks of western music. It was composed specifically for Good Friday. Jones describes the work in detail:

> The scale of *St. Matthew* is huge, in conception and in forces. The choral music, for instance, is conceived for double choir, each with its own separate continuo group, a capable double orchestra, and there is indeed, in the final revision, a third choral force, that of the boy soprano unison choir, supported by organ, that appears in a number of places, most strikingly in the opening number, where it holds the cantus firmus chorale "O Lamm Gottes unschuldig" (O Lamb of God Unspotted), making nine choral lines. … Among many other daring musical inventions is the use of instrumental accompaniment in the recitatives (violin 1 and 2, viola, continuo) for the words of Jesus, except for his dying words, when the ensemble deserts him.[29]

This "halo of strings" that accompanies Jesus's recitatives differentiates from the instruments accompanying another soloist, the Evangelist. The point of all these massive musical forces was to tell of Christ's Passion.[30]

A pastor once told me that the Scriptures never command us to celebrate the birth of Christ. However, Advent and Christmas are really important to us as we plan musical celebrations in the church. Just as much, we must celebrate his death and resurrection. What would happen if you as the music minister/worship pastor were to program Holy Week events such as specific Palm Sunday liturgies, Maundy Thursday, Good Friday, and then Resurrection Sunday? Palm Sunday liturgies are not that complicated. It is effective, yet quite simple to have children process around the sanctuary waving palm branches. The liturgy can focus on the events that happen during Jesus's triumphant entry. A Maundy Thursday service focuses on the Last Supper. The name comes from the Latin word "mandatum," which means mandate, based on John 15:17 where Jesus says: "This is

[29]Jones, *Bach's Choral Music*, 91.

[30]Gardiner states that, due to the *St. Matthew Passion*, Bach's Leipzig listeners knew every inch of the road to Calvary. During Bach's day, "The entire Passion story [was] … heard in the listener's conscience and [would] … be relived every Good Friday hereafter." Gardner, *Bach*, 428.

what I command you: Love one another" (CSB). The services ends with Jesus and the disciples in the garden of Gethsemane. A Good Friday liturgy focuses on the trial, crucifixion, death, and burial of Jesus. All these services culminate in Resurrection Sunday.

Baptist worship leaders and music ministers must reclaim the Church Year. The thoughtful progression through Advent helps a congregation understand that we celebrate Christ's first coming as we eagerly, yet patiently, await his triumphant return. Likewise, a progression through Palm Sunday, Maundy Thursday, and Good Friday can culminate in Resurrection Sunday.

LESSON NO. 7: THE NECESSITY OF BEING CHALLENGED.

In his description of Bach's instrumental music, Wolff states, "Bach's unaccompanied violin and cello compositions … epitomize virtuosity, and, on account of the singularity, to a degree even greater than his keyboard works of comparable technical demands."[31] Wolff also comments that "striving for 'musical superiority' meant much more than pushing the limits of performing skills and compositional techniques. It meant systematizing the new paths he was forging through the maze of twenty-four keys, countless genres, a profusion of styles, a myriad of technical devices, melodic and rhythmic fashions, [and] vocal and instrumental idioms."[32] In sum, Bach did this "not merely to teach others but to challenge himself."[33]

Bach constantly challenged both his performers and his listeners. As Maul points out,

> For three whole years he constantly presented the citizens of Leipzig with new cantatas, as well as two unparalleled settings of the Passion and a splendid Magnificat—a masterpiece a week, every one of them composed at an inconceivably high level and with technical demands that left no room for compromises, indeed that challenged the abilities of even the most accomplished musicians in Leipzig. He demanded not only of himself and his performers that the works be convincing but also that both his performers and his listening public rise to their level. And it may well

[31]Wolff, *Johann Sebastian Bach*, 232.
[32]Wolff, *Johann Sebastian Bach*, 234–35.
[33]Wolff, *Johann Sebastian Bach*, 235.

> be said without exaggeration that in the whole history of Western culture it would be difficult to find a parallel example of a large body of comparable artistic quality produced under such unremitting time pressure for such a long period of time.[34]

As church musicians and church music listeners today, we should attempt difficult things.

LESSON NO. 8: MINISTRY CAN BE FRUSTRATING AT TIMES.

Reading biographies of Bach demonstrates that the great composer had his share of disappointments and frustrations, including deteriorating conditions at the St. Thomas School, congregants' poor behavior, limited rehearsal time, pressure to produce copies of scores with limited resources, and the overall demands of larger productions. Gardiner states that "by the time of Bach's appointment in 1723, the best days of the Thomasschule were past. The old system of pooling resources to create a concert of 40–50 voices made up of town musicians, students, and other musicians had long ago ceased to function."[35] Bach had to deal with the lack of capable musicians. Maul describes an event where Bach and the rector were evaluating the twenty-seven applicants for the nine vacated places among the boarders at St. Thomas in 1729. On this occasion, Bach presented an overview of the numerical composition of the four church choirs, from which he would utilize forty-five of the fifty-five boarders for the music in the four churches. According to Maul, Bach "presented examination results and rankings that document the extent to which in his opinion twenty-one of the twenty-seven candidates had a talent 'for music.' Eleven of the boys Bach considered wholly unsuitable and twelve (among them eight sopranos, two altos, and tenor) as more or less acceptable."[36]

Bach also had to deal with issues related to congregational behavior in worship. Gardner describes "the widespread habit of congregants arriving late and leaving early,"[37] concluding that "our modern patterns of concert hall listening and of church service decorum inherited from nineteenth-century conventions are of no help in evaluating the way Bach's

[34]Michael Maul, *Bach's Famous Choir: The Saint Thomas School in Leipzig*, 1212–1804, trans. Richard Howe (Rochester, NY: Boydell Press, 2012), 187–88.

[35]Gardiner, *Bach*, 159.

[36]Maul, *Bach's Famous Choir*, 192–93.

[37]Gardiner, *Bach*, 269.

music was received at the time.[38]

Third, Bach was challenged to keep pace with the demands in Leipzig, especially regarding the production of weekly cantatas. As Gardiner states, "there was the copying out parts and guiding his (as yet) untrained group of young musicians in how to negotiate the hazards of his startling and challenging music with a bare minimum of rehearsals. Come the day, there was first a long, cold wait in an unheated church, then a single shot at a daunting target."[39]

Moreso were the multiple challenges of performing the large-scale seasonal works. Maul states that "the gigantic *St. Matthew Passion* with its two choirs and orchestras … put the *chorus musicus* of the St. Thomas School, and the municipal musicians, violinists, and volunteer assistants, to what was perhaps the greatest test of the Baroque era, [and] also strained the attention span of the congregation with its three-hour length."[40]

As these examples show, Bach was no stranger to frustrations and disappointment. Likewise, in much of what we do as church musicians, we are constantly swimming upstream in ever-changing conditions. We must use music to build and encourage God's people and never yield to the temptation of using God's people to make music.

LESSON NO. 9: BACH'S MUSIC POINTS US TO GOD.

How did Bach's own reading of the Bible impact his view of church music? Wolff provides a glimpse of Bach's spiritual life with notations from Bach's Calov Bible. A section of 2 Chronicles 5, titled by Calov "As the glory of the Lord appeared upon the beautiful music," deals with the presence of the invisible God at the divine service in the Temple. Verse 13 ends with the words "when they lifted up their voices with the trumpets and cymbals and instruments of music, and praised the Lord … then the house was filled with a cloud." It is this very point where Bach added his own comment: "NB. With devotional music, God is always present in his grace."[41] Over the past 275 years, Bach's music has encouraged and nourished many people's faith in God by pointing the created back to the Creator.

The title of Gardiner's book, *Bach: Music in the Castle of Heaven*, is a

[38]Gardiner, *Bach*, 272.
[39]Gardiner, *Bach*, 298.
[40]Maul, *Bach's Famous Choir*, 190.
[41]Wolff, *Johann Sebastian Bach*, 339.

reference to Himmelsburg, which can be translated "Heaven's Castle." It refers to the architectural layout of a church where, as Gardiner explains, "the cramped musicians' gallery high up in the private chapel of the dukes of Weimar cut in the ceiling, where he [Bach] and his small ensemble were out of sight to the Duke and his guests. This created a vertical sound perspective in which the music floated downwards as though from celestial spheres—a metaphor for the unfathomable perfection of God-directed music and an explanation of the chapel's name, *Weg zur Himmelsburg* ('the path to the heavenly citadel')."[42]

Perhaps here at Southwestern we should look up to the heavens more often as we walk around Cowden Hall. Bach's name, along with the names of many other musical figures, is etched in stone to remind us of why we are church musicians. We are here to point others to God.

[42]Gardiner, *Bach*, 263.

ISAAC WATTS:
Reassessing His Contributions to Hymnody and Baptist Worship

David W. Music[1]

Isaac Watts (1674–1748) was a man of many seeming contradictions. He was always in poor health but lived to the age of 74. He was well read, highly educated, and traveled in elite circles but expressed his concern for the "plain Christian." He was an author of minutely detailed theological works but was also a poet. He authored volumes that appeared to some theologians to cast doubt on the divinity of Jesus while claiming himself to be completely orthodox in his views on the Trinity. He wrote university-level textbooks and books for children. He was an original thinker who borrowed often from himself and from others. He was innovative in the hymn texts he wrote but produced them to fit traditional tunes. He disliked the way that metrical psalmody exercised a monopoly over the congregational singing of his day but unintentionally created a hymnic monopoly of his own. The hymns he wrote are at the same time personal and corporate, rational and emotional, conservative and radical, artistic and practical, biblically based and freely composed.

Despite—or, perhaps, because of—these seeming contradictions, each of us as servants of the church can look to Watts as an example of what can be accomplished for the cause of Christ. After all, he was (as the saying goes) "only human," complete with all the foibles, inconsistencies, and mistakes to which we are all susceptible. "The saintly Dr. Watts," as he has sometimes been called, occasionally lost his temper, exhibited poor judgment, descended into unproductive speculation, and wrote doggerel. But this very human person also created a revolution in congregational song that still echoes today, not to mention a body of lyrics that continue to be sung throughout the world.

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WATTS'S LIFE AND WORK

Isaac Watts was born in Southampton, England, on July 17, 1674, during the reign of King Charles II, whose ascension to the throne of England in 1660 after the Commonwealth of Oliver Cromwell (and the execution of Charles's father, Charles I) marked the return of traditional Anglicanism as the state church. This was a problem for Watts's parents, who were Independents (Congregationalists), and during Watts's youth his father spent time in jail and later lived away from his family for two years because of persecution for his beliefs. Young Isaac followed in his parents's footsteps, becoming an Independent himself.

Watts's first educational lessons were with his father, who began to teach him Latin when he was four years old. He then attended a Latin and writing school taught by the rector of the Southampton Anglican church. In 1689, he professed faith in Christ, though he did not immediately join a church, and in the following year he moved to London, where he enrolled in a non-conformist academy kept by Thomas Rowe, who was also pastor of an Independent church. During that period non-conformists were not allowed to attend the historic English universities of Oxford and Cambridge. Independent students often studied instead at private academies such as Rowe's, where the education received was both rigorous and not as bound by convention as in the state-supported institutions. Watts completed his study with Rowe in 1693 and at about the same time joined Rowe's church. He returned to his home in Southampton in 1694 and remained there for a little over two years doing additional study in private. It was during this period that he began writing hymns.

Watts launched his professional career in 1696, by becoming a tutor to the son of Sir John Hartopp (who was also named John). In 1698, he became assistant pastor of the Independent church in Mark Lane, London. When the pastor resigned in 1701, Watts was invited to become the church's senior minister, which, after some hesitation, he accepted. Though he had been assistant pastor of the congregation for three years, he had never joined the church, nor had he been ordained. His membership transfer from Rowe's church was obtained, and he was ordained and installed into the pastorate by the Mark Lane church on March 18, 1701.

In late 1705 (though dated 1706 on the title page), Watts published his first book, a collection of poetry titled *Horæ Lyricæ*. Among the book's contents was "An Essay on a few of *DAVID's* PSALMS Translated into Plain Verse, in Language more agreeable to the clearer Revelations of the

Gospel," which included paraphrases of four psalms that were intended for congregational singing. In the preface to *Horæ Lyricæ*, Watts pointed out that "These are but a small part of two hundred Hymns of the same kind which are ready for Public Use if the World receive favourably what I now present." Apparently, he felt that "the World" was ready to receive them, for in the following year (1707) he published *Hymns and Spiritual Songs*, which included the four psalm paraphrases from *Horæ Lyricæ* plus ten others, as well as a host of texts based on other Scriptures or that were freely written. Among the lyrics thus printed for the first time were "Alas, and did my Savior bleed," "Come, we that love the Lord," "When I can read my title clear," and "When I survey the wondrous cross."

Hymns and Spiritual Songs also included an expansive preface and a concluding essay explaining Watts's views on what he conceived to be the proper relationship between Scripture and congregational song, and why the singing should consist of more than simply the psalms turned into English verse. In the essay, he gives two reasons for the latter belief. The first is that the form of metrical psalmody already alters the sacred text because of its need to fit strophic tunes and incorporate rhyme, so that "it is very hard for any Man to say" that versified psalms "are in a strict Sense the Word of God." Perhaps with tongue in cheek he points out that if nothing is allowed "to be sung but the Words of Inspiration or Scripture," congregations "ought to learn the Hebrew Music, and sing in the Jewish Language" (242–43). His second argument is that there is a difference between reading or reciting the word of God and singing to God. "By Reading," he says, "we learn what God speaks to us in his Word; but when we sing, especially unto God, our chief Design is, or should be, to speak *our own* Hearts and *our* Words to God" (emphases added); thus, we should "use such Words as we can for the most part assume as our own" (243–44). In Watts's view, if the psalms are to be sung in worship they should be "Christianized," made to reflect New Testament faith and belief.

Sales of *Horæ Lyricæ* and *Hymns and Spiritual Songs* must have been encouraging, for only two years later second editions of both were issued (1709). In the meantime, Watts had determined to compile a collection of paraphrased psalms according to the principles he had put forth in *Hymns and Spiritual Songs*. He omitted the fourteen psalm versions from the second edition of that book in favor of transferring them to the new anthology, but he also added about 150 new hymns, making *Hymns and Spiritual Songs* a much more substantial volume; consequently, he omitted

the essay that had closed the first edition.

Watts's proposed psalter was published in 1719 as *The Psalms of David Imitated in the Language of the New Testament*. On one hand, the book was not a complete psalter since the author omitted twelve entire psalms that he felt contained unchristian sentiments or duplicated material in other psalms, and he abbreviated others. On the other hand, he sometimes gave several versions of the same psalm to provide for the use of different tunes or to give a different emphasis to the text. The title of the book is significant because it tells us that these are not psalms, per se, but "imitations," a form that John Dryden defined as "*an Endeavour of a later Poet . . . to write, as he supposes that Authour [sic] would have done, had he liv'd in our Age, and in our Country.*"[2] The title of *The Psalms of David Imitated* also suggests that this book, together with the earlier *Hymns and Spiritual Songs*, completes the trilogy of song types mentioned in Colossians 3:16 of "psalms and hymns and spiritual songs," thus forming what Louis F. Benson called a complete "System of Praise."[3] Among the contents of the volume are such texts as "I'll praise my maker with my breath" (Watts's original first line), "Jesus shall reign where'er the sun," "Joy to the world," "My shepherd will supply my need," and "Our God, our help in ages past" (Watts's original first line).

In the meantime, Watts suffered some kind of nervous breakdown that caused him to miss preaching at his church for four years (1712–16). Invited to spend a week at the country estate of Sir Thomas and Lady Mary Abney, the sister of Watts's best friend, Thomas Gunston (who had died in 1700), Watts remained in the Abney's residence until his own death thirty-six years later(!). During Watts's incapacitation, most of the pastoral duties at the church—which had moved to Bury (Berry) Street in 1708—were carried out by the assistant pastor, Samuel Price, whose position was upgraded to that of co-pastor at Watts's insistence. Even after he was able to return to preaching, Watts's health was never robust, and Price evidently continued to carry much of the pastoral load.

After publication of *The Psalms of David Imitated*, Watts went on to write numerous theological, philosophical, and educational books, as well as continuing his pastoral work. In recognition of his contributions as a scholar and hymn writer he was awarded a Doctor of Divinity degree from the Universities of Edinburgh and Aberdeen in 1728. Watts's death on

[2]John Dryden, Preface to *Ovid's Epistles* (London: for Jacob Tonson, 1680), unpaginated.
[3]Louis F. Benson, *The English Hymn* (Philadelphia: Presbyterian Board of Publication, 1915), 120.

November 25, 1748, called forth sermons and poems from his contemporaries, including the following lines by his eighteenth-century biographer Thomas Gibbons, which suggest that Watts's hymns could be appropriately compared with the song of the angels—or even sung by them.

> But, O! how rich was thy POETIC Vein,
> How smooth thy Lays, and ev'ry Thought sublime:
> Angels, descending from their bright Abodes,
> Have catch'd the tuneful Praises from thy Tongue,
> And wonder'd how a Spirit, cramp'd in Clay,
> Could rival their Devotion, and their Bliss.[4]

WATTS'S CONTRIBUTIONS TO HYMNODY

Isaac Watts's contribution to the song of the church was profound. Perhaps his most evident gift was to break the stranglehold of metrical psalmody on English-language congregational song. Before Watts, the church in England was largely content to sing only the Psalms of David arranged into English poetry with rhyme and meter. The argument for this practice (which was based on the views of John Calvin) was that sinful humans are incapable of offering worthy praise to a holy God; therefore, the best gift we can give back to Him is his own words. Furthermore, God himself had provided the material for his praise in the book of Psalms. However, the hymns and essays in Watts's *Hymns and Spiritual Songs* proved that biblical truth could be sung without direct versification or even a paraphrase of Scripture. *The Psalms of David Imitated* showed that the psalmists could be made to "s*peak the common Sense and Language of a Christian*"[5] by using typology, alluding to New Testament passages, incorporating the name of Jesus, and other techniques.[6] Essentially, Watts created a new relationship between song and scriptural truth, demonstrating that they differed in their purpose but could nevertheless be closely linked.

Another feature of Watts's hymns that had a lasting impact was their didacticism (their ability to teach the faith). One could spend a lifetime singing versified psalms and never learn anything about the Trinity, the

[4]Thomas Gibbons, *An Elegiac Poem, to the Memory of the Rev. Isaac Watts, D. D.* (London: for J. Oswald, et al., 1749), 5.

[5]I. Watts, *The Psalms of David Imitated in the Language of the New Testament* (London: for J. Clark, R. Ford, and R. Cruttenden, 1719), xvi.

[6]For a discussion of some of the ways that Watts "Christianized" the psalms, see David W. Music, *Studies in the Hymnody of Isaac Watts* (Leiden: Brill, 2022), 44–59.

saving work of Jesus, or the final judgment.[7] Watts's 700-plus hymns can almost serve as a systematic theology of Christian belief, for they cover all its important themes, including some that are almost never sung about today, such as the pre-existence of Christ, the death of both the saint and the sinner, the role of civil magistrates, etc.[8] According to one assessment, the singing of Watts's hymns was a principal reason that Independents maintained their theological orthodoxy when some other closely related English and American denominations fell into Unitarianism during the eighteenth century.[9]

At the same time, Watts's hymns are not mere "sermons in song," for, while they were aimed at the "plain Christian," they are also literary in nature. Watts achieved a striking balance between understandability, theological substance, and artistry that has been matched by few other Christian hymn and song writers. He tends to use short, simple words in relatively brief hymns—typically four to six stanzas or, in the case of longer hymns, with suggestions for deletion of stanzas to abbreviate a text or the insertion of pauses for reflection and rejuvenation. But this practicality is fused with a poetic idiom that makes full use of rhetorical features to create lyrics that are vivid, memorable, and full of emotion. For example, in one of Watts's most familiar hymns, "When I survey the wondrous cross," the third stanza begins with the line "See from his Head, his Hands, his Feet."[10] Watts could have written "See from his Head and Hands and Feet," but using the commas instead of "and" allows a brief moment of pause for reflection as each of the body parts is named. The order of the words is also important: metrically, the line could just as well have read "See from his Hands, his Head, his Feet" ("feet" obviously had to come last because of the rhyme), but the sequence given by Watts suggests that one is "surveying" the body of Christ from head to toe, following the

[7]This statement is obviously not intended to disparage the psalms, which are vital to the Christian faith, but simply to point out that they must be "completed" by the New Testament.

[8]Examples of Watts hymns on the subjects mentioned include "Ere the blue heavens were stretched abroad" (bk. 1, no. 2); "My thoughts on awful subjects roll" (bk. 2, no. 2) and "Why should we start and fear to die?" (bk. 2, no. 31); and "Judges, who rule the world by laws" (Ps. 58). Perhaps not all these subjects are appropriate for singing in the contemporary church, but something has surely been lost in their absence. The one hymn on the pre-existence of Christ that is most often sung today is "Of the Father's love begotten."

[9]Horton Davies, *Worship and Theology in England*, combined ed., vol. 3, *From Watts and Wesley to Maurice*, 1690–1850 (Princeton, NJ: Princeton University Press, 2015 [originally published 1961]), 94–95.

[10]Throughout this article direct quotations from Watts's hymns are given in their original spellings and typographical forms.

downward flow of the blood.

Watts is known to have been an amateur painter,[11] but he could paint with his pen as well as with his brush, for his hymns are often full of drama and color. Consider, for example, his description of what awaits the unrepentant in hell.

> Eternal Plagues, and heavy Chains,
> Tormenting Racks and fiery Coals,
> And Darts t' inflict immortal Pains
> Dy'd in the Blood of Damned Souls.[12]

This horror is offset by his anticipation of the blessedness of heaven.

> There is a Land of pure Delight
> Where Saints Immortal reign;
> Infinite Day excludes the Night,
> And Pleasures banish Pain.[13]

These contrasts point to other antitheses that are often found in Watts's hymns: God's hatred of sin but love for sinners, the glories of creation but the Bible's superiority to it, the supremacy of the gospel over the law, the awfulness of the crucifixion but the beauty of the salvation that sprang from it.

In his best hymns, Watts set the basic formal pattern for all writers of English congregational song for the next two hundred and fifty years, whether or not they were and are aware of it. He had a knack for writing an arresting opening stanza that immediately draws the singer into the text. The ensuing stanzas develop the theme of the hymn, which builds to a climax or challenge in the last stanza or two, often with a pair of memorable closing lines. The most familiar example is, of course, "When I survey the wondrous cross," with its beginning stanza rooted in Philippians 3:7, its

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[11] Thomas Gibbons, *Memoirs of the Rev. Isaac Watts, D. D.* (London: for James Buckland and Thomas Gibbons, 1780), 160–61.

[12] I. Watts, *Hymns and Spiritual Songs*, 2nd ed. (London: J. H. for John Lawrence, 1709), book 2, no. 44 ("With holy fear and humble song," st. 3). Texts from *Hymns and Spiritual Songs* are quoted from the second edition because it incorporated revisions Watts made in some of the texts after the first edition.

[13] *Hymns and Spiritual Songs* (1709), book 2, no. 66 (st. 1). Both of these quoted stanzas are examples of the rhetorical poetic technique known as hypotyposis, the use of vivid language to call a scene before the mind's eye.

representation of Jesus's blood as "sorrow" and "love," the use of chiasmus (the crossing of words—"Sorrow and Love" / "Love and Sorrow"—itself a symbol of the cross), and its climactic lines "Love so amazing, so divine / Demands my Soul, my Life, my All."[14] But it can also be seen in many of the lesser-known hymns, such as the three-stanza text titled "Sight thro' a Glass, and Face to Face," with its metaphor of grace as a window through which to see Jesus, its longing to be with the Savior, its prayer to change passion to love and power to praise, and its allusions to 1 Corinthians 13:12, 2 Corinthians 5:7, 1 John 3:2, and Song of Solomon 8:14.

I love the Windows of thy Grace
Thro' which my Lord is seen,
And long to meet my Saviour's Face
Without a Glass between.

O that the happy Hour were come
To change my Faith to Sight!
I shall behold my Lord at Home
In a diviner Light.

Haste, my Beloved, and remove
These interposing Days;
Then shall my Passions all be Love,
And all my Pow'rs be Praise.[15]

In addition to developing the modern form of the hymn, Watts was also largely responsible for inventing the modern hymnal. Before Watts, books of congregational song seldom contained first line, topical, or scriptural indexes, or any sort of organizational approach other than simply printing the psalms in their biblical order. Watts, on the other hand, provided the user with a first line index, a topical index, and—in *Hymns and Spiritual Songs*—a scriptural index (the last-named was obviously less relevant for *The Psalms of David Imitated*), enhancing the use of the book to accompany preaching and other devotional activities.[16] Furthermore,

[14]Other examples of Watts's memorable last lines include "No more a stranger or a guest / But like a child at home" ("My shepherd will supply my need") and "Here, Lord, I give myself away, / 'Tis all that I can do" ("Alas, and did my Savior bleed").

[15]*Hymns and Spiritual Songs* (1709), book 2, no. 145.

[16]For a discussion of Watts's innovations in hymnal design, see Christopher N. Phillips, *The*

while he did not create a comprehensive organizational scheme, he did divide *Hymns and Spiritual Songs* into three separate books (but printed as a single volume), the first based on specific Scriptures, the second containing more freely written texts, and a third consisting of hymns designed for the Lord's supper. Within these larger categories he sometimes grouped together hymns on similar topics or individual biblical books; for example, hymns 66–78 of the first book are all paraphrases of passages from Song of Solomon in biblical order. The ultimate result of Watts's efforts was, as noted earlier, the dominance of his hymns and hymnbooks in British and American congregational song until well into the nineteenth century.

WATTS AND BAPTISTS

Like their closely related evangelical contemporaries, the Independents and Presbyterians, seventeenth- and early eighteenth-century Baptists of Great Britain and America, when they sang at all, were mostly singers of metrical psalmody. However, some British Baptists, such as Benjamin Keach (1640–1704) and Richard Allen (fl. 1690s) published books that defended the use of hymns whose inspiration and language were drawn from the Bible but that were not necessarily versifications of Scripture. Keach and Joseph Stennett (1663–1713) also published examples of hymnody that fit this pattern. The writings of these British Baptists were known to Watts, who adopted and refined some of their arguments and quoted from some of Stennett's hymns in his own texts.[17] The debt thus incurred by Watts was repaid many times over as Baptists adopted his work almost wholesale.

Beginning about 1770, Baptists in America began to replace their versified psalmody with Watts's hymns and paraphrased psalms. For example, in 1771 Watts's *Psalms of David Imitated* and *Hymns and Spiritual Songs* supplanted Nahum Tate and Nicholas Brady's *A New Version of the Psalms* (1696) at the First Baptist Church of Boston, Massachusetts. The Second Baptist Church of Boston (which split from the First Baptist Church in 1743) followed suit sometime between 1770 and 1772, while the First Church in Newport, Rhode Island, adopted Watts in 1787, and this trend continued in both the North and the South into the nineteenth century.

The position of Watts in Baptist congregational singing of that era is also

Hymnal: A Reading History (Baltimore: Johns Hopkins University Press, 2018).

[17]See David W. Music, "Isaac Watts, Baptists, and the Song of the Church," *Baptist History and Heritage* 57, no. 3 (Fall 2022): 20–34.

evident from some of the hymnals issued by Baptists that were intended primarily as supplements to his work. In England, John Rippon's *A Selection of Hymns from the Best Authors* (1787)—the most popular Baptist hymnal in Britain for many decades—was billed on its title page as "an appendix to Dr. Watts's psalms and hymns," while his *An Arrangement of the Psalms, Hymns and Spiritual Songs of the Rev. Isaac Watts* (1801) sought to provide a more convenient organization for the texts. Both books went through numerous editions and were reprinted in the United States beginning in 1792 and 1820, respectively. Several of the Baptist hymnals for public worship that were compiled in America during the early nineteenth century similarly sought either to augment or to reorganize Watts's works, as is evident from their prefaces and title pages:

Anon., *The Boston Collection of Sacred and Devotional Hymns* (1808)—"a supplement to Dr. Watts's Psalms and Hymns" ("Advertisement")

William Parkinson, *A Selection of Hymns and Spiritual Songs . . . designed . . . as an appendix to Dr. Watts's Psalms and Hymns* (1809)

William Collier, *A New Selection of Hymns; designed . . . as a supplement to Dr. Watts' Psalms and Hymns* (1812)

Archibald Maclay, *A Selection of Hymns . . . designed as a supplement to Dr. Watts's Psalms and Hymns* (1816)

James M. Winchell, *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts* (1818)

Naturally, these collections (except for the "arrangements" by Rippon and Winchell) contained few of Watts's hymns, since they were intended to be used alongside Watts's own books. However, the awkwardness of using two books simultaneously and the desire to sing a greater range of song created the need for eclectic hymnals that included both Watts and lyrics from other writers. The use of "Watts entire" began to decline, and by 1850 was a rarity among Baptists, as it was in other denominations.

This is not to say, however, that Watts was no longer of critical importance for Baptist congregational singing. Baron Stow and S. F. Smith's *The Psalmist* (1843)—the first collection to receive the imprimatur of a national Baptist body, the American Baptist Publication Society (ABPS), and the most widely distributed Baptist hymnal in the northern United

States during the mid-nineteenth century—included 1,180 texts, of which 302 were credited to Watts.[18] Basil Manly and Basil Manly Jr.'s *Baptist Psalmody* (1850)—the first "official" Southern Baptist hymnal—contained 1,295 hymns, with 318 of these attributed to Watts. Thus, in both hymnals, texts by Watts accounted for about a quarter of the volume.

The process of winnowing Watts's hymns continued during the late nineteenth and early twentieth centuries as new styles of and emphases in congregational song emerged. To choose but three examples, in the American Baptist Publication Society's *Baptist Hymnal for use in the church and the home* (1883) a little over fifteen percent of the volume was made up of Watts texts, while in the *New Baptist Hymnal* (1926)—published jointly by the ABPS and the Southern Baptist Sunday School Board—Watts accounted for slightly less than six percent of the lyrics, a figure that declined to about three and one half percent in the Sunday School Board's *Baptist Hymnal* of 1956; similar proportions to those of the 1956 book are found in the Southern Baptist hymnals of 1975 and 1991. Obviously, compared with the previous use of "Watts entire," these are relatively small numbers, but they still outstrip most other writers represented in these books.

Although he no longer dominates Baptist congregational song as he once did, the continuing influence of Watts on Baptist hymnody can be seen by an examination of the indexes of authors, composers, and sources in the two most recent hymnals compiled for Baptists. *Baptist Hymnal* (2008) lists fourteen texts by Watts, more than any other authors except for Fanny Crosby and B. B. McKinney, with fifteen each (Charles Wesley has thirteen). In *Celebrating Grace* (2010), Watts and Wesley lead all other text writers with sixteen each. Admittedly, some of these hymns by Watts are duplicates using a different tune and others are lyrics that were altered or formed the basis for texts by other authors (see no. 187 in *Celebrating Grace*), but considering that Watts had been dead for more than 250 years before these hymnals were published, the figures indicate that Baptists still consider a dozen or so of his lyrics to be both relevant and meaningful in the twenty-first century. And, of course, there is no telling how often the text of "Joy to the world" is sung without hymnals during the Christmas season or the number of times Baptist churches have sung Chris Tomlin, Jesse Reeves, and J. D. Walt's "The Wonderful Cross" (based partly on

[18]The figures for this and the other hymnals mentioned below exclude sections of doxologies, chants, service music, and the like.

"When I survey the wondrous cross") from projection screens.

Baptists, as well as other denominational groups from the eighteenth to the twenty-first centuries, thus owe several debts to Watts: the expansion of congregational song to include freely written texts alongside paraphrased Scripture, the basic structure of the English hymn, the format of the modern hymnal, and a body of congregational songs that still relate to people as instructive and spiritually uplifting material for worship. It is little wonder that the name of "Watts" is engraved on Southwestern Baptist Theological Seminary's Cowden Hall as a reminder of how important this eighteenth-century hymn writer has been and still is to generations of Baptists as they worship, evangelize, minister, educate, and fellowship with one another.

ABSTRACTS OF RECENT SWBTS SCHOOL OF CHURCH MUSIC AND WORSHIP DOCTORAL DISSERTATIONS AND RESEARCH PROJECTS

LUKE THE LITURGIST: THE LUKAN CANTICLES AND COMMUNAL IDENTITY FORMATION

Jordan Covarelli, PhD

This dissertation argues that the four hymnic texts commonly called the Lukan canticles were hymns sung by Luke's first-century audience, contained elements of both Hebrew psalmody and Greek poetry, and served as models and phenomenological experiences to help shape a new united communal identity for Jesus followers of both Jewish and Gentile backgrounds. Taking an interdisciplinary approach, I use the lens of biblical performance criticism to engage biblical studies, early Christian history, worship studies, classics, and musicology in dialogue.

This project builds upon the foundation of recent work of Brian Wright to demonstrate the ubiquity of communal reading in the first-century Roman world and upon the work of Matthew Gordley to show the Lukan canticles were received as hymns in the first century. I then demonstrate how each of the Lukan canticles possess hymnic features similar to the biblical psalter, contemporary Second Temple psalmody, and Greek epic poetry. In particular, Zechariah's song (the Benedictus) features six lines that fit in Greek hexameter, and the Angel's song (the Gloria) features an intriguing pattern of dactylic trimeter.

Next, the project adapts the work of Terry Giles and William Doan to consider the Lukan canticles as inset hymns or twice-used songs. Then the project follows prior projects of biblical performance criticism to bring the ancient songs written and sung under the tyranny of Rome in dialogue with scholarly research on twentieth-century guitar poems sung in the USSR, especially the work of Rachel Platonov. Then, drawing upon the work of Nicholas Cook and Jeremy Begbie, I argue for the meaning-making role the musical elements play in the experience of musical works, including

the Lukan canticles.

Finally, I propose a historically and socio-culturally informed understanding of the phenomenological experience the Lukan canticles had upon their first-century audiences of Jesus followers. Specifically, the songs of combined Jewish and Greek idioms offer a means of worship that incorporates the creative elements of various backgrounds and models for the communities a unity from divergent backgrounds. In other words, the Lukan canticles provide a liturgical model of something akin to the Pauline "One New Man."

THE INCLUSION OF CONTEMPORARY PRAISE & WORSHIP IN SOUTHERN BAPTIST HYMNALS (1975, 1991, 2008)

Matthew G. Phenix, PhD

Southern Baptist hymnals have a history of including new popular styles, and Southern Baptist churches were not immune to the influence of the Contemporary Praise & Worship Movement. Its influence can first be seen in Southern Baptist hymnody with *Baptist Hymnal* (1975) published by the Sunday School Board of the Southern Baptist Convention (now Lifeway Christian Resources). Following its publication, the influence of Contemporary Praise & Worship on Southern Baptist hymnody only grew in *The Baptist Hymnal* (1991) and *Baptist Hymnal* (2008). This dissertation will offer an in-depth study of the inclusion of Contemporary Praise & Worship in the hymnals of the Southern Baptist Convention.

Following an introductory chapter, chapter two first examines the state of church music between the publication of *Baptist Hymnal* (1956) and *Baptist Hymnal* (1975). It then analyzes the contemporary music contents that were included in the 1975 hymnal.

Chapter three examines *The Baptist Hymnal* (1991) and the Contemporary Praise & Worship contents included in the hymnal, particularly from Broadman/Van Ness Press, Maranatha!, and Word Music. This chapter examines research reports that were compiled prior to the compilation of the hymnal, which included requests for specific Contemporary Praise & Worship contents to be included. Interviews with Terry York and Mark Blankenship, who were closely involved in the planning and implementation of the hymnal, provide helpful background information.

Baptist Hymnal (2008) contains the most Contemporary Praise & Worship material in comparison to the previously discussed hymnals,

1975 and 1991. Chapter four includes an interview with Mike Harland, the editor of the hymnal, followed by an examination of the contents of Contemporary Praise & Worship music. The chapter specifically focuses on Vineyard Music, Hillsong Music, Integrity Hosanna!, and songs from the Passion Movement. Finally, chapter five draws conclusions and provides areas for future research.

FURNITURE FOR THE MINDS OF CHILDREN: THE TRIVIUM IN ISAAC WATTS'S *DIVINE SONGS*

Zelda Meneses Reus, PhD

While the hymns and songs of Isaac Watts have been well studied, research on his writings for children has remained underdeveloped. Children's psychological research from the mid-twentieth century had the effect of shifting Christian songs and educational material for children away from theological instruction, such as that found in the didactic poetry of Isaac Watts. This study seeks to explore the relationship between *Divine Songs* and the trivium to see if the classical, traditional training Watts received was implemented in his works for children, and if that model of instruction is in keeping with current scientific research to be effective and applicable to today's child.

Chapter one begins by discussing the historical significance of *Divine Songs*. It reviews the issues of children's religious verse and seeks to answer the question of how Watts might have addressed the problems. Early criticisms of Watts's method are considered. An observation of Watts's preface to *Divine Songs* reveals elements of the trivium. The chapter then outlines the basic structure of the trivium and its place in Western thought regarding education.

Chapter two focuses on the structure of language—its grammar—and discusses the medieval view of language as an innate gift from God. Examples from *Divine Songs* show how Watts utilized simple language to communicate effectively with children. A comparison with the approach of John and Charles Wesley reveals underlying differences.

Chapter three introduces logic as the foundation of Watts's methodology in the search for truth in communication. Watts's own book on logic serves as a primary source for this chapter. A discussion of logic and its connection to the Logos reveals a liturgical connection in worship.

Chapter four explores rhetorical and poetic devices utilized by Watts to

aid memory and stir the imagination. A comparison of Watts and Cecil Frances Alexander shows similarities in their use of imagery.

Chapter five discusses the relationship of prayer and song, offering insight on how Watts approached *Divine Songs* as communication with God, as well as with children. Chapter six concludes the dissertation by providing a summary and application.

A GOOD FRIDAY SUITE: FOUR ACCOMPANIED SOLOS ON HASSLER'S PASSION CHORALE FOR VIOLIN, VIOLA, CELLO, AND DOUBLE BASS

Jung Eun (Jennifer) Kim, DMA

A Good Friday Suite: Four Accompanied Solos on Hassler's Passion Chorale for Violin, Viola, Cello, and Double Bass is a collection of four compositions, each written for a different solo instrument—violin, viola, cello, and double bass. This sacred suite, based on Hassler's hymn tune PASSION CHORALE, is composed for a worship service or concert setting. This dissertation intends to demonstrate the value, vast potential, and multi-faceted diversity of instrumental works for the church. This collection unifies four different solo instruments under one theme: an enduring hymn tune. Each piece is uniquely composed to showcase the distinct timbre and technical facility of the different instruments.

EQUIPPING WORSHIP LEADERS AT CALHOUN FIRST BAPTIST CHURCH IN CALHOUN, GEORGIA, WITH UNDERSTANDING AND KNOWLEDGE OF AUTHENTIC DISCIPLESHIP

Lance Graham Cole, DEdMin

This project sought to equip the worship leaders at Calhoun First Baptist Church in Calhoun, Georgia, with understanding and knowledge of authentic discipleship. Chapter 1 presents the ministry context, rationale, and methodology for the project. Chapter 2 shows biblical and theological support for the need of the project. Through an examination of Colossians 3:16, Matthew 22:35–40, and Matthew 28:16–20, along with supportive material from the life and teachings of Dietrich Bonhoeffer, it is clear that worship leaders are to grow in their discipleship understanding and knowledge. Chapter 3 shows theoretical support for the project in the areas

of history, neuroscience, emotional and psychological issues, and generational diversity. Chapter 4 describes the details of the project, including its overall progression and highlights of the curriculum. Chapter 5 is an evaluation of the project based on the effectiveness and completion of the set goals. Finally, the project sought to equip the worship leaders with an understanding and knowledge of authentic discipleship that will continue in an impactful way.

CHOOSING SONGS FOR WORSHIP, AND WHY IT MATTERS AT FIRST BAPTIST CHURCH IN WOODSTOCK, GA

Cliff Guy Duren, DEdMin

The purpose of this dissertation is to help the worship pastor as he plans worship in the local church, specifically in the area of song selection in a post-hymnal era. After laying a biblical foundation for the importance of selecting songs that are theologically sound and that cover the full breadth gospel themes, this project will aim to take the practices involved in hymnal song selection and apply them to worship planning in a modern context.

A BIBLICAL, THEOLOGICAL, AND ETHNOGRAPHIC STUDY OF SEASONAL MUSIC MINISTRY PRODUCTIONS AT BIRCHMAN BAPTIST CHURCH

Yoojin Kim, DEdMin

Considering the substantial expenses and efforts involved in seasonal pageants in local churches, it is understandable that criticisms about church productions have been expressed on various fronts, encompassing financial implications and the amount of energy and time expended. Numerous legitimate inquiries emerge in relation to the above concerns. This research proposes that seasonal church productions with a strong biblical message, a theologically sound apologetic aligned with the church's ecclesiology can be an effective method to unify church members, create a context for discipleship, reach out to the community, and foster a healthier worship community.

Chapter 2 surveys literature on drama ministry and religious drama to demonstrate a need for this study. Chapter 3 explores the history of church drama and pageants to better grasp a foundation of the biblical and theological aspects of church productions. Chapter 4 studies how biblical

and theological components of corporate worship can be achieved through a seasonal church production focusing on four elements of corporate worship: adoration, proclamation, participation, and edification. Chapter 5 provides a specific case study of the Christmas productions at Birchman Baptist Church in Fort Worth, Texas, synthesizing ethnographic research methods, such as observation, participation, and church staff interviews. Chapter 6 concludes this research by suggesting further study.

BOOK REVIEWS

HAMMETT, JOHN S. *40 QUESTIONS ABOUT BAPTISM AND THE LORD'S SUPPER*. 40 QUESTIONS SERIES. EDITED BY BENJAMIN L. MERKLE. GRAND RAPIDS: KREGEL PUBLICATIONS, 2015. 331 PP. $23.99.

In *40 Questions about Baptism and the Lord's Supper*, John S. Hammett acknowledges an issue: different understandings of the practices of baptism and the Lord's Supper have hindered unity among Christians. He states, "Hopefully, [this book] has helped people in their understanding of biblical teaching on baptism and the Lord's Supper and has accurately reflected the views of different groups on these matters" (321).

The book is divided into four sections: part one addresses general questions about baptism and the Lord's Supper; part two focuses on baptism; part three on the Lord's Supper; and part four concludes with final questions. The middle sections are further subdivided into four groups, offering detailed discussions on denominational views, theological issues, practical aspects, and introductory questions.

The initial chapter addresses the most fundamental question: whether baptism and the Lord's Supper are sacraments or ordinances, a query that underpins the subsequent questions. While denominational preferences exist, the author contends that both terms hold value in understanding the nature of baptism and the Lord's Supper (23).

As a Baptist theologian, he supports the view of baptism as symbol of Christ's saving work (101); however, he argues that baptism can also be understood as a "sign" and "seal" as there is no reason why God could not use baptism to confirm or seal a believer's faith when they are obediently baptized. While baptism primarily serves as a rite of initiation into the church, it can also serve as a "means of grace," not in the sense of conferring saving grace as Catholics believe, but rather for God to seal and confirm the blessings of the gospel (103).

Regarding infant baptism, Hammett argues that both historical and biblical support for this practice have "fatal weaknesses" (136). He notes

a lack of reliable historical records beyond Catholic tradition and argues that even proponents of infant baptism have no consensus on historical evidence (135). In biblical arguments, he contends against two points. First, Jesus welcoming children in the Gospels is unrelated to baptism, and early church records showing a link between Jesus's blessing of children and baptism are rare. Second, passages about entire households being baptized emphasize that these households had faith before baptism, thus weakening the case for infant baptism.

The author also discusses the proper mode of baptism. While the majority view accepts immersion, affusion, and sprinkling as all valid modes, the author maintains the immersionist view. Immersion is favored because it conveys the meaning of baptism most effectively, as evidenced in Romans 6:3–4 and Colossians 2:12, which emphasize union with Christ (159–60).

In the Lord's Supper section, he discusses the terminology, origin, practice, and significance of the Lord's Supper, exploring theological issues such as Christ's presence and qualifications for participation. The author's Baptist perspective is most evident in the discussion of "who may properly partake of the Lord's Supper." There is consensus with the majority that baptism should precede participation in the Lord's Supper, as baptism signifies renewal or the initiation of the Christian life (261). However, issues arise regarding the participation of baptized unbelievers, as well as unbaptized believers. The latter issue is particularly relevant to Baptists, as they define baptism strictly as the immersion of a believer. In due course, the issue becomes intertwined with another debate: open versus closed communion. The author critiques the prevailing tendency towards open communion, particularly among Baptists, and argues for a reconsideration of the wisdom behind this shift (272).

One of the greatest strengths of this book is the author's fairly objective approach to this matter, notwithstanding his Baptist background. Navigating the delicate balance between personal conviction as a Baptist and the overarching objectives of the 40 Questions book series, he undoubtedly encountered challenges in tempering his inclination to assert his opinions further. However, his adept handling of this dilemma is evident as the author answers questions and thus achieves the intended purpose of the series.

Another strength of this book is its comprehensiveness. Most books on baptism and the Lord's Supper cover either one or the other. But this book is evenly divided into two main categories to cover the two topics.

Furthermore, it does not solely focus on perennial topics such as infant baptism and the presence of Christ at the Lord's Supper. Instead, it aims to cover a wide range of topics in a book of around 300 pages.

The author's methodology for this book involves a critical historical and theological analysis, drawing from numerous primary sources, biblical evidence, and insights from prominent scholars in the field. This approach not only aids laypeople seeking to understand the meaning of these widely practiced ordinances across denominations but also benefits worship practitioners who regularly observe and lead these rites. By providing a comprehensive exploration, the book offers valuable insights for a broad range of readers.

Seonghyun Park

DUECK, JONATHAN. *CONGREGATIONAL MUSIC, CONFLICT, AND COMMUNITY*. CONGREGATIONAL MUSIC STUDIES SERIES. EDITED BY MONIQUE M. INGALLS, MARTYN PERCY, AND ZOE C. SHERINIAN. NEW YORK: ROUTLEDGE, 2017. 208 PP. $54.95.

In *Congregational Music, Conflict and Community*, Dueck explores the dynamics of the "worship wars" within Christianity, particularly among Mennonite congregations, focusing on the role of aesthetics in shaping congregational music (4). The essence of Dueck's argument is that the "worship wars" do not primarily revolve around satisfying congregants' musical preferences or adhering to theological doctrines of a denomination. Rather, the conflicts center on the relationships and meanings forged through individuals' experiences of singing in particular ways (i). Dueck presents his argument across seven chapters.

In chapter 1, Dueck outlines his research methodology—an immersive ethnographic exploration within Mennonite congregations in Edmonton, Alberta, Canada—along with his concept of the "aesthetics of encounter," an aesthetics rooted in the conjunction of experience and memory (5). Chapter 2 delves into the complex dynamics of music, identity, and community among these Mennonite congregations, examining the concepts of "binding" and "loosing" within the context of Mennonite theology. It also discusses how these practices manifested during the Good Friday

service on April 13, 2001, which exemplifies how these communities navigate their musical and theological differences while fostering a collective identity through corporate worship.

Chapters 3 to 5 investigate the musical worlds of the three Mennonite congregations that organized and performed the event, highlighting their unique approaches to worship music: traditional hymnody at First Mennonite Church (38–72), contemporary worship at River West Christian Church (73–99), and blended services at Holyrood Mennonite Church (100–123). These chapters reveal how musical practices reflect broader cultural and theological values.

In chapter 6, Dueck explores individual experiences within these congregations, showing how personal musical histories intersect with collective worship practices. It suggests that individuals construct their own meanings of music, often diverging from normative values upheld by their congregations (140). In chapter 7, the author reflects on changes in congregational music over time and considers the broader implications for Mennonite identity and church polity (151). Despite shifts in musical preferences and denominational affiliations, Dueck advocates for a nuanced understanding of musical aesthetics and style in shaping church worship (180).

Dueck's approach is deeply rooted in participant observation, as he actively engages in worship services, rehearsals, and musical events, providing firsthand insights into congregational music dynamics. His commitment to in-depth interviews ensures rich qualitative data, offering personal narratives that illuminate music's significance within individual lives and community contexts.

What sets Dueck's research apart is its longitudinal perspective, spanning over a decade, which allows for a nuanced understanding of how congregational music practices evolve and interact with broader socio-cultural shifts. By weaving insights from anthropology, sociology, theology, and musicology, Dueck reveals how musical preferences and practices are tied to personal histories, relationships, and identities. Focusing on lived experiences rather than abstract debates, he highlights the importance of understanding music as a relational and meaningful practice within congregational life.

In chapter 2, the application of Erving Goffman's theories of framing and George Lakoff's conceptual frames to the analysis of musical practices is intellectually robust and methodologically sound (30–31). By employing these frameworks, Dueck adeptly dissects the ways in which different

Mennonite congregations engage with and interpret musical genres, creating a vivid picture of the internal conflicts and identity negotiations that occur within this religious context.

In chapter 3, Dueck's meticulous examination sheds light on the dynamics at play behind the scenes of hymn selection, offering readers a deeper understanding of the intricate interplay between music, worship, and community within Mennonite religious traditions (53–57).

As chapter 4 accounts, River West Christian Church balances contemporary worship music with traditional hymns, reflecting a commitment to both tradition and innovation. Led by a worship leader, the congregation stays current with industry trends while also creating their own songs. The chapter emphasizes authenticity and spiritual engagement in framing worship music as an encounter with the divine (95–96). Dueck skillfully navigates the interplay between global trends, local traditions, and individual expressions within contemporary worship music, providing readers with a nuanced understanding of its multifaceted nature at River West Christian Church.

In chapter 5, Dueck uncovers how Holyrood Church embraces diverse musical genres, highlighting ethnic identity through hymnals associated with specific Mennonite ethnicities and the nostalgic yearning for these songs. Moreover, Dueck portrays Christian identities as a product of choice and voluntarism, where individuals actively construct a community rooted in shared beliefs and values (119–20).

Chapter 6 not only distinguishes between role identity, associated with specific social roles or positions, and social identity (132), but also highlights the use of specific language and terminology unique to the Mennonite community in discussions about music (135, 145).

Chapter 7 shifts to conflicts and changes within Mennonite communities, examining debates about worship styles, declining enrollment in Mennonite schools, and the evolving relationship between worship and the world (151). The discussion on family and intergenerational bonding through family participation in choirs to foster relationships within the congregation (169) adds a valuable dimension to the overall analysis.

Overall, *Congregational Music, Conflict and Community* offers an immersive exploration of congregational music dynamics within Mennonite communities, presenting a nuanced understanding of the "worship wars" phenomenon. His use of ethnographic methods enriches the narrative with personal stories and qualitative data. Dueck's engaging writing style and

interdisciplinary approach make the book accessible to both scholars and general readers interested in religious studies and ethnomusicology. This comprehensive analysis of three specific communities sheds light on the complex nature of congregational music practices more widely, making it an essential addition to the literature in this field.

Hugo Encorrada

PORTER, MARK. *CONTEMPORARY WORSHIP MUSIC AND EVERYDAY MUSICAL LIVES*. CONGREGATIONAL MUSIC STUDIES SERIES. EDITED BY MONIQUE M. INGALLS, MARTYN PERCY, AND ZOE C. SHERINIAN. NEW YORK: ROUTLEDGE, 2018. 206 PP. $58.99.

Mark Porter's research adopts ethnographic methodologies to investigate Christian musical practices and their significance for both individuals and their broader communities. In *Contemporary Worship Music and Everyday Musical Lives,* Porter's primary research question asks how the everyday musical lives of individuals are related to their musical lives within a church setting. Such a question emerges from the reality that Contemporary Worship Music as a cultural phenomenon has explicitly presented itself as a means of connecting the content of church music to the "varied experiences of music" (4) that comprise the totality of any individual's personal listening habits. Porter outlines the multifarious manifestations of this relationship through a study involving St. Aldates, a charismatic evangelical Anglican church in Oxford. Most of the book's content is derived from Porter's fieldwork at St. Aldates, represented by forty-two "unstructured" and "semi-structured interviews" (8).

Chapter 1 details the ecclesial norms at St. Aldates and is undergirded by Porter's own experiences as a member of the St. Aldates worship team. The chapter explains how the "spiritual purpose of music" (23), namely allowing those in attendance to experience an intimate encounter with God, is prioritized at St. Aldates. Intentionally choosing a single musical style within the "norms" (19) of Contemporary Worship Music is used to "enable a corporate expression of devotion" (28). Individual preferences for musical style are sidelined to support the church's overarching understanding of the function of music in worship.

The theoretical framework for interpreting this environment is provided in chapter 2. Porter discusses the "ontology of neutrality" (33) that has become integrated into some evangelical concepts of musical meaning. The mindset that music is neutral can "deflect attention" (33) from stylistic and preferential matters and may perpetuate a "relatively static" (35) approach to the musical life of a church. Porter contrasts these ontological implications with a discussion of the ethical significance of church musical practices and opportunities to navigate matters of taste and individual identity in congregational relationships.

In the three chapters that follow, Porter divides his discussion into three possible ways individuals relate their experience of music at church to their other musical engagements. Chapter 3 begins with commonalities. Interviewees highlight the power of "undergoing a transformative emotional experience" (65) through music and finding opportunities to express heartfelt sincerity and emotion. Singing on a Sunday is felt to be experientially related to everyday musical activities including musical theater and orchestral performances. For other interviewees, however, the erection of clear boundaries between the "sacred" and "profane" (90) enables them to view their disparate musical worlds in a positive light. Chapter 4 illuminates how individuals may perceive and articulate their own compartmentalization of communal worship and private listening. Porter develops scholarly accounts of musical eclecticism to further explain the varied boundaries at St. Aldates, suggesting that Contemporary Worship Music does not mirror collective everyday musical lives.

Chapter 5 discusses scenarios in which the everyday musical lives of individuals may hinder or give pause to their active participation in the musical life of the church. Many of the interviewees acknowledge that the musical elements they value in their own listening or performing environments feel inappropriate for ecclesial contexts because of the "potential to distract worshippers from their key task" (110). Porter advocates for free, flexible discourse between worship leadership and members of the congregation, not because all discontentment can possibly be resolved into "one harmonious whole" (125), but rather to demonstrate that such productive dialogue about music can transpire. Porter seeks to "resist assigning it [music] purely to the aesthetic realm" (125).

Chapter 6 gives attention to alternative musical spaces, also categorized as marginal or third spaces. The spaces Porter considers are by nature connected to the worship at St. Aldates but also exist independently. The

chapter examines "Sing O Barren Woman," a week-long prayer event held in St. Aldates's off-campus prayer room, as well as "Word on the Street," a ministry that performs on a pedestrian street in Oxford. During periods of worship in the prayer room, the music reflects the individual leading and may incorporate hymnody or folk styles. The street performances exemplify an even greater range of spontaneity and freedom. Porter's interviewees describe these spaces as allowing for the expression of musical preferences and experimentation that is not possible or welcome in mainline St. Aldates worship. Thus, the spaces hold an "ambiguous position" (149), functioning both "productively and disruptively" (128) in the church's life.

Due to its accessible prose and breadth of practical implications, this book is particularly appropriate for individuals involved in worship leadership. Readers will enjoy following the developing narratives of the interviewees, as several of the individuals appear at multiple junctures in Porter's discussion. This book will also prove invaluable for graduate students considering ethnomusicology or ethnographic methodologies in worship studies. Porter's work provides an exemplary template for the organization and interdisciplinary evaluation of data collected via an auto-ethnographic project.

This latter strength, however, also illuminates a possible critique of the book. Porter's interviews focus on individuals who appear to be well-integrated into the musical life of St. Aldates, often as direct participants in its musical leadership. This is a fact acknowledged by the introduction, where Porter states that the book does not claim to be "entirely representative" (9). Nevertheless, the intentional selection of interviewees already known by Porter and anticipated to have ready insights into the relevant research questions may cast doubt on the wider applicability of the book's conclusions.

Kaitlyn G. Bennett

HEIL, JOHN PAUL. *LUKE-ACTS: FOUNDATIONS FOR CHRISTIAN WORSHIP*. EUGENE, OR: CASCADE BOOKS, 2018. 177 PP. $26.00.

Seen as "two volumes of a unified narrative" (2), the Gospel of Luke and the Acts of the Apostles present a cohesive story of the works of

Christ and the early church—a story that author John Paul Heil examines through the lens of worship. He desires to assist readers in deepening their understanding of worship in the context of a corporate gathering and as a way of life.

After a brief introduction, Heil delves into the content of his book with six chapters examining the following topics: locations, leadership, and times for worship (chapter 2); true and false worship (chapter 3); supplicatory worship (chapter 4); laudatory worship (chapter 5); baptismal worship (chapter 6); and Eucharistic worship (chapter 7). Each topic addresses how the audience—implying both the people to whom Luke was writing and all readers to this day—should worship, with the texts providing "definition, identity and legitimation" (3) for Christians as they approach the Lord individually and corporately.

Heil begins by exploring broader contexts and themes for worship as they might relate to Christ-followers and churchgoers. In chapter 2, the author explores the locations, leadership, and worship times, notably how corporate gatherings transitioned from the Jerusalem temple to local homes. As Jesus's ministry expanded and He approached the cross, Luke highlighted the inadequacies of temple worship, pointing out its self-serving nature and departure from the gospel. In chapter 3, Heil highlights the contrast between true and false worship, illustrating why Jesus should be the Christian's focus "rather than the false worship of earthly status, wealth, idols, the devil, or human beings" (38). This assertion is simple and profound, serving as the foundation for the book's subsequent chapters.

Beginning in chapter 4, Heil examines specific forms of worship, starting with prayer. When studying those who pray to Jesus, he emphasizes the distinctiveness of the Christian faith. For instance, when Luke recounts Simon's mother-in-law suffering from a fever (Luke 4) or the death of Jairus's daughter (Luke 8), he illustrates how individuals seek Jesus for the healing of their loved ones. When the thief on the cross asks Jesus to remember him in paradise (Luke 23), or Stephen prays for Jesus to accept his spirit as he faces stoning (Acts 7), Luke highlights Christ's role as man's Savior and Intercessor. The author effectively develops his theme of Jesus as the true focus of our worship through his discussion of prayer.

Heil examines laudatory worship in chapter 5, with specific attention paid to the canticles in Luke 1–2. Zechariah offers thanks, celebrating not just the arrival of his son but also the salvation that Jesus will bring. Elizabeth finds joy in her son's birth and Mary's news of becoming the

Savior's mother. Mary reflects on her blessings in a beautiful hymn as she prepares to welcome Christ as her son. The angels announce Jesus's birth to the shepherds, who visit the newborn before returning to glorify God. In his old age, Simeon meets baby Jesus, fulfilling God's promise, and praises the Lord with powerful words for the salvation offered through Christ. As the chapter continues, Heil illustrates how people glorify the Lord through song, expressions of gratitude following healing, and appreciation for the truth of His word.

In chapter 6, the author examines baptism. In an intriguing section, he contrasts Jesus's baptism by John (Luke 3) with Pentecost (Acts 2). Christ's immersion in water symbolized the start of his earthly ministry, initiated by the Holy Spirit descending like a dove, for three years of work on behalf of the Father. On Pentecost, a wind filled the gathering place of the disciples, and all present received the Holy Spirit, representing a spiritual baptism that signified the church's inception and the Lord's mission across the nations.

In chapter 7, Heil's final topic is Eucharistic worship and the partaking of meals in fellowship together. The author views gatherings around the table as significant moments for personal transformation and worship, citing Jesus as he dines with Levi (Luke 5) and the feeding of the five thousand (Luke 9). The practice of breaking bread persists within homes and community spaces. Dedicated sections discuss the Lord's Supper, with Heil exploring each element of the sacrament.

Luke-Acts is a comprehensive and intriguing work I would readily recommend to any Christian seeking a foundation for adopting a worship lifestyle. However, I would likely direct this recommendation toward mature believers—especially worship pastors who can apply what they learn to improve their leadership within the local church. Heil's work significantly contributes to discussions about worship in the biblical context of Christ's time and the early church, while also exploring applications for today.

Richard Johnson

INGALLS, MONIQUE M. *SINGING THE CONGREGATION: HOW CONTEMPORARY WORSHIP MUSIC FORMS EVANGELICAL*

***COMMUNITY*. NEW YORK: OXFORD UNIVERSITY PRESS, 2018. 253 PP. $58.00.**

In *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community*, Monique Ingalls examines how contemporary worship music "shapes the activities that evangelicals define as 'worship' and how these musically centered performances have brought into being new social constellations [congregations]" (4). Contemporary worship music (CWM) has become both a unifying and divisive device that has fundamentally changed how evangelicals gather both in theory and practice.

Ingalls conducted research between 2003 and 2013 predominantly in the United States and Canada. For Ingalls, CWM is "a contingent social practice that both shapes and reflects the religious collectivities that create, circulate, perform, and critique it" (11). CWM should be understood as a social practice with empirically observable traits. The term "evangelical" does not denote a group that adheres to specific theological beliefs but a "discursive network that is articulated through concrete, embodied practices … the musical practices within the activity marked as 'worship'" (17). A group can be considered evangelical by its use of CWM. Lastly, Ingalls expands on the traditional notion of "congregation" to include "any gathering where participants understand the primary activity as being religious worship" (23).

Chapter 1 examines the mode of concert as congregation. Ingalls explains there has always been some overlap between CWM and Contemporary Christian Music (CCM). Since the 1990s many artists that once performed solo acts were now writing and performing songs designed for congregational worship. Ingalls highlights some of the intentional actions performers/worship leaders take to convey they are leading worship and not "performing." For example, by encouraging people to sing (participate) the congregation sees the event not only as a concert but a worship service—something they and the musicians on stage are actively doing together (56). Lastly, through promise of transformation the "concert space is sacralized" (67). A positive worship experience by an attendee serves to validate and support CWM and the concert mode for congregating.

The second mode, that of conference, is the topic of chapter 2. Heavily influenced by the mode of concert, the conference acts as a pilgrimage gathering geared toward age-specific groups. Additionally, the conferences engage in what Ingalls calls "eschatological discourse" by attempting to

give attendees a glimpse of heaven (79). The primary vehicle for accomplishing this is by using CWM.

In chapter 3, Ingalls examines the mode most often associated in any discussion of congregational song—music in the local church. Specifically, Ingalls surveys music at St. Bartholomew's Church in Nashville, Tennessee, a mainline Episcopal church.

Chapters 4 and 5 focus on CWM in the public square. In chapter 4, Ingalls surveys Toronto's "March for Jesus" (1992–1999) and "Jesus in the City" (2000s–early 2010s) parades. Although organized by separate entities, both shared a common use of CWM by attempting to "sing the presence of God into their city" (168).

The online mode of congregating is examined in chapter 5. Ingalls examines "live-streamed worship services, user-generated YouTube worship videos, or prerecorded audiovisual materials for use in live worship settings" (172). Technology has allowed and facilitated this entirely new mode of congregating that centers primarily on consumption and participation in CWM. Individuals can now experience a new "type" of community that facilitates a consumer-driven context where worship experiences can be simply subscribed to or purchased through a digital pass.

In her conclusion, Ingalls emphasizes that CWM "makes mundane spaces sacred, transforms a gathering of individuals into a congregation, and brings heaven to earth" (216). What Ingalls calls "shared musical and worship practices" can bring together people with various theological, political, and ideological backgrounds, who otherwise might not associate. Ingalls notes that "congregational music making" should be understood not only within the context of ecclesial institutions because of CWM's saturation in "individual devotion and various social activities" (217). This saturation demands that any study of congregational music, current or future, must look past hymnals, official church publications, and "local expressions" (218).

Through observations, robust research, and synthesis of concepts from various disciplines, Ingalls confirms her thesis. Additionally, *Singing the Congregation* provides a framework for future study by expanding the traditional view of congregational music studies. CWM justly requires serious musical and theological exploration but should not be confined only to such disciplines. Ingalls presses the case for continued serious ethnomusicological examination. *Singing the Congregation* is suitable for dedicated, motivated, open-minded readers who are prepared to be confronted by

the myriad of ways CWM has permeated and affected one's devotional life and world view.

Jonathan Shaw

FENNER, CHRIS, AND BRIAN G. NAJAPFOUR, EDS. *AMAZING LOVE! HOW CAN IT BE: STUDIES ON HYMNS BY CHARLES WESLEY*. EUGENE, OR: RESOURCE PUBLICATIONS, 2020. 193 PP. $25.20

Chris Fenner, digital archivist at The Southern Baptist Theological Seminary and managing editor of HymnologyArchive.com, and Brian G. Najapfour, pastor of the Heritage Reformed Congregation of Jordan, Ontario, edited this work on the hymns of Charles Wesley.

Each essay in this volume incorporates "integrated" dimensions of hymn analysis, as proposed by Scotty Gray in *Hermeneutics of Hymnody: A Comprehensive and Integrated Approach to Understanding Hymns* (Smith & Helwys, 2015). The essays also provide the hymn in its complete original form and note significant textual variations in subsequent publications (x). The goal of the authors is to spiritually encourage the reader, as well as provide a "deeper understanding of the 'amazing love' responsible for changing the course of Charles Wesley's life, who in turn changed the course of Christian worship" (x).

The book is divided into various theological and liturgical sub-sections to organize the twelve essays on particular hymns. The first section contains three hymns about conversion. Najapfour begins the essays by analyzing the hymn Wesley wrote two days after his conversion, "Where shall my wondering soul begin?" (3). Najapfour highlights the scriptural background for the hymn, including Isaiah 43:1–3. He also emphasizes the importance of "knowing" and "feeling" for Methodist spirituality in the lines "Should know, should feel my sins forgiv'n, Blest with this antepast of heav'n!" (5). In chapter 2, Steve Weaver analyzes "And can it be that I should gain," another hymn closely associated with Wesley's conversion experience. Weaver recounts how Wesley studied Martin Luther's commentary on Galatians just days before his conversion. Galatians 2:20 seems to form a basis for the first stanza of "And can it be that I should gain,"

as well as the repeated emphasis of Christ dying "for me" throughout the hymn (14). Next, Jonathan Powers succinctly and helpfully discusses the theological, lyrical, and biographical aspects of "O for a thousand tongues to sing," which was originally titled "For the Anniversary Day of One's Conversion" (19).

The second section considers two hymns about struggle and respite. In chapter 4, Patrick Eby and Christopher McFadden investigate "Jesu, lover of my soul" through a practical lens. This hymn is one which gives us "a set of tools to examine and explore the tensions of our lives," such as "the tension of living out the Christian faith in times of struggle and temptation" (30–31). Perhaps inspired by Wesley's stormy trips across the Atlantic, "Jesu, lover of my soul" employs imagery of the storm, the place of refuge, and the refuge of God's wings (31). Michael Hawn writes chapter 5 on a prayer-focused hymn, "Come, O thou traveller unknown (Wrestling Jacob)." Hawn provides historical commentary on Wesley and Watts (36, 39). He also combines biblical and poetic analysis in his discussion of allegory (37) and paradox (40).

The third section gives attention to three hymns celebrating the incarnation and resurrection of Christ. Josh Dear analyzes the two-stanza Christmas hymn "Come, Thou long-expected Jesus" in chapter 6. Dear believes this hymn has a "multi-layered purpose" of reminding us of the eager anticipation of the ancient Israelites awaiting the Messiah's arrival on earth and the "even greater anticipation" we have now awaiting the final return of Jesus (52). In chapter 7, Fenner discusses how the textual alterations to "Hark! The herald angels sing" have helped this hymn, which is "rich with Scripture," to endure as a beloved Christmas carol (63). Joe Harrod systematically analyzes the theology and poetic devices in each of the original eleven stanzas of "Christ the Lord is ris'n today" in chapter 8. This analysis leads Harrod to remark that the "breadth of theological loci within the hymn is striking," as it touches on Christology, hamartiology, soteriology, and eschatology (70).

The fourth section addresses three hymns on ordinances and sanctification. Fenner focuses on the theological importance of "The Means of Grace" in chapter 9. In this hymn, Charles Wesley argues against both the "intensive, works-oriented" mindset of William Law on the one hand, and the antinomianism of some of the English Moravians on the other hand (74). Paul Chilcote examines the sacramental hymn "O the depth of love divine" in chapter 10. This hymn explicates the mysterious

"presence of God in the Sacrament" of the Lord's Supper (82), the "power of the Holy Spirit" working through the sacrament (83), the "perfection," or sanctification of the believer (84), and the unification of the church community (84). Whereas "The Means of Grace" is focused on salvation, and "O the depth of love divine" is focused on the Lord's Supper, "Love divine, all loves excelling" is focused on Wesley's "ongoing concern for holiness" (86). Roger Duke and Fenner discuss the origin of "Love divine, all loves excelling" as a parody of Dryden's poem "Fairest Isle, all isles excelling" from Purcell's King Arthur (87). In its original form, the hymn espoused the Wesleys's early shared belief that Christians could achieve perfect sanctification in this life. Yet Charles eventually came to believe that "complete sanctification only happened on the other side of death" (89), which pitted him against his brother for some time. Many modern hymnals have printed alterations such as "take away the love of sinning" (93) to avoid perfectionism.

In a final section, Michael Haykin analyzes the hymn "Sun of unclouded righteousness." This hymn is a Trinitarian prayer for the conversion of "the Mahometans," or Muslims (100). In chapter 13, Margaret Garrett discusses the operatic influences on the hymns tunes used by John and Charles Wesley. According to Garrett, Mrs. Priscilla Stevens Rich introduced the Wesleys to many prominent composers, including George Frideric Handel and John Frederick Lampe. In the final chapter, Jim Scott Orrick discusses some of the enduring qualities of Wesley's hymns, including the "variety of topics" that are like a "treasure chest full of differing jewels" (133).

Although there is insightful analysis in every chapter, the authors avoid criticisms of Wesley's texts. For example, Weaver discusses the meaning of kenosis, or "self-emptying" of Christ (Phil. 2:5–8), in stanza three of "And can it be that I should gain." Yet he does not address the theological criticism this stanza has received or any of the lyrical substitutions for "Emptied himself of all but love." Avoiding historical controversy seems to be a deliberate editorial choice to focus on the positive contributions of these twelve hymns.

This book models thoughtful application of Gray's method of integrated hermeneutics of hymnody. Most chapters contain a depth of analysis that will benefit future scholarship on Wesley hymns. Musicians will be enriched as they encounter these beloved hymn texts paired with tunes to which Charles and his contemporaries would have sung them provided in the appendix (139–75). Furthermore, any Christian can read the relatively

short independent chapters and receive spiritual encouragement from the theological and devotional insight.

James Cheesman

STEUERNAGEL, MARCEL SILVA. *CHURCH MUSIC THROUGH THE LENS OF PERFORMANCE*. CONGREGATIONAL MUSIC STUDIES SERIES. EDITED BY MONIQUE M. INGALLS, MARTYN PERCY, AND ZOE C. SHERINIAN. NEW YORK: ROUTLEDGE, 2021. 210 PP. $43.99.

In modern church services, congregants in the pews sometimes struggle with how to actively participate in worship without seeming irreverent. Should they use their arms as a gesture of praise? Should they dance as they sing along to the hymns? On the platform, church musicians wrestle with issues related to how they approach the performance of church music—performing without "performing"—while church music planners and leaders question if musical innovation should be allowed on the platform. *Church Music through the Lens of Performance* investigates church music both theoretically and as a discipline within the scope of performance. Steuernagel's goal is to develop a vocabulary through which the performance of church music can be discussed without participants "falling prey to the 'worship war' rhetoric, in which one perspective defends itself against others" (4). This revised understanding of performance allows the discussion to bridge the gap between pew and platform (2).

In his introduction, Steuernagel addresses the topics of performance and presentation of church music. He asserts that all participants in church music are performing (4). He discusses the term "performance" and how it has been used throughout church music scholarship, highlighting one definition that describes it as a "twice behaved behavior," a simultaneous dynamic of presenting and doing (23). For the study of church music, he calls for a blending of theory and ethnography through points of intersection called "nodes." He details these nodes as "play and change," "making special," "embodiment," and "ritual."

Chapter 1 provides an overview on the study and scholarship of congregational music. Steuernagel applies new vocabulary to performance

studies and church music, terms such as "nebulosity" and "feathering." These new word formations acknowledge that within the juxtaposed opinions on church music as performance, there are blurred lines and conceptual boundaries that overlap (23). He closes this chapter declaring that church music is both presentation and participation in a form of ritual worship.

In chapter 2, Steuernagel examines ritual as an overlapping concept between theology, liturgical studies, and anthropology, citing the work of Tom Driver and Richard Grainger. He introduces three nodes related to church music and performance—repetition, transformation, and participation—while posing the question of what constitutes legitimate worship. He reminds the reader that ritual repetition shapes a congregation by "form[ing] deep grooves in people's souls" (47).

Ritual and the participation or failure to participate in ritual is examined in chapter 3. The author uses Csikszentmihalyi's "Concept of Flow," which details five modes of engagement or ways to examine how congregants participate in worship music. He closes the chapter by discussing "immersive spectatorship," which is how the public receives and participates in church music beyond the sanctuary through various audio-visual media, such as the car radio and YouTube videos.

Chapter 4 investigates the embodiment of church music both corporately and individually. Steuernagel wishes to provide "a brief account of Christian worship's uneasiness with the worshiping body whilst offering a vocabulary to talk about the body from the perspective of performance" (98). He then highlights the use of instrumentation and the choice of arrangements, both of which set a tone for the congregation, and that these choices are very much a pastoral responsibility (122).

In chapter 5, the author examines music performance as the linchpin between three important elements: creating a special place for worship, setting aside a special time, and circumscribing a special group (158). He investigates how components such as lighting, congregational layout, sound, and gestures are used in the performance of church music, setting it apart as something special and creating diverse and distinctive worship environments. All these serve to blur the boundaries of traditional ritual performance, allowing room for church music to facilitate change.

In chapter 6, Steuernagel uses his new melded vocabulary to demonstrate how church music can be examined through the lens of performance (16). He states that when congregations engage with church music, they

perform community and faith that is reverent, while also acknowledging that "tradition and change is a constant process in church music" (178).

Steuernagel closes the book with two appendices, one of which details his list of interviewees, while the other is a record of the questions he posed to these interviewees as part of his ethnographic research.

Through the use of a hybrid methodology including ethnography and theology, amongst others, *Church Music through the Lens of Performance* examines relevant performance questions that occur on the platform and in the pew. Steuernagel provides valuable observations on the importance of actively participating in corporate worship, because when congregations make music together through liturgical ritual, they create something truly unique and greater than themselves and move away from the "messiness" in church music (189).

The topics Steuernagel investigates will continually be debated within the church and academic arena, so this is an excellent resource for worship leaders, church musicians, and anyone involved in music ministry. Students of worship and church music in the academy will enjoy his fresh perspective on "performance" along with his excellent resources for further reading.

Elizabeth Nolan

DYER, JOHN. *FROM THE GARDEN TO THE CITY: THE PLACE OF TECHNOLOGY IN THE STORY OF GOD*. 2ND ED. GRAND RAPIDS: KREGEL PUBLICATIONS, 2022. 237 PP. $18.99.

In *From the Garden to the City*, Dyer exhorts his readers to think deeply about technology with "godly wisdom developed in community" (13). He asserts that technology is a "good gift from God that plays a significant part in the biblical story … but has an embedded value system that transforms individuals and communities" (11). Dyer is not simply calling attention to technology's influence but calling the reader to discern if that influence is shaping them in accordance with God's will (209). In this second edition, Dyer has updated the text to include developments in artificial intelligence, smartphone ubiquity, and livestreaming and videoconferencing technology that exploded in use during the pandemic lockdowns.

In chapter 1, Dyer explores how the saturation of technology in people's

lives subtly alter their perspectives about life and technology itself. Because it is so common, technology is often not noticed, and its effects are not considered. Consequently, the influence of technology is underappreciated.

In chapter 2, Dyer explores how technology, as a tool, causes someone to be simultaneously apart of three "stories": (1) how the world is shaped by technology, (2) how technology shapes the user, and (3) how the user views the world through technology (36). Building on concepts introduced by Marshall McLuhan, Dyer explains that the technology (the medium) used to deliver content influences the message. Technology mediates connection between people by allowing for connection across great physical space or by insulating them while being physically close. The mediated connection can drastically affect interaction (40–42).

In chapter 3, Dyer notes how God's creation reveals purpose and plan. Each day was created in a pre-planned order with specific "content" to fill it—he did not create land animals before dry land. Likewise, humans, created in his image, are given "purpose and a proper place" (48). Adam was placed in a garden to make something of the world.

Dyer devotes chapter 4 to an etymological study of the word "technology." Dating back to the ancient Greeks, technology was initially understood as the *skill* of making things. In the 1800s it was the *study* of the "mechanical arts." By the end of the nineteenth century the word had further progressed from the *tools* used to make things to the *things* made by these tools (64). Dyer then proposes that "technology is the human activity of using tools to transform God's creation for practical purposes" (73).

In chapter 5, Dyer explains how Adam and Eve made clothes of fig leaves to show their "programming" as being created in God's image. They took something from God's creation and transformed it for practical purposes (78). Their clothing served a functional purpose, but also reflected new realities. This first technology simultaneously highlighted their being made in God's image as well as the new spiritual reality. Technology (clothing) was used to lesson dependence on God (79).

Dyer explores views and different methods of how to examine technology in chapter 6. He encourages readers to consider how the "means" (technology used) accomplishes the "ends" (108). He cautions readers not to be fooled by either an "Instrumentalist" (humans are in complete control) or "Determinist" view (technology is the "driving force" of society outside of human control) but to respect that technology has "inherent values, and humans have choice and agency" (97).

Returning to Scripture, chapter 7 surveys how God uses and works against technology through three biblical narratives: Noah's ark, the Tower of Babel, and giving of the law to Moses. During the time of the Exodus, written language was a freshly developed technology and was far from efficient. Because of the time-consuming process of writing, when someone says, "It is written," they are "appealing to the authority of the medium" (121).

Chapter 8 continues to focus on communication. Dyer emphasizes that using a communication medium repeatedly not only shapes the way people think and behave but also differentiates them from people that use a different medium—in essence, they are of different cultures (136–37).

In chapter 9, Dyer draws attention to Jesus as culture maker, transformer, and technology user. After Jesus's ascent into heaven, the church embraced technological developments of writing to spread and preserve the Gospel and other church documents (156). Ultimately, God will restore humanity that culminates in a new city—not a city founded and purposed for rebellion (159). Borrowing from McLuhan's *Laws of Media*, Dyer proposes a system of theological evaluation that allows for considering a technology's intentional and unintentional outcomes and their positive or negative effects: how a tool can be used for *reflection* (God as creator and man made in his image), *rebellion* (the potential to be used for sin), *redemption*, and *restoration* (165–67). In chapter 10, Dyer warns of the development of technology as savior in the transhuman and posthuman movements.

Finally, in chapter 11, Dyer explores the "virtualization" of many aspects of today's culture. Much of people's lives and activities now occur in the virtual space instead of physical. This progression was largely unnoticed until the pandemic lockdowns of 2020 highlighted the need many had for a physical, in-person connection (189).

In *From the Garden to the City*, Dyer endeavors to elucidate how Scripture, technology, and man (made in God's image) intersect at multiple levels. He accomplishes his purpose by supplying readers with the tools for thoughtful reflection on technology. However, Dyer could have supplied more of his own evaluations of technologies—such as communication mediums (YouTube, Facebook), smartphones, and artificial intelligence—to help readers gain confidence in applying his evaluative approach. *From*

the Garden to the City is an accessible, must-read introduction to technology and its influence for students at the collegiate and graduate levels.

Jonathan Shaw

HAYKIN, MICHAEL A. G. *AMIDST US OUR BELOVÈD STANDS: RECOVERING SACRAMENT IN THE BAPTIST TRADITION*. BELLINGHAM, WA: LEXHAM PRESS, 2022. 160 PP. $19.99.

In *Amidst Us Our Belovèd Stands*, Michael Haykin, professor of church history and biblical spirituality at The Southern Baptist Theological Seminary and director of the Andrew Fuller Center for Baptist Studies, has set out to show the centrality of baptism and the Lord's Supper to the spirituality of Baptist forebears. While sacramentalism has a storied history in church history and the Baptist tradition, Haykin argues that it is good and right to recover a robust understanding of the spiritual significance of both ordinances (or sacraments as Haykin prefers) in local, Baptist churches.

Amidst Us Our Belovèd Stands draws its name from a hymn written by none other than Baptist giant C. H. Spurgeon (1834–1892). The hymn, a communion piece titled "Jesu's Presence Delightful," illustrates an enduring understanding of the Supper as more than mere remembrance, or bare memorial amongst Baptists (xiii–xiv). Throughout *Amidst Us Our Belovèd Stands*, Haykin contends that Baptists today would do well to recover the sacramental theology of the English Puritan tradition, and more specifically, of Particular Baptists of that era. Rather than seeing baptism and communion as occasional additions to the church's gathered worship, Haykin invites readers to see them as central to the identity of the church (120–21).

To prove the significance of the ordinances in Baptist thinking, Haykin begins with a discussion of the spiritual significance of baptism in the Particular Baptist movement in chapter 1, followed by an exploration of the historic Baptist conception of the Lord's Supper in chapter 2. Chapter 3 provides a glimpse into some of the controversy that arose over who might rightly participate in the Supper as well as who was to preside over the Table. Chapter 4 is an examination of three key texts on eucharistic piety,

including two examples of hymnody by Joseph Stennett I and Thomas Steevens and a treatise by Anne Dutton (91). The works of Stennett and Steevens underscore Haykin's contention that, "after the Scriptures, hymn-writers and their hymns have arguably been at the forefront of shaping Christian thought and piety for the past three hundred years" (25–26). Having examined the works of Stennett, Dutton, and others, Haykin concludes that "the regular celebration of the Lord's Table must have been one of the great highlights of their Christian lives" (117). In the final chapter, Haykin laments that while pastors often speak of the coronavirus pandemic's impact on singing and preaching, they rarely mention the loss of the Table during the same period. In hopes of restoring a sense of the significance of the sacraments to Baptist life and worship, Haykin provides six theses that summarize the key themes of his book, urging pastors to recover a proper perspective on these vital, spiritual practices (120).

One of the great strengths of Haykin's writing is the breadth of sources on which he leans for insight into the prevailing perspectives of a given period. From well-known, historical figures to lesser known and often underrepresented populations, including Baptist women, Haykin's mastery of a broad range of sources provides a vivid picture of the life and worship of the church as well as clear insights into the significance of baptism and the Lord's Supper to historic, Baptist spirituality. In this work, Haykin has provided his readers a resource that is at once accessible and informative, a worthy study for pastors and parishioners alike.

While the sacramental thought explored in this work and the language of sacrament more broadly may perturb some Baptist readers, they can be comforted by the book's attempt to recover historic Baptist perspectives on practices that are central to the identity and practice of the church. For instance, in response to the sometimes-unwitting bare memorial view of the Lord's Supper that penetrates contemporary Baptist thought, this book provides a compelling counterpoint.

This brief volume, seeking to recover historic Baptist views on the nature and spiritual significance of baptism and the Lord's Supper, is well worth the time it takes to read. A mere 160 pages, the contents of this work are worthy of careful contemplation, especially for those tasked with planning and leading worship in the Baptist tradition. The worship of the church is rooted in a profound history. In *Amidst Us Our Belovèd Stands*, Haykin invites readers to take up and read this history with an eye toward deeper

and richer experiences of the presence of the Savior in the practices given by God to his church.

Wes Treadway

JUDSON, TIM. *AWAKE IN GETHSEMANE: BONHOEFFER AND THE WITNESS OF CHRISTIAN LAMENT*. WACO, TX: BAYLOR UNIVERSITY PRESS, 2023. 220 PP. $69.99.

Awake in Gethsemane seeks to provide a Christian "lamentology" utilizing the works of Dietrich Bonhoeffer. Tim Judson posits that the theme of lament appears regularly in Bonhoeffer's output and that contemporary efforts to reclaim lament in Christian worship would benefit greatly from these writings. The book begins with a substantive introduction to the history of biblical lament and how Bonhoeffer might speak into its persistent absence in contemporary Christianity. Judson's approach arises out of Bonhoeffer's view that Christian life and community must intertwine "faithful theology, ethical adherence to Christ's teachings, and a disciplined liturgical rhythm" (16). Resultingly, each of the first three chapters on theology, ethics, and liturgy includes a thorough treatment of Bonhoeffer's work and a scriptural "interlude" (20).

Chapter 1 explores a theology of lament through Bonhoeffer's Christology. Judson analyzes Bonhoeffer's conceptualization of Christian community and how this "spiritual reality" (33) finds "'vicarious solidarity' with and for the world" (45) through the work of Christ. This chapter's scriptural interlude considers the events of Genesis 3 as an example of "lament as a constructive mode of faithful human existence, rather than reducing it merely to serve as an after-response to sin or suffering" (36).

In chapter 2, Judson considers an ethic of lament alongside Bonhoeffer's ecclesiology. In Bonhoeffer's view, the Church demonstrates that it has taken the "incarnate form of Christ seriously" by the way it engages with the "penultimate" while anticipating that which is "ultimate" (51). Practically, *"lament is both prayerfully active, and actively prayerful"* (60, emphasis original). Judson's second scriptural interlude interprets Jesus's prayer and suffering in the garden of Gethsemane as the redemption of humanity's relationship with God, the redemption of our "creatureliness,"

and the supreme example of free obedience. Our call is to "participate in Christ's sorrow" (68) by "staying awake with Christ in Gethsemane" (70).

Judson turns to the liturgy of lament in chapter 3, drawing on Bonhoeffer's idea of "polyphony" in the individual Christian life and the wider Christian community. He extends Bonhoeffer's analogy by interpreting lament as the "dissonant voice" that "ensures the Christological integrity of praise and thanksgiving" (81). The final scriptural interlude examines expressions of lament in the Psalms. Building on Bonhoeffer's Christology once again, Judson probes the ways that the Psalter provides a framework and content for lament in the Church's liturgical life. He concludes with a reflection on the significance of the Psalms as a source of "liturgical courage" (93) for Bonhoeffer throughout his imprisonment.

Chapter 4 begins Judson's constructive work, commenting on three of the "multi-faceted, but not insurmountable" (95) obstacles to bringing lament into contemporary western Christianity. First, Judson navigates the concern that lament holds too low a view of God's providence. He argues that lament is a "faithful response to evil and suffering before God, in the humble fallibility of human finitude" (99). Second, the chapter addresses the role of silence in the Christian life. While the "silence of complicity" or "silencing those who suffer" (100) are never appropriate, there is a great need for Christians who are capable of silence. Judson considers how lament ought to include silence before God, silence from others (solitude), silence with others, and silence for others (listening). Third, Judson gives a sensitive acknowledgement of the reality of Christian despondence, especially mental illness. Leaning on Bonhoeffer's personal correspondence, Judson emphasizes that "continued struggles in mental health should not dissuade communities from the legitimacy of lament" (109).

Chapter 5 continues Judson's constructive work on lament "as a means of enfolding it (the Church) into Christ's *story* in the world" (111). It requires the "godly grief" of penitence, especially for the "structural and societal evils" that Christians have been complicit in. It also involves resistance, becoming an "act of defiance" against "suffering and marginalization" (120–21). He closes the chapter by interpreting lament as a "habitual practice of Christian liturgy" (122). Judson concludes the book with an overarching vision for the incorporation of lament in word, sacrament, and church community (129).

In some ways, the purpose of *Awake in Gethsemane* is hard to pin down. Is it a book about Bonhoeffer or a book about lament? The answer is yes.

Judson's project deserves hearty praise for its methodological sophistication in seamlessly weaving together analysis of a significant (and often misinterpreted) theologian and a significant topic with immediate contemporary applicability. Judson's thorough compilation and engagement with the breadth of Bonhoeffer's output serves as an excellent guide, especially to Bonhoeffer's Christology. The book's chapter on the ethical components of a Christian lamentology constitutes a much-needed addition to lament scholarship. Additionally, Judson's introduction represents the best and most comprehensive summary of lament I have encountered, synthesizing its history and contemporary hesitations with commendable clarity. At the same time, the deep and at times complex prose makes Judson's book most appropriate for an academic audience with some previous exposure to Bonhoeffer's theology.

One noteworthy omission from *Awake in Gethsemane* is the relationship between music and corporate lament. Judson's discussion of incorporating lament into Christian worship offers only a single paragraph on the topic of singing (129). Apart from a few well-rehearsed statements about the valuable nature of singing, no explicit connections between music and lament are drawn. This sparse treatment is surprising given that the first page of Awake in Gethsemane locates the contemporary absence of lament in evidence from CCLI lists and hymnals.

As is the case with many treatments of lament, a reader may walk away from Awake in Gethsemane without a clear idea of where to begin practical implementation. Nevertheless, we can empathize with Judson's "longing for us [the Church] to faithfully embody the suffering Christ *for* and *with* others" (xi) and hope that his powerful offering towards that end will have a lasting impact.

Kaitlyn G. Bennett

LAMM, KENNY. *THE WORSHIP MINISTRY GUIDEBOOK: ENGAGING YOUR CONGREGATION IN TRANSFORMATIONAL WORSHIP.* SANFORD, NC: WORSHIPLINK PUBLISHING, 2023. 282 PP. $14.99.

Too many times have worship pastors prayerfully crafted plans for a

worship service, diligently prepared our worship teams, and passionately led our congregations on Sunday morning—just to look out to folded arms, tight lips, and blank stares from congregants who love the Lord but struggle to actually participate in times of corporate worship. In *The Worship Ministry Guidebook*, Kenny Lamm seeks to provide answers to the question: How can I help my church corporately engage with the Lord in worship? These answers are ones developed and refined through Lamm's service as a worship ministry strategist for the Baptist State Convention of North Carolina, an adjunct professor of worship at Southeastern Baptist Theological Seminary, and a worship pastor for over two decades. He fills the six sections of his *Guidebook* with biblical truth, spiritual wisdom, and practical directions for worship leaders to guide us to "get back on track with God-honoring worship that sets an environment that helps people encounter the transforming power of God" (2).

In the first two sections, Lamm begins by expressing his theology for worship and worship leadership, reorienting worship leaders to biblical truths that will ground his counsel through the book. This includes such truths as corporate worship has both "a vertical and a horizontal element" (19); one's personal worship is a prerequisite to corporate worship (21); the role of a worship leader is to "prompt" worship, not perform (31); and that, for worship to be biblical, it should be physically demonstrative (33). His explanation of the four contexts of worship—private, small group, corporate, and festival—is especially helpful in challenging engagement expectations that may be mismatched to their venue (22–33). And his call to pursue "unified worship," not merely blended or segregated services, is a welcome reorientation for leading through worship wars (48–67).

The rest of the book focuses on practicality as it turns to planning, preparing for, leading, and evaluating a church's worship services. For example, Lamm provides helpful counsel for evaluating and introducing new songs (124–46), transitions and speaking between songs (155–64; 224–32), forming a worship planning team (167–69), preparing the choir or band (184–200), and improving one's stage presence (233–36). However, some of Lamm's advice may be difficult for some worship leaders to swallow. The every-week musician may scoff at his emphatic, all caps challenge to "LIMIT THE SIZE OF YOUR MASTER SONG LIST" (149). His charge to "identify and eliminate as many distractions as possible" when creating worship environments (255) may offend those who work hard (and are possibly paid) to produce fabulous, dynamic light shows every

Sunday. And some worship team members may be embarrassed to evaluate their stage presence in response to the truth, "How we hold ourselves on stage can either help or hinder people in worship" (233).

In addition to the valuable counsel Lamm gives to the reader, his book is also filled with quotations, suggestions, and steps from other experienced leaders and theologians. This makes the *Guidebook* feel like a masterclass for training in worship leadership. Every few pages throughout the book, Lamm offers questions for the leader or his or her team to evaluate or brainstorm. These assist worship ministry teams as they walk through the *Guidebook* and apply its principles together.

One of the most helpful tools provided by the *Guidebook* is the Worship Evaluation Checklist (245–52). This comprehensive evaluative tool combines most of the counsel provided throughout the book and asks over 75 questions for a worship leader to answer after each corporate worship gathering. Busy worship leaders may balk at the task, but as Lamm counsels, "a much more intensive evaluation will be better at helping us give our best to God in worship" (245). A godly, biblical leader examines himself and his ways. Perhaps this evaluation, though daunting, is exactly the kind of intentionality our worship ministries need.

The Checklist serves as a diagnostic capstone to the wealth of wise counsel on worship found in *The Worship Ministry Guidebook*. Lamm's book does not speak to every issue a worship leader may face when trying to lead a worship ministry effectively. For example, more consideration of moral and musical qualifications for worship team membership and how to hold the team accountable to them with love and grace would be welcome. But what he has provided in his *Guidebook* is admirable. Worship leaders and their lead pastors, worship team members, and students of worship would all greatly benefit from working through this book, though the greatest benefit is likely to be received doing so in groups. Though no worship leader, save for the Holy Spirit, can make a congregation fully engage in worship, this book will help leaders facilitate better participation in the actions of corporate worship, to the glory of God.

Robert Knapp

DAVIS, LANTA. *BECOMING BY BEHOLDING: THE POWER OF THE IMAGINATION IN SPIRITUAL FORMATION*. GRAND RAPIDS: BAKER ACADEMIC, 2024. 197 PP. $27.99.

Becoming by Beholding, by Lanta Davis, implores readers to correct malformed imaginations and be formed into the likeness of Christ by beholding him through ancient iconography, God's creation, intentionally curated ecclesiastic spaces, and Scripture meditation. Empowered with thorough research on the human tendency to imitate that which the eyes regularly behold, Davis has written to expose readers to a broader variety of ways in which to behold Jesus. The Bible characterizes Jesus's image as the ultimate goal of sanctification, or spiritual formation; as he is imagined anew, the mind is unlocked, the heart consumes him, and the person becomes like him.

Davis organizes this work into three parts: (1) *orthodoxy*, on forming right beliefs by beholding Jesus in iconography and creation; (2) *orthopraxy*, on forming right practices in our use of sacred architecture and interaction with Scripture; and (3) *orthopathy*, on forming moral character by avoiding the evil of sin and becoming good.

The icon *Jesus the Pantocrator*—one of the oldest surviving icons, currently adorning St. Catherine's Monastery in Egypt—is introduced in chapter 1, and pictured in chapter 3. Davis uses this icon to take the beholder on a journey of deeper acquaintance with the Incarnate Word. The Pantocrator depicts a Savior who sees and knows all, but whose mercy, empathy, and desire for relationship surpasses His eye of judgment. He is God and man. He holds the Word and is the Word. According to Davis, icons act as windows that are not worshiped, yet possess a strange kind of beauty that grips the human heart, and "do not wish to show us ourselves, but to point us beyond" (16).

In chapter 2, Davis challenges readers to read the creation account in full context and consider a gardener's approach to creation, instead of the mindset of power and control. Davis states that gardeners always have the long-term flourishing of the whole space in mind—their tending and keeping aims toward overall health. Davis tells heart-warming stories of zookeepers and saints of old who tamed wild animals. She then indulges in the pictography of bestiaries to capture the love and companionship humans and animals were made to share. Humans were made to function interdependently with creation—whether we are breathing, swimming, or

cooking, we need the earth and the earth needs us to till and nurture it. Conclusively, Davis suggests all is not lost—she states mankind can take responsibility and move toward being better stewards until Jesus renews the broken fellowship of Eden and gives her back to us through his coming.

Davis appeals to logic in chapter 3 by asking, "If a person's home and the way in which they decorate gives one a sense of their interests and personal values, why wouldn't God's 'house' also reflect His story, His people, His nature?" Davis invites readers on a visual tour of the breath-taking Chartres Cathedral of France and asks them to consider how the weekly worship space provides "spatial discipleship" or a "geography for the soul" (59). Davis confronts the theatre-style church started by evangelists like Charles Finney, who, though well-intentioned, have gradually moved architectural trends from sacred- to entertainment-style settings. Spaces suited for a message and medium of entertainment have conditioned congregants to feel entitled to receive something stimulating, lest they be disappointed in their worship experience. Contrarily, sacred architecture "attempts to orient the soul through the body" (69) and intimately connects the spiritual and physical orientations. Davis exposes readers to the beauty of worship spaces that enliven the soul and invite the believer into the Living Stone—spaces that remind us of the "already but not yet" of this pilgrimage. Ultimately, Davis champions worship spaces that use colors, symbols, shapes, lighting, and material that embody the Christian story and navigate the heart toward Christ.

Chapter 4 explores formational Scripture engagement through meditation, recitation, and imaginative contemplation and prayer. Davis admonishes the reader to avoid common, tempting practices of consumer reading (cherry-picking "exciting" or "powerful" passages), reading pragmatically to form our opinions about current events, or as mere study for the mind. Finally, Davis presents the Prayer of Ignatia, which calls the reader to imaginatively read and pray Scripture.

In the final two chapters of the book, Dante's *Inferno* and the Four Lady Virtues are juxtaposed to emphasize overcoming evil with good when growing in Christ-like character. The satirical literature of Dante's *Inferno* guides the reader on a tour of hell. Then, virtues like temperance, humility, charity, meekness, chastity, and zeal replace the vices of gluttony, pride, envy, lust, and slothfulness. Davis challenges believers to battle sin with goodness so that like the golden specks of a mosaic, we shine with the glimmer of the golden city of Heaven, renewed daily and formed into

Christ's likeness.

Davis's *Becoming by Beholding* is a phenomenal resource—well researched, creative, saturated in Scripture, and useful to Christian leaders, biblical counselors, and teachers in the academy and in churches. Davis's work speaks to believers who never look up to face God's handiwork, never gaze out through the windows of icons, and never delve into the pages of Scripture eager to see the strange and beautiful face of Christ. Davis's vivid descriptors, poetic language, and thoughtful use of humor have most certainly produced a work that will spur readers toward a fuller life of worship and holiness.

Chloe Bonner

JORDAN, JOHN MICHAEL. *WORSHIP IN AN AGE OF ANXIETY: HOW CHURCHES CAN CREATE SPACE FOR HEALING*. DYNAMICS OF CHRISTIAN WORSHIP. DOWNERS GROVE, IL: IVP ACADEMIC, 2024. 248 PP. $32.00.

Worship in an Age of Anxiety centers on the argument that worship can and should function as a healing space. As Jordan observes, "worship should be a sanctuary where anxiety is acknowledged and accepted as part of the human experience, but where we also discover ways to live creatively and authentically as beloved children of God, denying anxiety the power to rule our lives" (4).

Jordan structures the book into two main parts, each addressing distinct aspects of anxiety and worship practices. Part one (chapters 1–3) explores the concept of anxiety in depth, while Part two (chapters 4–8) shifts the focus to healing through worship practices, examining how specific liturgical elements can serve as a sanctuary in an age marked by anxiety (5).

Chapter 1 examines anxiety treatment through Acceptance and Commitment Therapy (ACT) integrated with Christian spirituality in worship. The chapter also interrogates whether worship environments support or exacerbate anxiety, particularly for those in therapy (29). It calls for worship practices that promote healing and inclusivity, rather than inadvertently marginalizing individuals struggling with anxiety. The chapter further advocates for a reevaluation of worship's role in mental

health, suggesting an *anxiety-informed* approach that emphasizes healing through a focus on God's presence (30).

In chapter 2, Jordan examines the influence of revivalist movements on American evangelical worship practices. Pioneers like Dwight L. Moody (43) and Billy Graham (48) significantly shaped revival events and local church services, introducing revival music (51), the altar call (54–55), and the anxiety-repentance-relief (35) cycle as central elements of worship. Originally intended to facilitate conversion, this cycle has become a recurring feature of evangelical services, reinforcing emotional experiences in worship (51).

Chapter 3 investigates the rise of *spectacle* in contemporary evangelical worship (75), particularly in large churches such as Elevation and Willow Creek. These churches employ cutting-edge media and technology to create immersive worship experiences, often prioritizing spectacle over genuine community engagement. While these experiences may attract attendees, they can also foster isolation, as the emphasis on polished, transcendent encounters may exclude individuals who do not conform to the aesthetic. The chapter critiques the consumer-driven approach to worship (76), noting its potential to heighten anxiety by focusing on temporary emotional highs rather than addressing deeper spiritual needs.

Jordan begins part two by analyzing, in chapter 4, the challenges of individualized devotional practices within evangelical circles, particularly for individuals struggling with anxiety. The chapter contrasts these practices with the communal and shared worship practices of monastic communities and parachurch organizations, suggesting that such spaces provide a non-anxious environment for worship (105–6).

Chapter 5 addresses the impact of technology, particularly screens and stage setups, on contemporary evangelical worship. While technology can enhance accessibility and inclusivity, it can also create a sense of detachment, diminishing personal connections within the church community (127). Jordan argues for a liturgical approach in which technology serves to enhance the deeper purpose of worship, rather than dominating it (133).

In chapter 6, Jordan continues exploring how contemporary worship music often reflects and reinforces demographic divisions within the church (159). The homogeneous unit principle, which suggests that worship should cater predominantly to one demographic group, limits the potential for churches to build diverse communities (160). Jordan advocates for a reconsideration of worship leadership and the role of music in shaping spiritual

identities, addressing both personal and societal anxieties (161).

Chapter 7 examines the connection between preaching and anxiety. The chapter encourages preachers to recognize the anxieties of their listeners and avoid romanticizing anxiety. Preaching should focus on trust, faithfulness to Scripture, and an understanding of both the preacher's and the congregation's realities (198). By modeling conviction and action, preachers can guide listeners into a deeper relationship with God and the church, thereby helping to alleviate anxiety (199).

In chapter 8, Jordan highlights the theological significance of the sacraments, specifically baptism and Communion, as symbols of God's identity and grace. These sacraments are not merely rituals of personal expression but means of participating in the broader narrative of salvation, affirming one's identity as God's beloved child (226). The chapter presents the sacraments as tools that connect believers to God and invite them into a deeper understanding of grace and redemption (221).

Jordan concludes by addressing the pervasive presence of anxiety in modern evangelical circles, particularly among young people. Jordan argues that the traditional evangelical approach has failed to integrate mental health with spirituality, leading to a disconnect between faith and emotional well-being (228). However, worship can serve as a powerful means of healing anxiety, offering a space to reflect on identity, encounter God, and experience emotional healing (229). Jordan emphasizes that addressing anxiety through worship is not only beneficial for those with diagnosed conditions but for all believers, as everyone experiences uncertainty and emotional struggles (230).

While Jordan's book raises crucial issues—particularly concerning anxiety in worship and the role of emotionalism in evangelical practices—there is room for deeper theological engagement and practical exploration. The critical insights presented would be further enriched by specific examples, case studies, and a broader discussion of potential solutions to the challenges outlined. Regardless, this book is an essential resource for church leaders, worship planners, and anyone seeking to understand the relationship between faith, mental health, and worship in the twenty-first century.

Hugo Encorrada

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