

**TOWARDS A “LITURGICAL MISSIOLOGY”: PERSPECTIVES ON
MUSIC IN LUTHERAN MISSION WORK IN SOUTH AFRICA**

by

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Declaration:

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I declare that *Towards a “liturgical missiology”: Perspectives on music in Lutheran mission work in South Africa* is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

(Rev. C. Steinert)

13.10.2003
(Date)

Towards a “liturgical missiology”: Perspectives on music in Lutheran mission
work in South Africa

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liturgical missiology, music, missio Dei, conversion, Martin Luther, Hermannsburg Mission, African music, Tswana choruses, contextualisation, symbolic missionary communication, rhythmic ritual of mission, missionary spiritual community, musica missionis, context-musicology, Africanisation of the liturgy, liturgical theology of mission

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List of abbreviations:

AACC	All Africa Conference of Churches
A.D.	Anno Domini
AIDS	Acquired Immune Deficiency Syndrome
CD	Compact Disc
CWME	Commission of World Mission and Evangelism
EG	Evangelisches Gesangbuch
ELCA	Evangelical-Lutheran Church in America
ELCC	Evangelical-Lutheran Church Choir (Swaziland)
ELCSA	Evangelical-Lutheran Church in Southern Africa
ELCSAMO	Evangelical-Lutheran Church in Southern Africa Music Organisation
ELCSA (N-T)	Evangelical-Lutheran Church in South Africa (Natal-Transvaal)
ELCSA-WD	Evangelical-Lutheran Church in Southern Africa - Western Diocese
ELM	Evangelisch-Lutherisches Missionswerk in Niedersachsen
FD	Fidei Depositum
HIV	Human Immunodeficiency Virus
HMB	Hermannsburger Missionsblatt
HMS	Hermannsburg Mission Society
IMC	International Missionary Council
LBW	Lutheran Book of Worship
LUCSA	Lutheran Churches in Southern Africa
LWF	Lutheran World Federation
MC	Music Cassette
NIV	New International Version (of the Bible)
NRSV	New Revised Standard Version (of the Bible)
USA	United States of America
WCC	World Council of Churches

All abbreviations of the Biblical books used in this thesis are taken from the list given in *The Holy Bible containing the Old and New Testaments - New Revised Standard Version* (1989).

Claudio Steinert

CURRICULUM VITAE:

Born on the 1st of February 1966 in Holle/Germany, I am married to Christine, who is a nurse. Together we adopted two children, Samuel (born in 1997) and Sophia (born in 1999).

I attended school from 1972 to 1985 and achieved the *Abitur*, the German Qualification for Studies at a University. From 1979 to 1984, I received training to become an avocational church musician, which I completed with the D-Examination. After graduating from school I commenced my studies in Evangelical theology. From 1985 to 1987, I studied at the Church Seminary Bethel, where I passed the intermediate examination *Colloquium*. Then, I studied at the George-August University Göttingen from 1987 to 1992, where the degree Diploma of Theology was conferred on me after having also passed the First Theological Examination (Hanoverian Evangelical-Lutheran Regional Church). In 1993 and 1994, additional training in missiology followed at the Mission Seminary Hermannsburg and several training sessions in journalism etc. After having done my internship from 1994 to 1996 in Hildesheim/Germany and Pensacola/USA, which included further studies (missiology, paedagogics, counselling), I passed the Second Theological Examination (Hermannsburg Mission). On the 19th of January 1997, I was ordained as a minister of religion. I am currently studying at the University of South Africa (UNISA)/Pretoria.

After having served as a part-time church musician (as an organist and later also as a choir conductor) from 1983 to 1994, I worked as a full-time Vicar from 1994 to 1996 in Germany and the USA, being employed by the Hermannsburg Mission ever since. Since January 1997, I have been working as a missionary in South Africa, as seconded by the Hermannsburg Mission to the Evangelical-Lutheran Church in Southern Africa. This work included language studies (Setswana) in Ramokokastad (1997) and serving as a parish pastor in Lebotlwane (1998 to 2001) and Mabopane (since 2001). Since 1997, I am also a voluntary contributor for erf/TWR (RSA) and *Mitteilen* (Germany).

TOWARDS A “LITURGICAL MISSIOLOGY”: PERSPECTIVES ON MUSIC IN LUTHERAN MISSION WORK IN SOUTH AFRICA

by: C. Steinert
Degree: Doctor of Theology
Subject: Missiology
Promoter: Dr. M.M. Karecki

Summary:

This doctoral thesis claims the vital significance of music in mission work, particularly from the Lutheran point of view. It, therefore, calls for a *liturgical missiology* which would positively affect missionary efforts, especially in the African mission context.

After giving a theological foundation - the doctrine of the Trinity - and the concept of the *missio Dei* as its missiological basis, the thesis investigates its topic from different angles: Luther and music, music in the work of the Hermannsburg Mission in the region of the ELCSA-Western Diocese, the role of music in African culture and spirituality, some qualities of music relevant to mission and a few musical steps to approach the future of music in mission. These analyses corroborate music's importance in future Lutheran mission designed for the African context.

Examining Luther's stance towards music, a strong affinity to music is recognised, both theoretically and practically. While interpreting music theologically, Luther employs music in his liturgical, educational and reforming efforts. However, the example of the Lutheran Hermannsburg Mission shows a usage of music without a proper theoretical foundation, as well as only partial efforts at contextualisation. In Africa, music plays a prominent role in the interpretation and expression of life and religion indicated in the Tswana choruses; music represents the wholeness of African existence symbolising the *paradigm of harmony*. Further, in mission, music's qualities, such as its cultural-social, symbolic, ritualistic and community-building qualities, support the integration of the convert into a fundamental relationship between the *missio Dei* and the *missiones ecclesiae*. With the help of a *musica missionis*, which includes *missiological music* and *missionary music*, the practice of future mission can be approached successfully; for instance, through the Africanisation of the Lutheran mission liturgy based on a *context-musicology*.

Thus, a liturgically orientated theology of mission, meditating deeply on music's qualities (music being one essential element of Lutheran worship), has the potential to

develop into a future *liturgical missiology*. This musical-liturgical approach to mission is encouraged by this thesis.

Dedication:

I dedicate this work to my wife Christine and our children Samuel and Sophia who had to suffer most during the writing of this thesis, but constantly supported me in my endeavours.

Herzlichen Dank!

All biblical quotations are taken from *The Holy Bible containing the Old and New Testaments - New Revised Standard Version* 1989. Division of Christian Education of the National Council of the Churches of Christ in the United States of America, (ed.). Nashville: Thomas Nelson.

Preface and acknowledgements:

*“Wann die Orgel lieblich klinget,
Sol das Hertze auch mit singen,
Und gedencken an die Freud,
So uns in dem Himmel b’reit.”*

(Inscription on a 18th century organ in the Roman-Catholic chapel *St. Maria* of Lumbrein/Graubünden in Switzerland (Jakob & Lippuner 1994:202))

My first love was music. Since I was a pupil I had organ lessons and most of my leisure time was spent making or listening to music. At 16 years of age, I served God for the first time by playing the organ in a Lutheran worship service. After this, almost heavenly experience I continued to do so for 11 years; later, I also conducted several choirs.

However, in 1985, a second love entered my life - theology. Studying Evangelical theology provided my life with the decisive direction. Theologically and practically, I understood that, through music, we could communicate with our God.

Later, a third force enkindled another fire of love in my heart: mission. I experienced the American Lutheran way of life and faith in 1995/96, but since 1997 I do mission work here in South Africa. Both these phases of life have enhanced and still affect my interpretation and practice of life and faith enormously.

These three aspects influencing me down to the roots of my existence - one might want to call them “my trinitarian source of being” (God as Creator and giver of music, Jesus Christ as the centre of Lutheran dogmatics, the Holy Spirit as the spiritual power of mission) - led to the desire to further my studies in these fields. My aim was to effectively combine those three different entities (music, Lutheran theology and mission), so that they, as a kind of triangle, might have a practical impact on the future mission of the Lutheran church in the Southern African context. Hence, this thesis. Having approached it from that rather broad background, this thesis includes aspects as diverse as, for instance, the trinitarian *missio Dei*, the history of music in the mission work of the Hermannsburg Mission and the Tswana choruses as one example of African church music. However, this is primarily a missiological, not a musicological work, which has been written under the auspices of the Department of Missiology at the University of South Africa in Pretoria.

With gratefulness and deep respect I, therefore, would like to acknowledge and thank several people and institutions for their constant support in my efforts to complete this thesis. Firstly, I thank my promoter, Dr. M.M. Karecki, who untiringly supported me through her wise advice and encouraging comments. Secondly, I would like to thank the members of my

congregations (especially the youth) for our joint musical-liturgical trials (and errors). Thirdly, I thank Rev. H. Voges, a retired though active missionary of the Hermannsburg Mission, who allowed me to use the very important historical books from his library. Fourthly, I thank my Dean, Rev. E.-F. Lange, who supported me, for instance, by providing me with most of the musical material relating to the Tswana choruses I have analysed. Fifthly, I thank Mrs. C. Kolbe at Pretoria who accomplished the difficult task of editing this thesis and worked hard to correct my English and to eliminate the “Germanisms” found in the manuscript. Further, I would like to thank the Mission Board of the Hermannsburg Mission in Germany, as well as the Diocesan Council of the Evangelical-Lutheran Church in Southern Africa (Western Diocese), which allowed me to put some time of my working hours aside for studying purposes. Lastly, I thank my family, especially my wife Christine, who had to carry most of the practical burdens related to my studies, as well as my mother in Germany, who was the first one to foster my first love, the music. Most of all, I thank my God whose presence I could feel at all times!

Without all of those mentioned here, I would not have dreamed of writing this thesis. Thank you very much! Thus, I hope that this thesis, as it is now completed, will serve its aim.

Mabopane, October 2003

Claudio Steinert

CHAPTER 1: Introduction

1.1 The *desideratum*

*Deinde eam ob rem potissimum, ut die sabbati ..., otium et tempus sumatur cultui divino serviendi ita, ut conveniamus ad audiendum et tractandum Dei verbum ac deinceps Deum hymnis, psalmis et canticis laudemus*¹ (Luther 1986:581)

- this is how Martin Luther explains the relevance of the weekly worship service, including music, in his exposition of the third commandment.

This indicates that corporate and dynamic worship is a “central characteristic found in most effective and successful congregations. Worship is extraordinarily important in the unchurched culture, in which we are engaged in mission”, while music “constitutes 40 percent of the service of worship” (Callahan 1983:24,27). One could say that music is “central to our corporate worship” (Lagerquist 1996:22). Christians sing wherever they meet to worship, “because they have a song to sing” (Schalk 1993:243). Thus, the singing of Christian songs is “an inherent part of and fundamental to the normal celebration of the liturgy” (:245).

However, although liturgy and music are very important ingredients of Christian gatherings as expression of their life-giving faith, also in Lutheran worship services, and although music is instrumental in Lutheran missionary work, also in South Africa, in Lutheran missiological writing one does not find much meditating or theologising with regard to the role music plays in missionary work.² This is the *desideratum* the thesis at hand is concerned with.

To shed more light on this *desideratum* I now take a closer look at some writings lacking either the musical-liturgical or the missiological or the explicit Lutheran perspective. In doing so, the direction and contribution of this thesis will become clearer.

¹ Luther (1986:581): “And then especially, that, on sabbath day, one takes rest and time to observe the worship service so that one comes together to listen and discuss the Word of God and then also to praise God with hymns, psalms and songs.” It has to be noted that all translations in this thesis (from, for example, German or Setswana into English) are the author’s own translations, unless otherwise indicated.

² It seems that most missiological works dealing with music or liturgy are written by Roman-Catholic missiologists and some by theologians from the Baptist Church. However, a few Lutheran exceptions should be mentioned here (although none of them is a distinct missiologist): Ziemer (1995:623) who considers worship as valuable in promoting the congregational life, Preiser (1995:651) who is convinced that church music has a specific missionary effect, Schnabel (1993:185) who refers to brass bands in mission work without any further reflection on it and Möller

whose two volumes (1991 & 1990) dealing with a theory for the promotion of congregational life contain a plea for promoting congregational life through worship (not music in particular, though). If music is mentioned in connection with mission work, it often has a negative touch, as with Karolyi (1998:131) who speaks of “Christian indoctrination via hymn singing”, while talking about the introduction of the harmonium in an Indian mission context.

1.2 Literature review

1.2.1 Missiological writings

A first glance at the index of introductory literature, like the *Missionstheologie* (= Missiology) written by the Roman Catholic missiologist Müller (1985) or the ecumenical *Lexikon Missionstheologischer Grundbegriffe* (= Encyclopedia of fundamental missiological terms) edited by Müller and the Lutheran missiologist Sundermeier (1987), shows that music and liturgy are totally neglected in these introductions to missiology.³

Some influential and almost pioneering missiological documents⁴ do not refer at all to musical or liturgical questions: The *Lausanne Covenant* from 1974 (1993:1-11) addresses the interrelatedness of Gospel and culture with missionary work (:8), but does relate neither to music nor to liturgy, although both are part of every culture. *Mission and evangelism*, a missiological document of the World Council of Churches (WCC) drafted in 1982 (1993:76-97), argues that the proclamation of the Gospel points people to conversion (:82-83); however, the role music can play in this regard is ignored. The Lutheran World Federation (LWF), in its 1988 document *Together in God's mission* (1993:118-149), which is regarded as a helpful contribution to the understanding of mission takes into consideration many fundamental aspects of modern Lutheran mission work, but not music or liturgy and their importance in this respect. A few examples: Mission is considered as the obligation of the whole church by means of witnessing through the word, the sacraments and deeds, et cetera (:139), but apparently not through songs and hymns; the communicative capacity of music has not found its way into the description of missionary communication (:140-141); it is claimed that mission has to be integral missionary work (:141), but why then is there no room for music and liturgy with their integrative abilities?

Writings dealing with the history of mission do not relate much to music or liturgy either: Neill (1990), for instance, in his *Geschichte der christlichen Missionen*, a translation of his original *Christian missions*, describes extensively the missionary endeavours of many missionaries in Southern Africa (like David Livingstone and Robert Moffat) to evangelise the people through schools, farms and

seminaries (:211); but one gets the impression that those early missionaries did not sing at all to proclaim the Gospel and did not worship with their

3 However, the latter has included an article on liturgy, but only from the Roman Catholic perspective.

4 The following quotations are taken from the German translation of some ecumenical mission documents edited by Wietzke (1993).

converts, because Neill does not mention a word about liturgy or music. This is also true for the history of the Evangelical-Lutheran Mission/Hermannsburg Mission (as of now: Hermannsburg Mission). In its newsletter *Hermannsburger Missionsblatt* (= Hermannsburg missionpaper) or in the newspaper of the Evangelical Lutheran Church in Southern Africa - Western Diocese (as of now: ELCSA-WD), *Mosupatsela* (= The one who gives direction), one finds only a few references to music. In the historical review of 150 years of mission work by the Hermannsburg Mission, found in *Vision: Gemeinde weltweit* (2000; = Vision: Worldwide congregation), once again only a few insights are to be gained about missionaries of the Hermannsburg Mission and their attitude to music. For example, Tamcke (2000:63) presents a curriculum of the mission seminary from the 19th century which included the subjects singing and brass band; and Voges (2000:252) mentions hymn books and liturgical orders used during the first years of South Africa's Lutheran congregations.

Lutheran missiologists are constantly disregarding musical aspects, although Martin Luther himself, in his reforming endeavours, attached considerable significance to music: A theology of mission has to consider music, liturgy or Christian worship, since there is no church without worship services, as indicated above; and no mission work either. Moreover, if the “overarching purpose of the mission of God” is expected to be the “eschatological kingdom of God”, as the Lutheran missiologist Scherer (1993:199) maintains for the 21st century, then it would be advisable to consider some kind of liturgical implications as well, because a human being can also communicate with God and prepare herself or himself for the last things to come within a liturgical setting through which she or he may meet with the triune God. The Apocalypse of John, for instance, which contains eschatological visions, is full of hymnical texts! Bunkowske (1995:64-70), in his article *Mission work: The Lutheran way*, outlines some biblical and confessional factors of mission work from a Lutheran perspective. He states that, while Jesus is the primary messenger in missionary work, each member of the Christian family is sent out as a messenger having been given “a special gift, or several, to use in

carrying out his or her part of the Christian family business of witnessing by word, by deed, and by example the love of God in Christ” (:69). This is a general statement asking to be filled with concrete examples, like music (e.g., from the New Testament itself!). Vogel-Mfato (1995:302-305), in her doctoral thesis, sees the future of the missionary church in an ecumenical circle of communion with others held together by the trinitarian God. In consequence, she states that Holy Communion, as the feast of the family of God in Christ, carries the ability to radiate its inviting and missionary nature. This quality is revealed through the inspiring function of its symbols and meaningful actions. Unfortunately, music with its significant symbolic features is not mentioned.

South African missiologists do not take music or liturgy in consideration either, although the African continent has such a music-saturated environment: Bosch (1996), to give just one example, in working out some elements of a new ecumenical missionary paradigm, is, besides others, referring to questions like contextualisation, inculturation or witnessing to people of other living faiths. He summarises that “mission is *missio Dei*, which seeks to subsume into itself the *missiones ecclesiae*, the missionary programs of the church” (italics in original); he continues by saying that mission “is not competition with other religions, not a conversion activity, not expanding the faith, not building up the kingdom of God, neither is it social, economic, or political activity. And yet, there is merit in all these projects” (:519). Bosch’s work is a comprehensive theology of mission; yet, he does not tackle at all the musical-liturgical implications which are relevant to all of those areas, because worship holds them together, as it is the source of power, and the destination of all missionary endeavours.

Music is part of culture and at the same time forms culture. It also has communicative qualities necessary for relating the Christian message in all cultures. Nevertheless, it seems that missiological literature dealing with aspects of culture and communication in missionary work does not judge music or liturgy to be helpful therein or at least worth considering. Dierks (1986), in his doctoral thesis, talks about contextual proclamation and incarnational communication in Africa. However, just once (and in a negative sense) he mentions music in missionary work, stating that early missionaries have not been in the position to compile indigenous hymn books, catechisms or liturgical formulas (:37). The very important positive role music and liturgy could play in this regard of indigenisation is not considered. Roembke (2000), in her doctoral thesis⁵, claims that communication within a multicultural environment, like in mission, consists of more than words. Thus,

communication involves many ways to ensure the message is understood by the receptor (:32). However, she ignores the fact that music is an important factor in communication between different cultures.

To summarise: In most, or at least many, missiological writings one does not find much consideration of music, liturgy or worship as important elements of mission work! This despite the fact that “God uses culture in order to communicate his Gospel to people. Therefore we cannot ignore culture in our missionary task” (Triebl 1992:235).⁶

⁵ Roembke examines the risks and opportunities of multicultural missionary teams.

⁶ Triebl is a positive example of a Lutheran missionary who thought about music in mission work. He (1992:238) relates a project to collect new Christian songs in Kiswahili for Tanzania, saying that “the use of indigenous music gives wings to the word of God in order to make it incarnate in Kiswahili”.

1.2.2 Liturgical writings

Secondly, Lutheran theologians dealing with liturgical questions often omit the thinking about the missiological implications of music, liturgy and worship services.

Handbooks and introductory works on worship, liturgy or music seldom refer to mission work: In Halter’s (1955) *The practice of sacred music*, one finds different aspects of this subject, but nothing about the practice of sacred music in missionary work. Valentin & Hofmann (1967), in their review and interpretation of *Die Evangelische Kirchenmusik* (= The Evangelical church music), are considering such diverse and quite comprehensive aspects, like the purpose of Protestant church music, the role of the church musician, hymnody, Evangelical worship, the organ, brass bands, or church bells, but not music in connection with mission. Neither has *A handbook of church music* by Halter & Schalk (1978) included any thoughts in respect to church music in missionary work. Pfatteicher & Messerli (1979), in their *Manual on the liturgy - Lutheran book of worship*, the hymnbook used in the “Evangelical Lutheran Church in America” (ELCA), describe the purpose of music in Lutheran worship as enabling “the worshiping members of the body of Christ to give praise to their Lord and king and to assist in the proclamation of the Gospel and the celebration of the sacraments” (:78). Then, significant qualities are attributed to music in the liturgical context which are enumerated as doxological, scriptural, liturgical, participatory, traditional, eclectic, creative, and excellent in conception and execution (:78-79). The kerygmatic or evangelising capacities of

music, however, are disregarded. In *Christian hymns observed*, Routley (1982) analyses the history of Christian hymns of different churches, but one gets the impression that there have been no missionaries in any church who used Christian hymns in their missionary endeavours. Neither is there a reference to the place of hymnody within the liturgy of missionary worship services in Dunstan's (1990) book *The use of hymns*, although he considers "Hymns as a means of growth and nurture" in respect to "Hymns in church" (:78-80) and "Hymns at home" (:80-81). Precht's (1993) *Lutheran worship - History and practice* comprises an article on *Liturgy and evangelism* by Marquart (:58-76),⁷ but not a distinct article on questions relating to the history and practice of Lutheran worship in missionary work.

The findings in literature examining the aspects of a liturgical theology are not much different: Webster (1967) is an exception, as he correctly formulates the necessity of worship

⁷ Marquart (1993:71) states that "the 'liturgical mode' is actually a great missionary advantage, because it is the best, most natural setting for the priceless jewels of the means of grace"; but he does not go any further in this direction and leaves aside music in particular.

and mission belonging together (Webster 1967:184-185); and he says that the "celebration of the liturgy must mean a dedication to the mission", adding his plea

that worship and mission together should be regarded as the supreme activities of the church on earth, as distinct from the church in heaven, and my reading of the New Testament compels me to say with Luther: Here I stand, I can no other [*sic*] (Webster 1967:187).

Webster (1967:189-196) then examines four ways of mission in connection with worship: namely, the presence of the people of God, prayer, proclamation and transformation. Although music can contribute much to all of these aspects of mission,⁸ Webster does not mention hymns or music. Exploring the relevance of *Holy things* for a liturgical theology, Lathrop (1993) mentions the importance of music in the liturgical gathering of Christians arguing that "the gathering is musical. The time of the meeting comes to expression as musical time"; he concludes that inserted in "the musical mode of the meeting, coming into the song that supports the central actions, one is inserted in the primary theology of the liturgy" (:112-113). Should mission not be part of the so-called primary theology of the liturgy? Nonetheless, Lathrop does not mention anything about mission. However, he understands that when

the words we sing are at their best - in the sung liturgy and in the great hymns of the church - they bring to expression the classic faith of the church. Yet the singing is both communal and personal enacting of that faith (Lathrop 1993:124).

But, all in all, Lathrop touches musical questions within his liturgical theology only incidentally (and mission not at all). Senn (1993), in his work *The witness of the worshipping community*, realises a disunity between worship and witness (:8) and acknowledges an “approach to liturgy and evangelism which unites these two activities in the rigors of Christian initiation through which new Christians are made and the church is built up as a community of witness”, naming “word and sacrament” of worship, but not music as essential for “an encounter between God and God’s people” (:22-23).⁹ Music, although as essential for communication between God’s people and God as word and sacrament, is only mentioned in passing within the complex of inculturation - and here just the text of hymns and its vernacularisation (:103,107), and not the musical aspects.

8 With the help of hymns people show their presence publicly, some hymns are prayers set to music, the words of hymns do proclaim the Gospel, and hymns may lead to transformation.

9 And yet, I consider Senn’s approach an innovative starting-point for the exposition of this thesis, since he includes some questions relevant to mission work, like proselytism or indigenisation, et cetera.

Pass (1985) lists three models of church music in his doctoral thesis *A theological theory concerning the role of music in the church*, which is a valuable contribution to the exploration of the significance of music. Based on the “charisma-diakonia model”, these models are: “Kerygmatic church music”, “Koinoniac church music”, and “Leitourgic church music” (:149-162). He maintains that “kerygmatic music” is

music which proclaims one or other aspect of the Gospel as witnessed to in the Bible. It must proclaim the Gospel boldly, openly, sincerely and frankly. The musical realisation of this boldness will vary from song to song, person to person, situation to situation, and culture to culture (Pass 1985:151).¹⁰

However, a missiological reference is totally disregarded. Johansson (1992), in his liturgical writing *Discipling music ministry*, examines the purpose of music extensively, arguing that “music ministry’s fundamental task is the maturing of the saints of God”, because the church’s mission is “to foster Christian maturity through evangelism, teaching, and worship” (:18). He emphasises that hymns are “a

‘people’s art’, a biblical/musical form of the collective people of God” (:127). Quoting the “Great Commission” in Mt 28, he sees hymnody as having an important “role as discipler” (:167), in the sense of creating mature disciples. However, the role music is able to play in making disciples in the mission field is not set out explicitly. The doctoral thesis *Musik als praxis pietatis* (= Music as practice of piety) written by Krummacher (1994) is a valuable contribution to the exploration of the significance of music in Lutheran churches. Krummacher (:20) states, for instance, that “singing and music-making belong directly to the public form of the Gospel”.¹¹ Furthermore, he realises that Protestant church music includes more than music per se; rather, aspects from outside the worship service and aesthetical aspects have to be considered, too (:103). Unfortunately, Krummacher (:146) does not concede that music has a missionary function. The same applies to Lieberknecht (1994) who lists a few criteria for the function and the functioning of songs in church (:248-274), namely the sociological criterion, the anthropological criterion, the criterion of faith, and the pneumatological criterion. The missionary or evangelising criteria, which would enhance his thoughts on problems and possibilities of church songs as expression of church life, are not mentioned, though. Consequently, he concludes with the statement that

10 Pass’s exposition will be very helpful in this thesis’s argumentation, because it contains valuable insights concerning the importance of music.

11 Krummacher (1994:20): “*Singen und Musizieren gehören zur öffentlichen Gestalt des Evangeliums unmittelbar hinzu*”.

songs of the church are representing historical depth of their identity and also their ecumenical width (:284).¹²

Thus, summarising I have to note that music or liturgy in mission are not elaborated on extensively in Lutheran liturgical writing. Either the aspect of music or of mission is omitted or none of them is considered.

1.2.3 Non-Lutheran writings

Thirdly, it seems that, if there are missiological or liturgical writings containing comments on music in mission work, unfortunately, they quite often are not written from the Lutheran point of view.

Roman Catholic theologians (missiologists and liturgists alike) are both practically and theoretically more receptive to liturgical questions in the missionary context than Lutherans. One reason for this might be the fact that in Roman Catholic

thinking the ethical way of life (and thus also missionary witness) is interrelated with liturgy, because “Christian action finds its nourishment in the liturgy and in the celebration of the sacraments”¹³ (FD 2047; my translation). Another reason might be the teaching that liturgy, as work of Christ, is the action of his church and, thus, is the spring of life (FD 1071-1073). Singing and music are in a close relationship with the liturgical actions (FD 1191). Most important for mission work is the conviction that the *mysterium* which is celebrated in the liturgy is only one, but the shapes of its celebration are diverse (FD 1200). Since the church is a global one, it is capable of purifying all true riches of cultures and, thus, integrating them into its unity, so that it is demanded to celebrate the liturgy in a way that corresponds with the spirit and culture of different peoples (FD 1204). This is “the principle of *unity in difference*” found in African churches of the Roman rite (Uzukuwu 1982:21; italics in original). In consequence, Uzukuwu (:34) states that the “importance of hymns in worship cannot be over-emphasized”. Therefore, African local churches, having the human and spiritual resources to do so, should be given the right “to express their faith experience in a way peculiar to this continent” (:66). These are statements one, most likely, would not find in a Lutheran missiological work. Wilson-Dickson (1994:172) relates an example from the Roman Catholic church in Cameroon where, even before Vaticanum II, traditional melodies were combined with indigenous texts in vernacular

12 Although not going any further, this observation might prepare the path for missiological considerations concerning music.

13 The German original (FD 2047) says: “... *das christliche Handeln findet Nahrung in der Liturgie und in der Feier der Sakramente*”. languages to create a new liturgy for this African country.¹⁴

Other theologians who obviously do not have problems with indigenous music in missionary work are missiologists of the Baptist Church: Hustard (1981:230-242) has a specific chapter on “Music in foreign missions” in his work *Jubilate! Church music in the Evangelical tradition*. Hustard summarises that, nowadays, “foreign missions are for all practical purposes the exclusive province of evangelicals, since traditional denominations have largely retreated from the challenge” (:241), a statement that has to be challenged.¹⁵ Hunt (1987) is convinced that Christianity has always been “a singing religion”; it even “has often been said that Christianity without music is unthinkable”, and “from the beginning an extensive use of music in missions has characterised” the advance of Christianity through missionary work (:11). Full of concrete and practical examples of music in

mission, an approach which would be rather unusual in academic Lutheran missiological literature, Hunt is able to differentiate between some functions of music specifically applicable to missions (:22-25); these are, besides others: for him, basic musical skills are “indispensable to the normal and effective functioning of a missionary” (looking at missiological faculties at universities and seminaries, one would not believe that this is definitely true), and music in particular is useful for “the transmission and teaching of theological concepts”. Corbitt (1998), in his book *The sound of the harvest: Music in global Christianity*, expounds on his views of the “Music in the Kingdom” (:25-228) and the “Music for the Kingdom” (:229-342), considering very deeply and convincingly music as important part of missionary work. In quite a practical way, Corbitt utters his conviction that music “has played and will continue to play a significant role in the life of the church”, as it is also important for evangelism, underpinning his statement by saying that music “is essential in the total life of Christians and Christian communities around the world. Christianity is a singing and musical faith” (:17-18). Overall, Baptist writing deals with musical questions in connection with mission work. This is usually done in a more practical approach, because, seemingly, the Baptist church understands the indispensable importance of music in missionary work. But this approach often lacks a deeper underlying theological (missiological or liturgical) framework and a wider line of vision

14 In contrast, Dargie (1989:134-135) tells about the church music of the Xhosa people and their first indigenous missionary Ntsikana who composed his own music in the traditional Xhosa style and whose “Great Hymn” from 1822 found its way into all significant hymnbooks, except the one of the Roman Catholic church.

15 All the more, because Hustard’s definition of “Evangelicals” is rather vague. He equates this term with “non-liturgical” churches and churches with “salient features of pietist thinking”, but at the same time with churches which are “more rational”, “in the succession of the great reformers of the 15th and 16th centuries” and which “remained unmoved by (or have repented of) the heresies of the ‘Enlightenment’” (Hustard 1981:XV-XVIII).

(which would include liturgical implications), probably because of the somewhat “non-liturgical” nature of the Baptist church - liturgy is more than music.

Other Protestant theologians also elaborate on music in mission. But, like the Baptist missiologists, they come from the practice of missionary work giving a rather thin theological foundation to it. They are often focusing on the subject from the ethnomusicologist’s point of view, like Friesen (1982:83-96) who developed *A methodology in the development of indigenous hymnody*, or Nelson (1984:152-155)

who, in his article *Crossing the music threshold*, examines how “culturally attuned music fosters communion with God” (:152). Kraft (1980:211-236) promotes his *Dynamic equivalent model* to describe the position and task of “The Church in Culture” claiming that his model is the best approach to enable “the church to convey the message of God most faithfully in its surrounding culture” (:230); included in this culture is music.

Although, I may summarise, all these writings are not coming from the Lutheran background, I have to take their thoughts into serious consideration, because they will be an asset to the argumentation of this thesis.

In conclusion, I may argue that the topic of this thesis is almost non-existent in other theological writing. It is a *desideratum*. Either missiological writing ignores musical-liturgical questions, or liturgical literature leaves aside explicit musical or missiological implications, or the Lutheran point of view is not considered.¹⁶ Combining these three perspectives (the musical-liturgical, the missiological and the Lutheran perspective) is the main task lying ahead in this thesis. Thus, it will be possible to formulate quite a comprehensive missiological exposition based on liturgy, music in particular, to establish a positive and practice-oriented approach to music in future Lutheran mission work!

1.3 Aim, methodology, structure, focus and outline of the thesis

Since I have been directly involved in missionary work (namely, as missionary in the USA in 1995/96 and since 1997 as missionary seconded by the Hermannsburg Mission to the ELCSA-WD) and in music-making (e.g., having been an avocational church musician for 11 years in Germany), I have encountered different types of liturgies and very different types of music (also church music¹⁷) in the mission context (in Germany, the USA and South Africa).

16 And yet, the exposition of this thesis will gain many insights from the different works mentioned above, to which this thesis owes deep respect and appreciation. They will be helpful signs on the way of developing the argumentation of this thesis.

17 The shimmering term “church music” has to be specified: When used in this thesis, church

These experiences suggest that my thesis shall concentrate on Lutheran views on music and mission, coming especially from the German, US American and South African background, although views of other theological traditions will not be excluded, it will rather be built thereupon. Moreover, the emphasis will be on the

“missionary field” of Africa, especially within the ELCSA-WD which is mainly a Setswana-speaking region.

Furthermore, in my earlier thesis *Kontextualität und Bedeutung von Liturgie unter besonderer Berücksichtigung der musikalisch-liturgischen Formen* (1996) I have elaborated on the “Contextuality and importance of liturgy - With special emphasis on the musical-liturgical forms”,¹⁸ leaving aside the missiological implications but asking at the end of the thesis questions relevant to missionary work which are not yet answered. Those questions will be part of this thesis. They include, inter alia, the questions of contextualisation or inculturation and African cultural and religious aspects in liturgy.¹⁹

Through all this, I realised that liturgical questions have a great impact on mission work and that music as part of liturgy is important in it.²⁰ Therefore, the aim of this thesis is to serve as a theoretical, meaning a liturgical-missiological, basis for employing music in future mission. Furthermore, it is a plea for a musical-liturgically oriented missiology.

With this thesis I attempt to demonstrate that music is indispensable in mission work, despite all its problems and stumbling blocks, but with the help of its nature and inherent features for proclaiming the Gospel in the missionary context (especially, within the African context which is very open to music). Hence, the quest is for a *liturgical missiology*!

music refers to music which is sung or played usually within the order of a worship service; this would include hymns, and the like, as well as liturgical music. This does not imply, however, that this music could not be found outside the church. Particularly in the African context, the distinction between secular and sacred music is inadequate, as will be shown in chapter 5.

18 This is the English translation of the original German title.

19 A summary of my earlier thesis will be given in chapter 6, which is based on that thesis.

20 When speaking of “music” in missionary work, this includes the text (of, for example, hymns), as well as the musical patterns (like rhythm, melody, etc.); unlike Lieberknecht (1994) who, in his doctoral thesis *Gemeindelieder* (= Congregational songs), reflects only on the words of hymns and their problems and possibilities as part of the life of the church and almost with no word refers to its music. In doing so, he misses the far greater effect which musical patterns often have on people when singing church hymns! Consequently, in this thesis, the term music includes most aspects relevant to music: words, musical forms and patterns, dance, et cetera. - When using the term “liturgy”, it is generally referred to the order of worship, consisting of the fixed portions, the “Ordinary” or *ordo*, and the variable parts, the “Proper” (cf. Ammer 1995:297,338). While the liturgical format of the Ordinary and Proper differs from church to church - Roman Catholic or Lutheran worship services are usually more formally structured than those of the so-called Pentecostal

or Charismatic churches -, in most liturgies music plays a prominent role. Hence, this thesis will focus particularly on the liturgical music in mission.

The method to achieve this goal is a threefold approach: It is the threefold approach of time, i.e., of past, present time and future.²¹ Coming from the present situation, we look back to gain insight from the past. After having learnt from the history, we reflect again on the present time in order to be able to enter into the future. One might put this practical and theoretical method in a kind of diagram, like the following diagram 1:

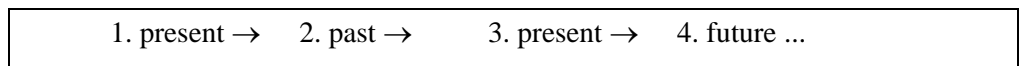


Diagram 1: The threefold approach of time

The reasons for this practical and theoretical method employing time are as follows:

1. Time is a factor relevant in every life (although with different emphases). Time is the linear sequence of past, present and future. But at the same time the different stages are in a constant dialogue. History is lived in a forward movement and is understood by critical reflection on the past (Möller 1990:17); or as Baumgart (1979:8) puts it:

Historical awareness ... does not imply backwardness or yearning for the past, but endeavours for knowledge of that which has made us what we are. Without this self-understanding which has to be renewed constantly, the managing of the life in the world, in society and in us is not possible.²²

In Africa, the continent I am concentrating on in this thesis, time is also an important aspect of life. However, one has to admit that the connotation of time in the African context is rather different: history is only interesting when relevant to the present time, not as such; time belongs together with space; the future does not play a major role in everyday life;²³ “time

²¹ Also Bosch (1996:VII-XII) knows a similar kind of structure in his missiological book *Transforming mission*, when he starts with the “Contemporary crisis” of mission and continues with a review of the “New Testament models of mission” and the “Historical paradigms of mission”, before turning “Toward a relevant missiology”. Likewise Möller: In his first volume (1991:7-9) he starts with the present situation of the “Promotion of congregational life”, before evaluating some current and historical concepts of it and closing with a short glimpse into the future. In his second volume (1990:7-9), after a historical glance back, beginning with the 19th century and going back to the roots found in the Bible, he closes with a future prospect.

²² Baumgart (1979:8): “*Geschichtsbewußtsein ... heißt nicht Rückgewandtheit oder Sehnsucht nach der Vergangenheit, sondern Bemühen um Erkenntnis dessen, was*

uns zu dem gemacht hat, was wir sind. Ohne dieses ständig zu erneuernde Selbstverständnis ist die Bewältigung des Lebens in der Welt, in der Gesellschaft und in uns selbst nicht möglich". Baumgart utters this in connection with the arts in general, but one may apply this to music as one form of art as well.

23 Some African languages do not differentiate much in their use of the future tense. In Setswana, for instance, people do not make many statements about the future; especially the negative future tense is seldom used (only to conjure up) and is often replaced by the present

does not grow into the future, but into the past".²⁴ Yet, all human beings have in common that human experience of time is deeply determined by biological and cosmic rhythms (Bieritz 1994:23). Furthermore, it would be "difficult to imagine how a human culture could develop without these notions" of past, present and future (Mugambi 1989:80).

2. The Bible and the church understand time as affecting the life of every human being: The Old Testament describes a cyclical experience of time, as well as an understanding of time which is heading on to a specific goal, whereas the New Testament differentiates between χρόνος (= period of time) and καίρος (= point in time). Combining these different experiences, Christianity lives in the tension of the "already - not yet". Consequently, the order of the church year wants to depict and to mark the Godly καίρος with the help of the χρόνος (cf. Bieritz 1994:25-28).²⁵

3. Every type of music has a past, a present and a future. Music always builds on what has been there before, music is present when performed or listened to, and music will always be there in future,²⁶ because "there is no human life without language, similarly there is no human life without some evidence of music making" (Károlyi 1998:IX).

4. Every mission work (and missiology) has to deal with its history in the past, with the problems of the present situation and with the planning for future tasks. Lüdemann (2000:741) reminds us in his retrospective of the history of the Hermannsburg Mission that every reminiscence means looking back on a way which leads into the future, so that looking into the future might be determined by courage and wisdom. Thus, Bosch (1996:XV) can speak of "paradigm shifts" in the Christian mission history, saying that mission "is that dimension of our faith that refuses to accept reality as it is and aims at changing it".²⁷

tense negative of the conditional mood (Cole 1996:254).

24 Sundermeier (1990:35): "*Nach afrikanischem Verständnis wächst die Zeit nicht in die Zukunft hinein, sondern in die Vergangenheit*". Nevertheless, African traditional thinking knows all three notions (past, present, future), but places emphasis on the present so that future is seen as "potential present", as Mugambi (1989:78-83) explains.

25 Roth (2001:25-38) calls for a “Re-Vision” of the church year arguing that, to many people in our generation, the church calendar does not make sense anymore. He adds that questions of the liturgical year affect the relevance of the Christian message - which implies that it also affects mission work, as I may conclude. As time needs a structure to make sense, time is connected with sense. He considers the ability of dealing with time, which the church year does, a form of art. For further insights on the importance of the liturgical year, see also Heller (2000:200-204).

26 Lieberknecht (1994:11-14) speaks of songs having a “*Lebensgeschichte*” (= “life-story”). The arts “are (also) made through history and make themselves history” (Stalman 2001:14).

27 Gensichen (1985:145-159) meditates on the “Burden and lessons of history” of mission (original title: *Last und Lehren der Geschichte*), summarising that we are allowed to see the burden and lessons of the past of missionary work in the light of the forgiving love of God who always is bigger than our heart and our wrong-doing (cf. Gensichen 1987:125-127).

All these aspects of time lead to the formal structure and also the structure regarding content of this missiological thesis, which comprises all of them, in the following manner:

1. The questions of present time mission as starting point from where to go (discussed in chapter 2),
2. the past for learning from the history of music in mission (see chapters 3 and 4),
3. the present time as living in the given situation of music in mission (in chapters 5 and 6),
4. conceiving and designing the future of (Lutheran) mission with the help of music (chapters 7 and 8).

This overall structure will also be found within the different chapters, though not as strictly as in the composition of the total outline of the thesis, because the argumentation wants to develop in a more flexible manner by employing a mixture of inductive and deductive methods (with the practical implications for missionary work in mind) and wants to head to future developments of music in missionary efforts.

The main focus of this thesis is the following: Because of the importance of music in African life and religion, the Lutheran mission in South Africa needs to develop a *liturgical missiology*!²⁸

Besides this main focus of the thesis, new contributions will be made through the exploration of several other subjects: Martin Luther’s views on music made fruitful for missiology, the history of the Hermannsburg Mission and the ELCSA-WD where, up to this time, there does not exist any analysis of the issue of music, and, finally, music in Africa which is a subject much neglected in the past;

especially regarding the music of the Tswana tribes one does not find much literature, if any at all.

This thesis will have the following outline: it will analyse the framework for the argumentation in chapter 2, Luther's position regarding music and his efforts for reformation (chapter 3), music in Lutheran missionary work in Southern Africa, set out by the example of the Hermannsburg Mission in the ELCSA-WD (chapter 4), as well as the music of Africa with special emphasis on the music of the Tswana (chapter 5), and the theological and missiological foundation for instrumentalising music in mission work (chapter 6), before I shall evaluate future aspects of music in (Lutheran) mission work, including theoretical and practical implications for approaching a *liturgical missiology* (chapter 7), and future tasks in this regard (chapter 8).

28 *In praxi*, this means, for instance, an "Africanisation" of the liturgy.

CHAPTER 2: Call for a *liturgical missiology*

Each chapter of this thesis (except the first and last one) begins with a song or a hymn or a liturgical piece with missiological implications. This will prevent me from getting off the track too much and assist in rather concentrating on the goal of approaching what I have called a *liturgical missiology*. Moreover, the analysis of hymns will serve as a practical starting point for each chapter and, in this regard, is part of the method of a threefold approach of time.

The exposition of this chapter, referring to present time mission, starts with a hymnical text from the Bible which has missiological implications. Then I continue with the discussion of some basic missiological objectives. These are the questions of where the mission comes from and where it is heading to (*missio Dei*), the definition of mission in comparison to evangelism and the term conversion in connection with mission work. Finally, the results point to the question of a *liturgical missiology*. The discussion of these missiological basics is necessary as a theoretical foundation of the main part of this thesis.

2.1 Rev 4:8

The liturgical-missiological text for this chapter is Rev 4:8: “Holy, holy, holy, the Lord God the Almighty, who was and is and is to come.”¹

This biblical text is suitable as introduction to this chapter, because it is a liturgical piece sung during a heavenly worship and has missiological consequences. It is the “four living creatures” who are rendering this song to the glory of God the Almighty. These four living creatures are carrying a message which

shall always be preached for new generations and nations until the end of time. Wherever this is done, it is to the glory of God, because his power to save is being revealed in those who receive the gospel in faith (Jonsson 1995:38).

Is this not mission work through sung liturgy?

The Revelation to John is a book full of visions which are meaningful but, at the same time, difficult to understand. It employs images and ideas from the past (especially from the Old Testament times), but speaks to people into their present situation and, yet, points to the future (Jonsson 1995:7; Mesters 1994:29). Written for Christians in the time of persecution,

1 All quotations from the English translation of the Bible given in this thesis are taken from the *New Revised Standard Version* (1989), unless otherwise stated. Rev is, above all, “a message of comfort and hope ... intended to help the people to find God once more, to find themselves and their mission” (Mesters 1994:11).² Is this not what mission is all about? Although Rev has been written for a specific group of people, it contains a universal view, as signified by the frequently used numbers 7 (e.g., the seven letters to the seven different communities in Asia Minor or the seven seals), 24 (e.g., the twenty-four elders taking part in the heavenly worship service) or 4 (the four living creatures who are singing the above hymn).³ This universality which has missiological consequences is expressed clearly in the musical parts of the book.⁴

The many hymns found in Rev (for example, Rev 5:9-13; 12:10-12; 19:1-6) are embedded in a liturgical setting, combined with symbolic visions. Building on the past, they transcend the present and prepare for the future; they lead to God. Employing synagogical and Old Testament language, the content of the apocalyptic hymns consists of Christian confessional phrases (Lohse 1988:55). Hence, they have missiological implications, as they are confessions of the Christian faith revealed in public performance (namely, either in a real or a fictitious worship service).

This is true for our text (Rev 4:8) as well: Quoting Isa 6:3 and Am 3:13 (LXX), the four living creatures are singing a Christian hymn. They approach the Almighty with the threefold “Holy, Holy, Holy” (the so called *trishaggion*), and by doing so they praise and preach their God. It is a proclamation by means of music.⁵ God is the Father, he “who is, who was, and is to come” (Rev 1:4; 4:8), the Son, “the faithful witness, the firstborn of the dead, and the ruler of the kings of the earth” (Rev 1:5), and the Holy Spirit, “the seven spirits who are before his throne” (Rev 1:4). The one who comes from the past, who is near the persecuted people in the present situation, and who will live forever; this is the Christian trinitarian God.

2 This is not the place to discuss exegetical problems of Rev in detail. For an overview of historical-critical questions concerning authorship, time and place of writing the letter, et cetera, refer to Vielhauer (1985:494-507) and Lohse (1988:1-11). But even a first glance at the schematic outline of contents of Rev (like the one found in Mesters (1994:X-XI)) shows how thoroughly this letter is drafted and crafted.

3 One will find more details in regard to this universality in Rev, signified by the symbolism of these numbers, in Jonsson (1995:9,37 passim).

4 A question that has to be left unanswered is whether the hymnical texts in Rev are actual liturgical parts of an early Christian worship service or literary compositions. Vielhauer (1985:47) decides, together with others, that they are literary texts, whereas I, looking at the liturgical scenery and vocabulary of the whole book, tend to take them for being more than that. Mesters (1994:45-46) says that the Revelation to John “is one big celebration from the beginning to end! It celebrates and teaches us to celebrate the life and struggle of the people”.

5 Although we do not know the melody or rhythm of this music, we could imagine a kind of praise song suitable for the words and borrowed from the Jewish temple or synagogue service, like the words “Holy, holy, holy”.

“He has a past, a present and a future! **He is, was and is to come!** The history of God is the history of his people. God is with them, he walks with them” (Mesters 1994:37; bold in original). The Revelation to John is full of hymns of the kind of Rev 4:8, so that the people are included in the celebration of this God “in order to encourage the persecuted people (and also us), to sing the same hymns of victory and joy” (:46); or as Hofmann (1967:12) puts it (in translation): “The fulfilment of the church aims at the everlasting praise of God”. That is why the four living creatures, together with the twenty-four elders, are singing the *trishaggion*. The elders, too, symbolise fullness, because they represent “all those who have lived by faith in the promises of God during the time of the Old Covenant” and “those who live and have lived by faith, trusting in the fulfillment of God’s promises in Jesus Christ in the time of the New Covenant” - this is proclaimed with the help of the hymn in Rev 4:8 (and other hymns) “to all nations until the end” (Jonsson 1995:37).

Thus, everybody who listens to this hymn is challenged to continuously answer this message of hope and to bring these words to other peoples telling them about the God of all times. In other words, the hymn in Rev 4:8 contains a commandment to sing the Christian song *coram publico*, i.e., to evangelise through music and to do mission work. Rev 4:8 resembles a “Great Commission”, like the one found in Mt 28:18-20.

Concluding this exposition on the hymn in Rev 4:8, I may summarise as follows:

1. Rev 4:8 is a hymn in a liturgical setting within symbolic visions,
2. Rev 4:8 at the same time praises and proclaims with the help of the Old Testament *trishaggion* the time transcending God who has a past, a present and a future existence,
3. Rev 4:8 asks for a human response, i.e., to join in the heavenly worship service; this might be said in the sense of an invitation to become a convert,
4. Rev 4:8 calls for a continuing process of mission, the text being a command to do mission work through evangelising also by means of liturgy and music.

Consequently, this biblical hymn is an appropriate foundation for a missiology, since every Christian missiology and mission work speaks of and derives from the everlasting God.

2.2 *Missio Dei* and music - A trinitarian approach

2.2.1 *The doctrine of the Trinity*

Rev 4:8, quoting the Old Testament *trishaggion* and having missiological implications; Luther's three above-mentioned types of songs ("*hymnis, psalmis et canticis*"⁶) with which

⁶ This is a quote from Col 3:16 where Christians are encouraged to live a new life in Christ: "and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God".

Christians should praise God during worship time; the method of this thesis of a threefold approach of past, present, and future - all these numerical similarities cannot be restricted to formal consequences, but rather are of paramount importance with regard to the content. They have theological significance, including liturgical and missiological relevance: they point to the triune God, the source and goal of every Christian mission work! I, therefore, now examine the connotations of the doctrine of the trinitarian God and its implications for mission.⁷

All three hymn books presently in use in the Lutheran churches of Germany, the USA and South Africa, contain hymns describing and praising the trinitarian God: The *Evangelisches Gesangbuch* (1994; = Evangelical hymn book (EG)) has three hymns on the Trinity in a separate section for Trinity Sunday (EG:(138-140)). The American *Lutheran book of worship* (LBW; 1999), too, has a distinct section containing hymns on the dogmatic subject of Trinity (LBW:(165-169)).⁸ The Setswana hymn book of the ELCSA-WD, *Kopelo* (1996; = Singing/hymnal), contains four "*Difela tsa Trinitate*" (= "Hymns on the Trinity"), again in a separate section of the hymnal (*Kopelo*:(142-145)). Although the number of hymns with explicit reference to the doctrine of Trinity is not significant, one finds many hymns with trinitarian implications scattered all over these three hymn books.

This indicates that the Holy Trinity is a fundamental theological subject in the liturgical context, too. Bieritz (1994:161-162) explains that the need for celebrating this mystery of faith in worship services dates back to the days of Antiquity. During that period the doctrine of the Trinity of God became the central dogma of the Christian faith. Benedictine monasteries are to be seen as the origin of

a trinitarian piety. Through its position in the order of the liturgical year Trinity Sunday is understood as the thematic bundling of the soteriological events of the big church feasts (Christmas, Easter, Pentecost).

Martin Luther (Lohse 1983:172-174), although complaining about the term “Trinity” on account of its vagueness, stuck to the dogmatic subject of Trinity. For Luther, the doctrine of the Trinity is in accordance with the Scriptures, summarises the biblical statements on God, and, as such, is binding for all Christians. In Luther’s view, the belief in a trinitarian God implies a determination of a unique anthropology and a specific soteriology, in the sense of the personal justification by faith, which has been emphasised by Luther. Here one learns how

⁷ This cannot be done in detail, though, because of the very complex nature of this dogma. Rather, only the liturgical and missiological implications will be dealt with.

⁸ One has to take notice of the liturgical difference between Germany and America, though: In the German calendar of the liturgical year all following Sundays after Trinity Sunday until the end of the church year are named and counted after Trinity Sunday, whereas the American Lutheran churches subordinate even Trinity Sunday itself in the liturgical time after Pentecost.

Luther, in general, understood the objectivity of a dogma; namely exclusively with existential reference.⁹ Pöhlmann (1985:127) examines the traditional teachings on Trinity and concludes that they contributed enormously to the understanding of God: Christ and the Holy Spirit are both God and, yet, God is one; the tension between the transcendence and the condescendence of God persists. Pöhlmann, therefore, emphasises the love of God, as the economic trinity presupposes the immanent trinity (which complies with Luther’s existential interpretation mentioned above), saying:

If God *loves*, he also *is* love, if he *reveals* his love as Father in his Son through the Spirit, he also *is* in himself love as Father to the Son through the Spirit. The doing of his love is nothing which happens accidentally, but it is his *essence*, he does not love, although he could do otherwise, but because he cannot do differently (Pöhlmann 1985 :127; italics in original).¹⁰

This means the essence of God is love, and this essence has existential consequences for the human beings who trust in God and God’s love. Hartmann (1995:42-45) goes in the same direction arguing that God revealed himself in history as love. For God is in Christ with us as reconciliator, and through the Holy Spirit God is in us. In his argumentation, Hartmann (:43) refers to 2 Cor 5:19 and Rom 5:5. God’s might is revealed as the power of love to free people from their captivity of being lost in their turning away from God and staying reserved in

themselves. In this connection, the Father is symbol and guarantee for our trust; the Son is symbol and guarantee for our love; and the Spirit is symbol and guarantee for our hope. The trinitarian confession of God is binding God and humans together in love. Consequently,

we can only think of and confess God as the Triune One with thankfulness. Through our confession we sing and praise the living and true God who acts so wonderfully on us people (Hartmann 1995:45).¹¹

In conclusion, I may say with Rücker (1987:137) that

9 Statements of Luther which support Lohse's description of Luther's interpretation of the Trinity can be traced in Hirsch (1964) who quotes Luther's confession from 1528 (:1-5) and texts which emphasise the usage of the term "Trinity" in paedagogical teaching (:16-22).

10 Pöhlmann (1985:127): "*Wenn Gott Liebe tut, ist er auch Liebe, wenn er seine Liebe als Vater im Sohn durch den Geist offenbart, dann ist er auch in sich die Liebe als Vater zum Sohn durch den Geist. Das Tun seiner Liebe ist nicht etwas Zufälliges, sondern sie ist sein Wesen, er tut sie nicht, obwohl er auch anders könnte, sondern weil er nicht anders kann*".

11 Hartmann (1995:45): "*Gott als den Dreieinigen denken und bekennen, können wir nur dankend. Mit unserem Glaubensbekenntnis loben und preisen wir den lebendigen und wahren Gott, der so wunderbar an uns Menschen handelt*".

Jesus is the presence of God-Father who is known from the past world-history, and who, always shattering up human limitations, will approach human beings with love (Holy Spirit) (Rücker 1987:137).¹²

Thus, the trinitarian dogma has liturgical and missiological implications: Within the liturgical context we hear of God's love (e.g., through scripture readings or hymns), and we respond to God's love (e.g., through singing). Mission work is driven by the love of God and is relating God's love to other people and calls them to listen to God's love and to answer it.

However, the question arises: Which place does the doctrine of the Trinity have in Lutheran mission work and missiology? This is a decisive question!

For, on the one hand, a trinitarian foundation of mission has far-reaching consequences. Wietzke (1993:427-428) argues that a comprehensive mission task has to be taken into consideration, if God as Creator and his continuing soteriological work in history is understood as integral feature of the mission of the trinitarian God.¹³ Although Christ as Redeemer would remain in the centre of the proclamation, mission would have to include responsibility for the creation, as well

as the formation of the future world in the horizon of God's promises. Earlier polarisations within the debate of mission would have been overcome.

On the other hand, by some, a trinitarian interpretation of mission is judged as typical Western thinking based merely on Western theology and neglecting non-Western traditions (Nuber 1993:115). Consequently, it would have to be re-interpreted in, for instance, the African context: Mugambi (1989:77) maintains that the "trinitarian doctrine of God in Christianity ... was developed under the influence of Neo-platonism". It "has to be re-interpreted in terms of traditional African monotheism", because the notion of "persons" in the Trinity is misleading "in the African mind" and should be discarded, as African converts regard as important only what is new to them, namely, "the work and teaching of Jesus Christ" (:75). Mugambi (1989:78) continues arguing that the

emphasis on the Holy Spirit in most African Churches is rooted in the affirmation that the same God who revealed Himself in the Old Testament and in Jesus Christ was universally present, even among the ancestors of contemporary Africa.

12 Rücker (1987:137): "*Jesus ist die Gegenwart des aus der vergangenen Weltgeschichte schon bekannten Vatergottes, der je und je menschliche Begrenztheit sprengend auf den Menschen liebend zukommen wird (Heiliger Geist)*".

13 Wietzke notices, for instance, that this trinitarian approach is already implemented in the LWF document *Together in God's mission*, saying in doing so this document goes beyond earlier mission statements with a Christ-centred interpretation of the *missio Dei*. This evaluation of the said document is correct, as the following quote (in translation) indicates: "God as Father, Son and Holy Spirit has the unchangeable intention to bring salvation to the people" (LWF 1993:120-123).

Mugambi (1989:75), therefore, suggests three "modes of God's manifestation to Man (sic)" as a way of understanding the Trinity. Thus, "Christian mission today should take this insight seriously in its communication of the doctrine of the Trinity" (:78). This implies that the doctrine of Trinity ought not to be discarded in toto in mission work, even not in the African context. It should rather find a new interpretation suitable for African thinking, where one would even find some links, like the belief in the one omnipresent God.¹⁴

Both answers to the question of the doctrine of Trinity in mission work indicate that the trinitarian approach in mission is an adequate foundation for a missiology. Moreover, it is the only reasonable foundation for mission in the light of its comprehensive nature and universal relevance. For, on the one hand, the trinitarian approach is a sustainable way to lead mission into its future, and, on the

other hand, it is a concept which can be perceived in many contexts, like the African context; in a re-interpreted form, though.

Vogel-Mfato (1995) develops a Lutheran missiology based on a trinitarian model. Evaluating feminist theologies, theologies of liberation, and Orthodox theology of female theologians (namely, Letty Russell (Vogel-Mfato :175-204), Mercy Amba Oduyoye (:205-231) and Anna Marie Aagaard (:233-277)), she calls for a “missionary church in an ecumenical circle of communion with others in the triune God” (:233-277).¹⁵ Vogel-Mfato (:280) argues that the feminist theology tries to fall back on this life associated with the biblical God who can be experienced existentially in people’s lives, as the one who goes with them and who is compassionate and who shares their happiness. The theology of liberation and its focus on the experience of the presence of Christ leads, according to Vogel-Mfato (:281), to a charismatic-participatory congregational life. She states rightly that the biblical

14 Mugambi gives an interesting account of a lesson with his students: They tried to find new, less confusing names instead of the “persons” in the Trinity. However, the results are not convincing: Mugambi (1989:75) speaks of the “Fatherhood of God”, “God the Man”, and “Spirit of God who is universally and eternally present”. These terms are lacking, for the least, new insights from the feminist theology (see Rakoczy 2000:79 who speaks of images of God which have to include “female images”) and, moreover, do not contain anything totally new which would go beyond the traditional (“Western”) interpretations. Reasoning that “most Africans are not acquainted with Greek philosophy” (Mugambi 1989:75) is even less acceptable, since most Europeans too are not familiar with Greek philosophy anymore. Nevertheless, what Mugambi’s approach teaches is that, like the early Church Fathers did at their time, we always have to re-interpret and re-formulate the church doctrines so that people understand them. This is extremely important in missionary work, because what people do not comprehend or at least cannot emotionally anticipate, they will most likely not believe.

15 Vogel-Mfato (1995:233): “*Missionarische Kirche im ökumenischen Ring der Gemeinschaft mit anderen im dreieinigen Gott*”. I cannot discuss the whole exposition of Vogel-Mfato’s doctoral thesis, but rather will have to concentrate only on the aspects applicable to a trinitarian foundation of a missiology open to liturgical questions.

God is revealing himself as trinitarian and goes on to conclude that the Trinity has to become the unassailable basis for theology. For, only coming from the inner connection of the actions of the trinitarian God, the living circle of communion is opening up to unite the persons in God, together with the people and the creation, so that this process becomes a personal, reciprocal history (Vogel-Mfato 1995:281-282).¹⁶ Thus, theology of history, perceived in a trinitarian shape, is a process by thought of the revelation of the biblical God in the existential and personal level of

life.¹⁷ In consequence, the church as “the icon of the Trinity” (*Ikone der Trinität*) can become a church of the justified sinner carrying the missionary character as its sign of the compassionate mercy of God (:282-283). In evaluating Vogel-Mfato’s line of thought, I consider it as a helpful starting-point for the establishment of a liturgical missiology, because she combines a trinitarian foundation with the communal aspects of faith and religion. This leads undoubtedly to questions of worship, as she maintains that in the celebration of Holy Communion community does occur (:303). The missionary invitation, she argues, points to the celebration of communion of those who are bound together in Christ, through which the completeness of the communion intended in God’s love is carried out and manifest in a symbolic manner and with eschatological reservation; so, at the communion table, the liberating happiness and the praise song of the saved begins (:305).

This conclusion opens up the path for a trinitarian approach in a Lutheran missiology which explicitly considers worship and liturgy in mission work. Worship and mission do belong together, as Davis (1967:18) clearly states:

If worship, in the narrower cultic sense, thus enables mission to keep its divine source constantly before it, mission in its turn enables worship to be truly authentic, for it may be said that only that is authentic worship which combines the vertical and horizontal, i.e. both communion with the transcendent God and mission in the world.

In the New Testament, therefore, “there is no problem of the connexion of worship and mission, because they are seen as unified aspects of God’s revelation with man (sic)” (Davis 1967:21). Hence, “mission is a theocratic concept” in the sense of a trinitarian interpretation, since the “triune God is the sole source of the missionary enterprise” (:30). To

16 Behind this argumentation, one easily detects the teaching of the trinitarian “communion-ontology” of Orthodox theology (Vogel-Mfato 1995:282).

17 However, especially in reply to the argumentations of feminist theology and liberation theology and their emphasis on the immanent loving God, the transcendence of God has to be maintained, but, at the same time, also his condescendence has to be confirmed. God is both, the “*deus revelatus*” (= “the God who has revealed himself”) and the “*deus absconditus*” (= “the hidden God”); God is an immanent and a transcendent God - this is Luther’s interpretation of the Trinity (Pöhlmann 1985:108,124).

put it differently, the trinitarian God is the beginning and the goal of mission; the trinitarian God is the promise and the fulfilment of mission; the trinitarian God is the question for mission and the answer in mission.

Consequently, although the trinitarian approach in missiology and missionary work has its pitfalls and stumbling blocks on account of stemming from Western thinking, as Mugambi and others have rightly shown, I consider it an appropriate foundation for a *liturgical missiology*.

Hence, the reasons for a trinitarian foundation of missiology and mission work are as follows:

1. It is in line with the Bible which describes, explicitly and implicitly, God as Father, Son, and Holy Spirit;
2. it complies with Lutheran theology, as Luther himself maintained the unquestionable authority of the doctrine of the Trinity;
3. it is perceivable and, therefore, acceptable also in the African context;
4. it points to communion between human beings as well as between the immanent and transcendent God and God's people, which is one main aspect of mission;
5. it implies the relevance of worship and liturgy in which Christians listen and give answer to the trinitarian God (inter alia, by means of music).

2.2.2 The concept of the missio Dei

Linked to the trinitarian foundation of mission is the concept of *missio Dei* (= "mission of God"). If God-Father, Son and Holy Spirit is the source of mission, it is God himself, whose inner community results in the triune revelation of the Trinity, who does the work of mission through the hands of his people in the world. It is God's mission. This understanding of mission is expressed in the concept of the *missio Dei*.

Historically the concept of the *missio Dei* has its origins in the teachings of Georg Vicedom and Karl Hartenstein. They introduced this idea of mission at the conference of the International Missionary Council (IMC)¹⁸ which was held in 1952 in Willingen, Germany, (Müller 1985:57; Sundermeier 1987:475; Triebel 1990:393), while Karl Barth may be seen as "the first clear exponent of a new theological paradigm which broke radically with the Enlightenment approach to theology" and who influenced the missionary thinking at that time

18 For a short history of the IMC and its later incorporation into the World Council of Churches (WCC), see Rodenberg (1999:152-155).

(Bosch 1996:390).¹⁹ According to Vicedom, church and mission are consequences of God's love, because the acting subject of mission is God. Mission is a reflection of God's inner trinitarian sendings so that its meaning and content are determined by the sending of God. As God reveals himself through his actions (as Father, Son and Holy Spirit), the church has to continue his loving mission. Hence, mission originates in God's sending of the Son into this world, not in human motivation.²⁰ Following the Willingen conference, the idea of *missio Dei* was widely accepted and propagated in mission circles. Two different interpretations emerged, though: on the one hand, *missio Dei* was simply interpreted as God's mission which centres around the sending of Jesus Christ; on the other hand, *missio Dei* had the general connotation of God's actions in the history of the world which was not necessarily dependent on the person of Christ. These different interpretations of the concept of *missio Dei* were characteristic of the missiological discussions of the 1960s and 1970s (Triebe 1990:393).

The content of the concept of the *missio Dei* found its (Lutheran) expression, for instance, in the 1988 document of the LWF (1993:119): Interpreting God as a triune God, the document teaches (in my translation) that the "participation in God's mission is the central objective of the church. The mission of the church derives from God's very own mission and is embedded in the revelation of God's inner self". Thus, being called

by the power of the Holy Spirit to give testimony in word, deed, and communion, and to live the life of Christ, the church is a sign of the presence of God's reign in history. God's own mission is larger than the mission of the church [, but] mission ('send- ing') is the characteristic essence of the church, so that the apostolic character of the church refers primarily to its missionary nature. The goal of the church in this mission does not lie in itself, but it is the world (LWF 1993:123).

This Lutheran interpretation of the *missio Dei* concept underlines the indispensable task of mission. Based on the trinitarian doctrine - this is, not on the sending of Christ alone, but on the inner trinitarian sendings -, it explains the participatory nature of the church's mission. Interpreting it in this way indicates a modification in the concept of the *missio Dei* compared to the original one; it may be associated with the second way of interpretation mentioned above (Bosch 1996:391). It is a wider interpretation of the concept which will be a helpful foundation for a missiology with affinity to liturgy and music. For, as Davis (1967:33) says, "mission is the action of God in which the Church participates; missions are particular

19 Günther (1999a:57-58) gives a concise summary of the historical development of the concept of the *missio Dei*.

20 For a summary of Vicedom's teachings, refer to Müller (1985:56) and Sundermeier (1987:475-476).

forms, related to specific times, places or needs, of that participation", and "the Church is the Church only in so far as it participates in the mission of God". This differentiation between mission and missions²¹ helps to better understand the nature of God's mission and the purpose of the church's participation in it: Since we cannot "without ado claim that what we do is identical to the *missio Dei*; our missionary activities are only authentic insofar as they reflect participation in the mission of God" (Bosch 1996:391; italics in original). The church's missionary activities are not merely words and deeds, rather they help the church to "express itself in a quality of life as it gives itself, following the Lord, for others" (Davis 1967:36). This involves "peace, integrity, harmony, justice, community" which must be "proclaimed, lived, and demonstrated" (:36). I may add that, in worship and liturgy, God's people are exactly doing all this, because all those aspects of the church's activities are held together and fulfilled by *leitourgia*. Thus, also Davis can rightly argue that active "participation in the *missio Dei* is only possible when there is active participation in the revision and celebration of the liturgy" (:148; italics in original). He concludes that "true worship is only possible within the context of mission ..., because only in this way can the representative character of the cultic acts be re-established" (:151).²² Vogel-Mfato (1995:201) puts it this way:

The certainty of God's presence 'on the contrary' flows into a doxological life-style. Through giving thanks and praise, through the celebration of the saving deeds of God in worship service and by service to the world, the anticipation of the new creation,

21 Lütz (2001:38) distinguishes "*missio Dei*" as source and commandment of mission from "*missio hominum*", in the sense of a task given by other people within the bounds of human possibilities. He further differentiates between several forms of or motivations for missionary work, e.g., "evangelisation", "*caritas*" (= compassion), "*misereor*" (= mercifulness), "church growth" and consolidation of the own confession or denomination. He argues, concerning the different motives for missionary work, that they must be judged according to the spirit of Christ. This includes Christ's Gospel and his fundamental attitudes which may be described as grace, compassion and love (:42). Dismissing other motives for missionary work, Lütz establishes his own conviction: the early missionaries had the right and only acceptable motivation, namely "an inner steadfastness and emotion, which they called 'power of the Holy Spirit', as well as an experience, which they called 'encounter with the Risen One'" (:45-46; = "*eine innere Festigkeit und Bewegtheit*,"

die sie 'Kraft des Heiligen Geistes' sowie eine Erfahrung, die sie 'Begegnung mit dem Auferstandenen' nannten"). This interpretation of "*missio hominum*" in the light of the "*missio Dei*" is a kind of devaluation of the *missio Dei*, in the sense of the church's indispensable response to God's own mission: Although all three persons of the Trinity are mentioned in Lütz's interpretation, it seems that the motivation for mission is solely a personal decision after a personal experience. One has to acknowledge that a personal decision for the "*missiones*" is indeed important. However, the true motivation for mission anchors in God's own mission, not in personal emotions or thinking.

22 The reason for this connection between worship and mission is, as pointed out earlier, that authentic worship combines the vertical and the horizontal, in the sense of a communion with the transcendent God, as well as mission in the world (Davis 1967:18).

of the eschatological year of jubilation here and now happens.²³

Nonetheless, a critical review of the *missio Dei* concept has to take note of the shortcomings of it. Vogel-Mfato (1995:40) mentions that the concept's claim to the absolute right of its apologetic stance has to be overcome. I agree with her, as this apologetic attitude often comes with a feeling of superiority which is detrimental to a sensitive and successful missionary work (which mission history tells); however, this does not imply that a firmness and steadfastness concerning the task of mission itself is not needed. Günther (1999a:60-62) lists two critical inquiries with regard to the *missio Dei* concept: One accusation is that this concept could lead to a new triumphalism (a danger which could also be behind Vogel-Mfato's criticism); however, contemplating the demand that a mission work which participates in God's mission should not differ much from the way God does mission, namely, with love, will help to avoid that danger, as Günther (:60) convincingly argues. The other accusation brought forward against the concept of the *missio Dei* refers to the term itself and its connotation, because it is said it would disguise more than reveal; however, on account of the diverse contexts in which mission work is involved, a broad definition of God's mission (:56), like the one given with the concept of the *missio Dei*, is adequate for its purpose (:61).

Consequently, the missiological concept of the *missio Dei* is invaluable for mission work, theoretically and practically. The reasons for this judgement are:

1. It takes the doctrine of Trinity seriously and leaves ample space for own interpretations, while providing a solid theological-missiological framework.
2. Moreover, it allows a broad approach to mission, considering the different contexts in which mission work is done.
3. It defines and establishes the missionary existence of the church in a comprehensive and firm manner:

God's mission is the foundation/reason of its existence. Without the mission of God, who wants to reconcile himself with the world, a church would not exist. The church

23 Vogel-Mfato (1995:201): “*Die Gewißheit der Gegenwart Gottes ‘sub contrario’ mündet in einen doxologischen Lebensstil. Im Dank und Lobpreis, in der Feier der Heilstaten Gottes in Gottes- und Weltdienst geschieht die Vorwegnahme der neuen Schöpfung, des eschatologischen Jubeljahres im Hier und Heute*”. This is the summary of Vogel-Mfato's interpretation of the *missio Dei* from the point of view of the liberation theology (with its sense for dialogue, partnership, option for the poor, spirituality, and the immanent God), with which she tries to free the concept of the *missio Dei* from its alleged inherent apologetic nature (:39-40,175-200). She states correctly that it is the Spirit who overcomes hierarchial dualisms and who forces one to enter into partnership, the Spirit being the changing and connecting power (:200).

is not the goal, but the fruit of this mission. It, therefore, finds itself as the light for the world and the city on top of the hill already included in God's act of salvation, before it experiences this participation as a task (Günther 1999a:59).²⁴

This missionary existence of the church becomes visible, especially in the African context, when the proclamation or missionary work is formative for the whole life of the people and it recognises and respects each human being in his or her wholeness. Mission and theology will remain relevant, if they take notice of the fact that religion and everyday life are in close relationship to each other (Khosa 1989:27-28).

4. This becomes evident, above all, in the field of music. Especially in the African context, music is an intrinsic part of everyday life, as well as in religion. One could even argue that music in all its forms is the central theme which runs through all aspects of life, including the church. Scott (2000:9) puts it this way: “Accepting that music is part of the experience of every human culture group, we can say that it is an inherent gift given by a wise Creator for the benefit and enjoyment for us all”. The church, in its missionary endeavours, ought to recognise and accept “the powerful effect of music in all aspects of Christian ministry” (:9), and, therefore, employ it in its missionary work. The concept of the *missio Dei* in its trinitarian interpretation allows a missiological approach which appreciates and employs music in mission work.

2.2.3 Summary

In conclusion, I may summarise as follows:

1. The *missiones ecclesiae*, the missions of the church, are participating in the *missio Dei*, while God's mission is a result of the inner sendings within the trinitarian God.

2. In this interpretation, the trinitarian approach of mission as *missio Dei* is appropriate for a missiology; the actual mission work of the church is the only appropriate response to God's own mission. Hence, everyone participating herein is a missionary.

3. One important aspect for the subsequent mission work, by which the church complies with God's commandment to take part in his mission, is to do mission work by means of worship and liturgy (including music); especially in the African context.

Thus, despite the above-mentioned critical remarks made with regard to the doctrine

24 Günther (1999a:59): "*Gottes Mission ist der Grund ihres Seins. Ohne Gottes Mission, der die Welt mit sich versöhnen will, gäbe es diese Kirche nicht. Sie ist nicht Ziel, wohl aber die Frucht dieser Mission. So findet sie sich als Licht der Welt und Stadt auf dem Berge immer schon in Gottes Heilswerk hineingenommen, bevor sie diese Teilhabe als Auftrag erfährt*".

of the Trinity and concerning the concept of the *missio Dei*, this thesis will adhere to both teachings, taking seriously those exhortations. The *missio Dei* as mission of the trinitarian God is the theological-missiological foundation for the argumentation of this thesis.

2.3 Mission or evangelism?

Having interpreted mission as the *missio Dei* of the triune God and the *missiones ecclesiae* as participation in that mission of God, I now turn to a question which results from this interpretation: How does one define mission as opposed to evangelism?

It seems that several issues and opinions in connection with this question regarding the relationship between mission and evangelism can be identified: 1. The fundamental problem to be solved in this regard is the definition of evangelism; one finds a huge number of different interpretations of this term. 2. Another question is whether or not to use the term evangelisation instead of evangelism; seemingly, the term evangelisation is preferred in more recent times (both by Evangelicals and Roman Catholics), whereas the older term evangelism is still dominant in the so-called mainline churches (Bosch 1996:409, Loate 2001:1). 3. Arising from this, one can roughly distinguish between two different opinions with regard to the

assignment of evangelism to mission: some employ evangelism and mission as synonyms, whereas others differentiate between them. 4. Furthermore, some ascribe to evangelism a preference over mission, while others see evangelism as part of mission. - Since I cannot elaborate on all aspects of these multi-faceted questions,²⁵ I focus on those issues which are more or less related to liturgy and music. This includes a few definitions.

To start with, it has to be acknowledged that “the concept ‘to evangelize’ and its derivatives have actually been around much longer than the word ‘mission’ and, of course, also occurs fairly frequently in the New Testament” (Bosch 1996:409; see also Bosch 1987:102). As we have seen (for instance, in Rev 4:8), though, the concept of mission (in the sense of God’s mission and the missions of the people) is mentioned explicitly or implicitly quite often throughout the Bible (especially in the New Testament²⁶). Both evangelism and

25 For a full investigation of the definitions of the terms “mission” and “evangelism”/ “evangelisation”, see Bosch (1987:102-103), Bosch (1996:409-411), Kekana (1999:337-341) and Loate (2001:1-7).

26 It has to be pointed out, in opposition to Bosch (1996:17), that also in the Old Testament one finds at least allusions to God’s mission. The whole Old Testament is a story of God’s mission to his people in word and deed and, for example, of the Old Testament prophets who are taking part in this mission proclaiming God and thus calling people to repentance and conversion to God. However, with the coming of Jesus Christ into this world, mission has been given a new quality and a different dimension; only the New Testament can speak fully evangelisation are rooted in the Greek word *ευαγγελιον* which is associated with the Gospel of Jesus Christ; it is the “Good News”. Senn (1993:7), therefore, defines evangelism “as spreading good news; witnessing to what God has done in Jesus the Christ”. And those who are sharing this Good News with others “are those with a ‘mission’”. The term mission contains a broader and a narrower connotation: Derived from the Latin word “*mittere*”, which, *inter alia*,²⁷ means “to send”, it refers to “the special task or purpose a person or a group has” and to “sending out persons to preach, to teach, and to proselytize” (:7).

Although there is a frequent use of evangelism and mission as synonyms, the different roots of these terms (Greek and Latin respectively) with their different connotations, suggest that one has to differentiate between them; at least, for the sake of clarity. For the definitions of evangelism/mission “range from a narrow evangelical position to a more or less broad ecumenical one” (Loate 2001:1). Consequently, most theologians agree in distinguishing evangelism from mission (Bosch 1987:103). And yet, the question arising from this decision is: How has

evangelism to be assigned to mission? Here one finds many divergent answers.²⁸ In order to formulate this thesis's understanding of mission in comparison with evangelism/ evangelisation, I now discuss a few definitions.

Hustard (1981) is a supporter of the interpretation which sees mission subordinated to evangelism. He argues that evangelism, in the broadest sense,

is 'bringing the whole gospel to the whole person', and as such, it may be said to include the total ministry of the church. In a narrower, more-typical use of the word, it denotes the initial, significant confrontation of the individual with his need of God and with the salvation provided through Christ; the objective is the individual's acknowledgment of need, acceptance of God's provision, and personal faith in and commitment to Christ as Savior and Lord (Hustard 1981:195).

Hence, inherent to the thus understood nature of the Gospel is

that the 'good news' will be shared by those who have themselves heard and experienced it. As it is frequently said, evangelism is one beggar telling another where

of the *missio Dei* as trinitarian mission.

27 Menge (1978:335) lists also some other connotations of "*mitto*" and "*missio*". The noun "*missio*", which refers directly to the term "mission", includes also the meaning "letting go", in the sense of freeing captives or an act of mercy regarding gladiators in Rome. Does not this almost "liberating" connotation of *missio* match nicely the liberating character of the Gospel which is at the heart of the *missio Dei*? Kekana (1999:338) establishes three distinctions concerning the meaning of "mission": "a duty or a purpose for which a person or a group, especially in military senses, is sent to in another country or place", "a place, such as a Christian mission station or hospital", and "a purpose or role for which one lives".

28 For these, see Bosch (1987:102-103), Bosch (1996:409-411) and Loate (2001:3-4).

he found bread! The methods of communication begin with the personal witness of each believer to those whom he contacts in everyday life (Hustard 1981:195).

Following this rather fundamental definition of evangelism and evangelisation as witness, Hustard (1981:230) must understand (foreign) mission "as a form of evangelism, transcultural evangelism in a country which is 'foreign' to the missionary". Hence, he continues saying that

Evangelicals believe in and promote world evangelization in order to glorify God, who is only perfectly revealed through Jesus Christ: his life, and death, and his resurrection. Secondly, they practice missions because it is the command of Jesus Christ (Matthew 28:19-20) (Hustard 1981:230).

Referring to Henry Venn's and Rufus Anderson's famous three "selfs" as principles for establishing national churches ("Self-government", "Self-support", "Self-propagation"), Hustard (:230-231) adds the "principle of 'self-expression'", which "means that in worship the national church will use its own style of architecture and decoration, develop its own forms of liturgy (based on New Testament principles), and create its own musical expressions". Evaluating Hustard's point of view, his definitions of evangelism and mission have to be dismissed because they resemble those which Lütz (2001:43) rightly refers to as wrong motivations for mission work. These are: mission solely "as salvation of the lost" or "as obedience". Yet, I acknowledge Hustard's principle of "self-expression" which forms part of the evangelisation. Because Hustard's principle of "self-expression" gives way to a mission concept which involves also liturgy and music. However, in this, the church participates in the *missio Dei* which is the starting point for the church's response to God's mission, while evangelism is inherent part of the church's mission, and not how Hustard interprets it.

Another way of assigning evangelism to mission is more convincing: Mission, coming from God and leading to God, is the overall concept, whereas evangelism is one essential aspect of mission. As Kekana (1999:342) puts it: It should be borne in mind that "mission is more comprehensive than evangelism, though evangelism is an essential component of mission". Hence, he argues correctly that Christian mission

is a composite *raison d'être*, the comprehensive duty of service (*inter alia*, health, education, evangelism), and a cluster of activities ranging from local enculturation, through the dialectics of church unity and evangelical witness, to socio-political action in pursuit of justice. In so doing, the church believes the great commission is being carried out, as an implicit *missio Dei* (Kekana 1999:339-340; italics in original).

Accordingly, Kekana (1999:341) interprets evangelism as the proclamation of Jesus

Christ to people who are not yet Christians. With this definition he refers to Bosch's interpretation of mission and evangelism. Bosch (1996:411-412) is of the conviction that mission and evangelism "are not synonyms but, nevertheless, indissolubly linked together and inextricably interwoven in theology and praxis". Perceiving mission as being wider than evangelism, evangelism cannot be equated with mission. Bosch (:412-420) supports this statement by bringing out some ideas and

ingredients related to evangelism. For example, evangelism is described as witnessing (as mediation of the Good News), aiming at a response (in the sense of conversion), invitation (to joy and hope), indispensable ministry of a missionary church, the offer of salvation to people (i.e., present and eternal salvation), personal involvement (the Gospel having a personal dimension), contextual and transforming work, call to service (and also to mission) and being more than verbal proclamation (including word and deed). Eventually Bosch (1996:420) gives a definition of evangelism which is convincing because of its comprehensive nature appropriate to its important task; describing

evangelism as that dimension and activity of the church's mission which, by word and deed and in the light of particular conditions and a particular context, offers every person and community, everywhere, a valid opportunity to be directly challenged to a radical reorientation of their lives, a reorientation which involves such things as deliverance from slavery to the world and its powers; embracing Christ as Savior and Lord; becoming a living member of his community, the church; being enlisted into his service of reconciliation, peace, and justice on earth; and being committed to God's purpose of placing all things under the rule of Christ (see also Bosch 1987:103-105).

This definition shows Bosch's intention to unite, as he "merged the evangelical and social sides of missions" (Klaaren 1997:374), thus providing a widely acceptable basic definition of evangelism in connection with mission.

Differentiating between evangelism and mission and ascribing a subordinate role to evangelism in relationship to mission is also an understanding found in definitions of Lutheran missiologists: Loate (2001:4-7), for instance, aligns himself "with those who regard mission as wider and evangelism as the narrower concept". In referring to John Stott (who "defines mission as evangelism plus social action"), for Loate, mission is "the total task that God has set the Church for the salvation of the world"; but the church as missionary church "steps out of itself, into the wider world", crossing all kinds of frontiers and barriers and thereby carrying "the message of God's salvation. Ultimately, then mission means being involved in the redemption of the universe and the glorification of God". Evangelism is interpreted by Loate as "the core, the heart, or center of mission" (cf. Bosch 1987:103), which "seeks to bring people into the visible community of believers" through witnessing (quoting the Roman Catholic document *Ad Gentes* 13), the church being "a radiant manifestation of the Christian faith" and having a "winesome lifestyle" (here once again he refers to Bosch 1996:418).²⁹ The LWF (1993:139-141), in its 1988 mission document, puts emphasis on the obligation of the church and every congregation to

get involved in mission. This would include proclamation and teaching, missionary communication and a holistic approach (word and deed). This corresponds with the ecumenical 1987 *Statement of Stuttgart CWME consultation on evangelism* (1993:357-358), which calls for a “*umfassende Evangelisation (integral evangelism)*” (emphasis of the English translation is original), embracing the kerygmatic and the diaconal dimensions. “The Christian faith is essentially a missionary faith” (:359).³⁰

Here the *Statement of Stuttgart* (1993:359) refers to music as an important means for the proclamation of the Gospel in the process of evangelisation. For the culture of the people has to be taken into consideration in evangelistic work and the living Word has to be brought before the people’s mind in an innovative manner. Music can play its part in this. This statement clarifies that evangelisation can be associated with the more practical side (procedure) of the more conceptual term evangelism (programme). As Bosch (1996:409) defines, evangelism is referred to as “(a) the activities involved in spreading the gospel ..., or (b) theological reflection on these activities”, whereas evangelisation refers to “(a) the process of spreading the gospel, or (b) the extent to which it has been spread”. However, it is apparent that one cannot differentiate sharply between evangelism and evangelisation, because they are closely interconnected with each other. Rather, very often they overlap, because they stimulate each other, both being an indispensable part of the overall mission and the carrying out of mission work. This is especially evident when music is concerned.

For music as means to do evangelism through evangelisations, et cetera, also carries the capacity of being a witness to the Gospel to other people. Witnessing means “to tell what one knows. It comes from the Anglo-Saxon word *witan*, ‘to know’. The witness tells what he or she has heard, seen, or otherwise experienced” (Senn 1993:6; italics in original). Obviously, in worship services, Christians are doing exactly this, for instance, through liturgical music or hymns. In other words, worship and liturgy (including music) strengthen and confirm the faith

29 Loate’s (2001) exposition (he is pastor of the ELCSA-WD who has worked also as a missionary), although it seems to be only a kind of summary of Bosch’s thoughts, tries to apply those insights to a Lutheran missiology, drawing even practical conclusions for the Lutheran Church in Southern Africa; e.g., concerning the “Year of Mission and Evangelism 2001” (:7-9). This makes Loate’s paper worth considering. In referring to Stott, though, he is in danger to put the personal salvation above the social responsibility of the church and to position the church

separate from the world and not within the world, which is more an approach of some “Evangelicals” than a Lutheran approach of mission.

30 *Statement of Stuttgart* (1993:359): “*Der christliche Glaube ist wesentlich ein missionarischer Glaube*”.

within the Christian community. Yet, at the same time they are witnessing to the “outside” and thus do missionary work. As Senn (1993:7) explains, it “is obvious that worship is an act of witness. Martin Luther understood this”. For “the cultic arena in which God’s word is proclaimed and the sacraments of Christ are administered is a source of the experience of God to which the Christian bears witness” (:6-7). Following this, witness might be associated with all aspects of the human response to and participation in the *missio Dei*, including worship.

Music and liturgy are, therefore, directly involved in mission work. They are important means for evangelism and evangelisation constituting witness. Since worship, through liturgy and music, et cetera, bears witness to the trinitarian God and his *missio Dei* and invites people from outside (or inside) to join (again) the Christian community and its mission, worship is the starting point and the goal of mission. Hence, music, as well as liturgy are indispensable parts of both mission and evangelism! Thus, in conclusion, I may quote a definition of mission and evangelism by the South African Lutheran missionary Khosa (1989:18; italics in original) who says:

When the drum is shouting with low voices, you hear it several kilometres away, its sound crosses even borders. Likewise mission and evangelism. They shall cross frontiers between humans, between faith and unbelief, in culture and politics, and so on. Mission is here understood as broad concept, evangelism as the core and goal of mission. Mission without evangelism does not work. According to my opinion, mission and evangelism are *one*, like the drum and its sounds. Mission and evangelism are appeal and invitation to a service for God’s kingdom.³¹

Considering all these aspects, I summarise:

1. One has to differentiate between mission and evangelism.
2. In this, mission is understood in the broader sense, directly linked to the trinitarian *missio Dei* and being the framework for mission work. Evangelism, though, refers more or less to the different modes of mission work, being one important outflow from mission. Thus interpreted, evangelism is unseparable and yet distinct from mission.
3. Furthermore, evangelisation is seen as the procedural part of the programme of evangelism with links to mission as well. However, once again one cannot strictly divide evan-

31 Khosa (1989:18): “Wenn die Trommel mit ihrer tiefen Stimme schreit, hört man sie mehrere Kilometer weit, ihr Ton überschreitet sogar Grenzen. Ebenso ist es mit der Mission und der Evangelisation. Sie sollen die Grenzen zwischen Menschen und Menschen, zwischen Glaube und Unglaube, in Kultur und Politik usw. überschreiten. Mission wird hier als breites Konzept verstanden, Evangelisation als Kern und Ziel der Mission. Mission ohne Evangelisation geht nicht. Meiner Meinung nach sind Mission und Evangelisation eins wie die Trommel und ihre Töne. Mission und Evangelisation sind Aufruf und Einladung zum Dienst für das Reich Gottes”.

gelisation from evangelism, as they are inter-related.

4. Witness is a term describing a missionary activity which fits into all three aspects (mission, evangelism and evangelisation), holding them together. For without witness all of those would be senseless. Giving witness by all kinds of means is the only appropriate response to God’s mission.

5. Important tools in this regard are music and liturgy. They are closely linked to mission work in all its different facets.

Finally, throughout this thesis, the term “mission” will be used instead of “evangelism”; yet, keeping in mind that mission includes evangelism. “Evangelisation” and “witness” will be employed when appropriate; “mission work” embracing them, too. Referring to this section’s title, it may be concluded, that it is not the question of mission *or* evangelism, but of mission *including* evangelism!

2.4 Mission and conversion

Having explored some implications of mission and evangelism, I now turn to another issue relevant in this context: the objective of conversion which is the ultimate goal of mission and evangelism. As a result of dealing with the question of conversion, the role music can play in connection with conversion will become apparent.

Since conversion is directly involved in the life of religious communities and their individuals and since conversion is also a central idea in missiology (Wagner 1987:42), this element of mission has to be analysed in its different aspects. I, therefore, need to give a definition of the term and then investigate what the Bible says about conversion, before taking a brief look at Luther’s interpretation of this term. Finally, I attempt to evaluate these insights to benefit a *liturgical missiology*.

The term “conversion” in its present use includes an active and a passive connotation: “converting or being converted”; in its active use it means to “change (from one form, use, etc. into another)” or “cause him to change his beliefs, etc.”; while the person who is called a “convert” is a “person converted, esp to a different religion (or from no religion), or to different principles” (Hornby 1980:188). These definitions show that there are different meanings and usages of the term conversion.

The Old Testament employs the word *shub* for conversion. It means “to turn, return”. In a religious sense, this implies the turning or returning to God, including repentance from sin. The word is used almost exclusively with an active connotation in the sense of turning or returning to God by oneself, or God causing somebody to turn or return (Gesenius 1962:810-811; Witherup 1994:8-9). Usually, the Old Testament speaks of national conversions, mainly of Israel, just once of a pagan community (Jon 3:7-10), whereas only a few instances of individual conversions are known (for example, Ps 51:13). Conversion simply means “turning to Yahweh, Israel’s covenant God” in the sense of turning (or better re-turning) to Israel’s God after a period of disloyalty to the contents of the covenant God had made with his people. “Conversion in Israel was thus essentially the returning of backsliders to God” (Packer 1982:228). But, in general, “God is the source of true conversion. It is not something which human beings themselves can accomplish” (Witherup 1994:15; see Packer 1982:229). Also God himself is seen as being able to change and to turn around, namely, to his people! Hence, there is a close connection between covenant and conversion in Old Testament theology. Sometimes included are public confessions as an outward sign of a recommitment to the covenant, which may employ symbolic gestures. But these outward signs of conversion involve also an inward movement. Inward movements consist of “inward selfhumbling, a real change of heart and a sincere seeking after the Lord” accompanied by “a new clarity of knowledge of his being and his ways” (Packer 1982:228). This Old Testament understanding of conversion (“sincere seeking”) states clearly that conversion is not merely a once-for-all decision or action, but rather a continuing process recurring regularly. Real and deep conversion has to develop. Conversion could become a life-long process, because it is also meant to be an ongoing movement which involves people who already know about God and not just first-time converts. But it includes public (and not just personal) confessions, so that the individual is integrated into the community of believers, like the Israelites.

In the New Testament, the understanding of conversion is rather different. The essential New Testament word for conversion is *ἐπιστρέφω* which means basically “to turn to someone or something” and “to turn around” (Gemoll 1985:317); once again an active connotation. Thus, on the one hand, the New Testament

conversion-words refer only to that decisive turning to God whereby, through faith in Christ, a sinner, Jew or Gentile, secures present entry into the eschatological blessing of forgiveness of sins (Mt. 18:3; Acts 3:19; 26:18). This conversion secures the salvation which Christ has brought (Packer 1982:228).³²

32 This is especially true for the conversion of Paul whose conversion is closely linked to his confessing of Jesus as the Christ and Saviour. For him, this produced a totally new foundation for his life, manifest in his missionary endeavours - a total turn-around. Consequently, Paul's experience was not merely a call, but a real conversion (including an experience made with God, his decision, and a continuing process resulting from his first experience with Christ). In this, I agree with Bosch (1996:126) who concludes, against others who persist on the term “call” for Paul's experience, that Paul “experienced a fundamental revision of his perception of Jesus of Nazareth and of the salvific value of the Law; and in spite of the many and

This implies that, in the New Testament, conversion is personal and closely related to the individual's sin, repentance and salvation which itself is connected to the coming of Jesus Christ (see Witherup 1994:21).³³ On the other hand, especially with the use of the second term associated with conversion, *μετανοια*, “meaning a change of mind, a change of direction, or an act of repentance” (:18), conversion as a decisive answer to God's call forms “a substantive change in one's life” (:19). In its singular form, it emphasises “conversion as a process rather than a once-for-all-time action” (:19). Thus, conversion as a personal and active life-changing decision and as a continuing process affecting the whole person and his or her life is very important and has to be considered in mission work.³⁴

For, as Witherup (1994:7) explains it,

when the Bible speaks of conversion it involves the whole person and not merely one's moral sense, intellectual capacity, or spiritual life. Body, mind, and soul together are affected by the action of conversion, and implications are felt in all aspects of one's life, including the social and political arenas.

This, also biblical (more comprehensive, I may say), understanding of conversion has to be emphasised against an only moral or spiritual application of conversion,³⁵ also in mission work.

Luther's understanding of conversion recovers only some of these biblical elements of conversion. It centres upon Luther's own conversion experience, namely, his "*Turmerlebnis*"

important elements of his world-view that remained essentially unaltered ..., it is preferable to use the term 'conversion' (or, at least, 'transformation') for what happened to him".

33 Witherup (1994:21) adds, though, that the New Testament "has a very broad understanding of this concept and that it is indeed central to a Christian living".

34 Davis (1967:37) is right, though, when he includes the "idea that mission is primarily concerned with conversion and individual salvation", as Pietism has done it, in his "defective concepts". He further argues that "the true witness is to what God has done and is doing in the world, *i.e.* to God's action in its full historical and social context" (:43; italics in original). This includes "the full eschatological perspective, which embraces the whole of creation" (:46).

35 Packer (1982:229), for instance, interprets conversion in this way. He says that "Christian conversion is commitment to Jesus Christ as divine Lord and Saviour, and this commitment means reckoning union with Christ to be a fact and a living accordingly". Similarly, Müller (1985:131-132) explains conversion in the New Testament as "turning away from sin and turning towards obedience of faith in Jesus Christ, firstly a '*metanoia*' executed inwardly, but simultaneously an 'addition' to the communion of believers" (= "*Abkehr von der Sünde und Hinkehr unter den Gehorsam des Glaubens in Jesus Christus, eine zunächst innerlich vollzogene 'Metanoia', aber gleichzeitig eine 'Hinzufügung' in die Gemeinschaft der Gläubigen*"). This definition of conversion, Müller then also applies to the meaning of conversion in the context of mission.

(= "tower experience"). The question is: Was this really an experience of conversion or merely a kind of refreshing or revitalising experience? As Luther himself has mentioned in 1545, this *Turmerlebnis*, "that famous self-revelation was the culminating event in a long process of discovery and conversion" (Harran 1983:20). So, Müller (1985:132) can interpret Luther's conversion as the wonderful feeling of having discovered the justification of the sinner through grace alone (see Hirsch 1964:119-120). Luther himself describes the term conversion ("*conversio*") as "the acceptance of the tenets of the Christian faith, by Jews and heretics" (Harran 1983:22).³⁶ For him, conversion consists of "(1) the unrepeatable entrance into the Christian life, that is, baptism; (2) a repeatable event, that is, contrition or penitence; (3) an event, that is a dramatic personal transformation" (:22). In a non-religious sense, conversion, for Luther, means "(1) a mundane turning to an unspecified object or goal; (2) man's negative act of turning toward the lesser instead of the higher good; and (3) a turn of phrase, a rhetorical usage" (:23). Thus, his "tower experience" has made conversion a key concept in Luther's theology. For, gradually, through his biblical studies culminating in his own tower experience, he

has realised “that God Himself works the necessary preparation in man (sic)”; it is God who, through “grace and faith [,] ... gives man the strength to continue as a pilgrim until his journey’s end, until that moment of conversion when he comes to see God *facie ad faciem*” (:189; italics in original). Luther distinguishes between two directions of conversion in the relationship between humankind and God: the first and greatest conversion is God’s conversion to his people, evident in the incarnation of his Son Jesus Christ. Through this, God has given a new birth to his people and has provided a kind of prototype for their own conversion (:189-190). Therefore, perseverance in conversion is only possible through God’s grace and the gift of faith. Hence, Luther’s “reform efforts were aimed at effecting conversion - from works righteousness to reliance on the preached Word”, in the sense of “a return, indeed a conversion, of the church back to its source, the Word” (:190-191). Analysing Luther’s interpretation of conversion, it may be summarised that Luther emphasises mainly four aspects of the biblical concepts of conversion: 1. conversion comes from God who himself is able and willing to change (incarnation); 2. conversion is a personal, not a communal, act (see the tower experience); 3. but above all, conversion is an inner process within people who are already Christians, to a lesser extent also within people from outside

36 For an extensive analysis of medieval conceptions of conversion, which certainly influenced Luther’s definition, see Harran (1983:26-52). Harran goes back, for example, to Augustine whose interpretation of conversion as “the resolution of an inner battle that resulted in the unity of will and intellect” (:30) had a great impact on Luther. She concludes that “the concept of conversion had a rich and varied set of meanings and contexts during the medieval period” (:52). (like Jews); 4. conversion focuses on God’s grace revealed in Christ which people are to answer by faith (justification through grace alone and by faith alone), called by the Word.

These different approaches to conversion, found so far in the Bible and in Luther’s works, lead to the question: How is conversion to be understood in the mission context? Which of the interpretations of conversion are appropriate to a *liturgical missiology*?

At present, one finds many divergent interpretations of conversion of which a few elements need to be discussed:

1. Generally spoken, the term conversion “means a turning around, a changing of the way of life, a reversal of goal, a new center of orientation” (Goodykoontz 1955:296). This is said not only regarding religious conversions, but also with reference to ideologies, et cetera. For Christians, the new centre of

orientation is Jesus Christ. It implies a turning away from the evil past and turning towards the new life prevalent in Jesus Christ; this is a dynamic understanding of conversion (WCC 1993:83). The act of conversion belongs directly to the life of religious communities which are striving to change the life of their individual members for the better. It supposes that a new power enters the life which is experienced as something totally different and which influences the whole life (Wagner 1987:42). The point of view which regards conversion as a change of religious conviction and commitment which takes place inside the human being presupposes that conversion includes also psychological processes, and the like (Sugden 2000:57).³⁷

2. This suggests that, in mission work, conversion is a personal experience of a very decisive event in life. Müller (1985:132) speaks of the “first, fundamental, crucial turning to Christ (and the community of believers)” (= “*erste, grundsätzliche, entscheidende Hinkehr zu Christus (und der Gemeinschaft der Gläubigen)*”). This decision is the goal intended by the proclamation of the Gospel; it assumes the invitation to acknowledge and accept the saving kingdom of Christ in a personal decision (WCC 1993:82; see also Wagner 1987:43). The place where this decision is taken lies in the conscience (Triebel 1976:210). One could argue that this personal nature of conversion is the New Testament aspect of it. Although conversion is indeed a personal experience, the fact that, especially in the Old Testament, conversion is the act of the whole of Israel should not be cut out in mission work (see Point 9 below).

3. The Old Testament concept of conversion points to the conviction that conversion does not concern only pagans, but also people who already know the Gospel and are steadily growing in faith. In other words, conversion is not just a once-for-all-decision, but rather a

³⁷ For a closer look at religious experiences from, for instance, a biopsychosocial perspective, see Craffert (2002:53-92).

continuing process. Wagner (1987:43) talks of it as a life-long process of deepening and reassuring through an ever new call into the freedom of working in the world. Speaking in terms of Lutheran dogmatics, one could say that this ongoing process of conversion is primarily a living in the baptism. Since baptism, as one special event in life, is the expression of the acceptance of the sinner by God and of the integration of the individual into the community of believers, also the missionary

proclamation embraces the preaching of the baptism; conversion, baptism, and congregation are forming a unity (Triebel 1976:215).

4. In all this, one has to keep in mind that conversion is the work of God, in the framework of the *missio Dei* of the triune God. It is the Holy Spirit who leads into conversion, not the missionary. Conversion is primarily the work of God, because God causes conversion, as he also causes faith; God's grace anticipates the human's decision (Müller 1985:132; Wagner 1987:43; Sugden 2000:60). The actual conversion comes from God as a mystery; it is God himself who wants to meet with his creatures (Triebel 1976:210). God does this through the Holy Spirit, even in what Triebel (:119,122) refers to as "mission as dialogue" where the power of the Holy Spirit is also at work, because dialogue helps to shed new light on the Gospel, so that faith in regard to the unchanging Gospel can emerge.³⁸ That is the reason why conversion does not happen in stereotyped forms, but through the free will of the Holy Spirit (Müller 1985:133).

5. Christian mission work intends to enkindle faith in people so that they might convert to Jesus Christ. It is the Holy Spirit who has the power to convince people about their sinfulness; it is the Holy Spirit who awakens people to faith in Christ; it is the Holy Spirit who bears the first fruits of God's kingdom. But it is Jesus Christ who overcame evil on the cross. "Therefore any activity or action that expresses the victory of good over evil, and takes forward the forces of life over the forces of darkness, is ultimately attributable ... to Christ's victory over evil on the cross" (Sugden 2000:61; cf. Goodykoontz 1955:297). In this connection, conversion means turning to Christ who died on the cross. The one who is being converted to Christ belongs to the crucified Saviour. This fact is a breakthrough concerning

38 Triebel (1976), furthermore, analyses other concepts of conversion, before turning to his own "theology of conversion". These interpretations of conversion are: the "cosmic dimension" which he describes, according to Mt 28, as the prerequisite for mission work, a call to repentance, but not to conversion (:107); neither is the concept of "mission as presence" a call to conversion (:113), but it is at least a feature of a missionary existence (:115); the conservative "Evangelical movement" describes, according to Triebel (:125-126), conversion as "born again" and "salvation of lost souls", conversion here seen as the work of God and, thus, as "being found" (:129,131); in contrast, the "Ecumenical movement" is not at all interested in mission and conversion (:131). Triebel's summary is a helpful concise overview of the different 20th century concepts of conversion.

faith, in so far as conversion is a response given in obedience to the call to repentance. And this again becomes imminent in baptism as outward sign and inward act of forgiveness (Triebel 1976:211). *Sola fide*, as Luther says, by faith

alone, people are enabled to enter into a relationship with Christ. This is the event of conversion which is founded on the cross and the resurrection of Jesus Christ. Thus, a change of power takes place: the crucified and risen Lord takes possession of the sinner (:213). But the “Word of the Cross” (“*Wort vom Kreuz*”) must be proclaimed and preached. For the *missio Dei* points to a conversion of people which goes back to the cross (:215). So, conversion is the human response to God’s call in Jesus Christ through the “Word of the cross”. Consequently, it can be argued with Triebel (:220-221), that “a theology of conversion must have its centre in the Word of the cross. It must be about Jesus Christ as the crucified, risen and returning Lord”.³⁹

6. Thus understood, conversion, in the whole context of sin, repentance and forgiveness, means a new relationship. It is the new relationship between God and his people. As Goodykoontz (1955:297) argues:

Theologically, such religious conversion is the result of a new birth. Conversion is the human response to regeneration. It results, therefore, for the religious, in a vital new relationship with God, so that ‘life becomes new’.

This concerns not only the spiritual sphere of life, but life as a whole: “conversion happens within our historical reality and embraces the totality of our life, because the love of God is aimed at this totality” (WCC 1993:82; in translation). Conversion, as Müller (1985:132-133) interprets it, means a real turning point in the sense of not being under the oppression of sin anymore, but in the state of a new creation. This new creation includes a change within the conscience, too; the conscience in which now God’s grace is ruling. This implies also the turning away from old relationships and commitments, cults and philosophies; the new life under God’s act of salvation. In other words, the new relationship results in a new state of being.

7. And yet, this new relationship which has a determining influence on the whole life is characterised by the dialectic of the “anthropological continuity” and the “theological discontinuity”, as Triebel (1976:216-217) states. The term “theological discontinuity” describes Christ’s claim to power by which the human is encountered in every proclamation of the redemption. This proclamation honours the “anthropological continuity”, when it takes

³⁹ Triebel (1976:220-221): “... eine Theologie der Bekehrung im Wort vom Kreuz ihren Mittelpunkt haben muß. Sie muß von Jesus Christus als dem gekreuzigten, auferstandenen und wiederkommenden Herrn handeln”.

note of the human in his or her cultural and religious conditions.⁴⁰ It is this kind of proclamation, combining both the “anthropological continuity” and the “theological discontinuity”, which is able to accomplish the task of calling people to conversion. The sermon of conversion, therefore, preaching the “Word of the cross”, contains both Law and Gospel, is both demand and comfort. In consequence, conversion, which brings people into a new relationship with God, is the only adequate response to God’s call.

8. This working towards conversion prevails under different circumstances and conditions in mission work, as Goodykoontz (1955:297) describes it:

Conversion may be dramatic or developmental, sudden or gradual, cataclysmic, or a peak moment in a life that has always been Christian. The sudden conversion has antecedents, and the quiet conversion has some deep emotions connected with it. Conversion may occur at any age. Conversion does not occur in a vacuum.

But what is clear is that every mission at any time and at any place must, in the eschatological light, look towards its final goal, the conversion of all people and all peoples. Conversion is not the only goal of mission; yet, it is its real goal (Triebe 1976:219). Mission which understands conversion as its ultimate goal, in an eschatological sense concerning all societies and all peoples, does not neglect this world, but rather prepares it for what is yet to come. It points to the kingdom of God.

9. On the one hand, this supposes that mission stresses the social element of conversion, not just the relevance it has for the individual. This social element is twofold: the social responsibility of mission and the conversion of groups instead of individuals only (Wagner 1987:43-44); the latter is the Old Testament aspect of conversion. In opposition to the European individualism, especially in the traditional communal society of Africa, this last-mentioned element of mission has been a decisive factor in the evangelisation of Southern Africa, where, for example, the missionaries of the Hermannsburg Mission often converted the chief of a tribe first, so that the entire tribe got converted to Christianity. Thus, the head of the community decided about whether converting to Christianity or not; only at a later stage in history the individual members of a society were given the freedom of choice whether or not to be baptised (Wagner :44; cf. Voges 2000:247). The other aspect of the social element of conversion has an impact on political issues: In the mid-Sixties, the Christian faith has been

40 In this proclamation, the question of Gospel and culture is vital. For the problem of inculturation, and the like, is always latent in missionary work striving for conversion. The answer to this question is important, because both “the type of conversion and the time thereof are greatly influenced by custom, social expectation, and training” (Goodykoontz 1955:297).

seen as also having the responsibility to change the society, if there were defects detected in society (Wagner 1987:43). This is relevant particularly to mission and conversion in the post-apartheid era in South Africa.⁴¹

10. On the other hand, conversion is connected with an eschatological view pointing to the kingdom of God. Sugden (2000:60) argues correctly, that, in the Bible, conversion “is not to Christianity, it is to the Kingdom of God”. And the kingdom of God is real and affecting all areas of life, “including relations between people and God, between people and people, and between people and the non-human creation”. It is through the witness of an ecclesial community that converts enter into that communion fellowship; worship being one element of “the ministry of the Kingdom” (:62). Since Jesus Christ is the ultimate revelation of the one true God who created all people as equal, each person has “the free will to respond to or turn from God”; this free will underlies “the right of all people to worship” (:63). The responsibility of each individual concerning his or her relation to God results in the personal call to conversion. People are invited individually to enter into the family of God; now and in future. They are called “to enter the Kingdom and become sons and daughters of God and find their identity defined not by their cultural past but by their relation to God in Christ” (:69).⁴²

11. In all this, a latent question is: Are the churches allowed to do proselytism? It is unquestionable that, according to Luther, “the noblest work people can perform for God is to receive other people to the knowledge of God by the holy gospel” (Kang 1989:135); despite the failures, faults and defects in past and present missionary work; even in the beginning of Christianity.⁴³ And yet, the question remains, whether or not this includes proselytism. Marais

41 How the church applied this responsibility to the situation in South Africa during apartheid times (in regard to racism and oppression) and what kind of responsibility the church will have in future (e.g., concerning crime and corruption), one can see, for instance, in the article by Kistner & Beyers Naudé (2000 I:125-138). They argue that the church and some individuals supported the struggle for freedom (:131), while formulating as future task of the church “a new reflection on the task of mission, the interreligious dialogue, the unity of the church and ecumenical cooperation, a share of responsibility concerning state and society and the struggling for economic justice” (:137; in translation; cf. Kistner (1994:16-35)). Buthelezi (1994:130-136), the former Bishop of the ELCSA-Central Diocese, lists as future

tasks of the church in South Africa evangelism, diakonia, the prophetic duty, and reconciliation.

42 This implies, that converted people see themselves first as Christians and then as Africans, Europeans or Americans ...! However, this is not meant to despise the specific culture of converts, but rather to integrate it into the new relationship; namely, into the kingdom of God.

43 Kang (1989:133) relates that, in the Constantinian period, “any people who resisted conversion to the Christian faith were conquered, enslaved, even murdered for their resistance”, so that, in the early church, mission “was often compulsive conversion of people to a political and military alliance with Rome”. This account could be prolonged with an endless enumeration of similar misunderstandings of mission throughout the centuries until today!

(1999) speaks rightly of “sheep stealing”. He argues that, although “it will never be possible for the church to become one super-denomination” (:295), the “true church was there all the time, just as it is today” (:299); thus, probably alluding to the common distinction between the visible and the invisible church.⁴⁴ But he further differentiates between “Churchianity” and “CHRIST-ianity”: “Churchianity”, in his view, means churches or denominations where divisions in doctrine and in organisation will take up all of the time, whereas “CHRIST-ianity” is described as understanding itself as the “*one body* of the Lord Jesus Christ”; for him,

‘Churchianity’ may be interested in mission work, but CHRIST-ianity is interested in the *Missio Dei*; ‘Churchianity’ is interested in church members and how to stop sheep stealing, whereas Christianity is interested in adding people to Christ’s new humanity (Marais 1999:302-303; all italics and emphases in original).

In “CHRIST-ianity”, music ministries are a “magnificent way for bringing together people from different backgrounds, cultures, languages and churches” (Marais 1999:304). This importance of music in connection with mission and conversion is indeed invaluable. However, Marais’s exposition is not convincing. It is rather too enthusiastic and effusive,⁴⁵ and his distinction between “Churchianity” and “CHRIST-ianity” is not helpful. Although the church of Christ is indeed only one, there are different churches because of historical developments and based on cultural and doctrinal differences. These roots and diversities should be acknowledged and even strengthened rather than become blurred and thus dispensable; namely, for the sake of the Gospel, which has the ability to speak to different people in different contexts, and for the sake of the one true church of Christ. One ought to stick to the more adequate terminology of the visible and the invisible church, which would also allow and even demand ecumenical relationships and cooperation. Anyway, the fulfilment of the one church - we will experience it in

God's kingdom. In contrast to Marais, Wagner (1987:44) states rightly that conversion to Christ includes a sense of belonging to the new community. This implies that, although the personal freedom to change churches is accepta-

44 This is the terminology of Lutheran orthodoxy. For further insights on this theological teaching (concerning its roots, meanings, and problems), see Hirsch (1964:193-196) and Pöhlmann (1985:299-301,307-312).

45 This attitude, rather supportive of what is called "sheep stealing", may be caused by Marais's membership in quite a new church (it started in 1908), namely, the "Church of the Nazarene" (cf. Marais 1999:292-293), which has its roots in the USA, where what is called "going shopping for a church" is very common (as it is in Africa), and which is very active in evangelism (Farlee & Tonsager & Jones 1985:73).

ble, an inner church proselytism has to be rejected (cf. Bosch 1996:415). It should be added that forceful conversions are not compatible with the Christian faith! Finally, one could distinguish between a rather powerful "active proselytism", which is not tolerable, and a more "passive proselytism", which is latent in all mission work.

The question now arising is: What consequences does the above understanding of conversion have for music and liturgy in mission? Which role can music play in the context of conversion? One can find several links and points of contact between music and conversion: As explained above, conversion might be a single event in life, but is usually followed by a subsequent process of conversion, i.e., maturing in faith. Hence, conversion is "a gift of the Holy Spirit who facilitates a change in life" (Witherup 1994:107); like music which is a gift of God and has the potential to influence people. Music is able to support a conversion in a single event, when, for instance, Christian music touches the heart of a convert. Furthermore, music is capable of accompanying the process of conversion through challenging or strengthening the Christian faith, for example, by singing hymns or with its symbolic nature apparent in ritual procedures which support the process of conversion (:110). This potential of music lies in its community-building capacity, as also conversion "brings one into a new relationship with God and with other human beings" (:108). Moreover, music affects the whole person (body, mind, heart and spirit), as does conversion (:110). The deepest depths of humans are reached and touched by music, the intellect, as well as the feelings;⁴⁶ conversion, too, has consequences for the whole person. It is a new relationship, it is something totally new which a convert is engaged in; as Witherup (:109; italics in original) explains: "Conversion always leads to an experience of *newness*. Ongoing Christian conversion involves the continual revitalization of faith". Music, too, always creates

something new; even calling people into conversion through its new words, melodies or rhythms. New songs have the ability to make new converts! As a consequence of becoming a converted person, this person himself gives testimony to others and thus evangelises, so that other people join in the kingdom of God. Witherup (:110) rightly argues: “Evangelization is definitely an outcome of conversion but it must be seen in the proper perspective of the total message of ongoing conversion to all”. Giving testimony and doing evangelism can be carried out very effectively with music. Music, therefore, is very important in conversion and mission work!

In conclusion, this exposition on mission, conversion and music can be summarised thus:

1. The term “conversion” includes an active and a passive connotation, meaning “to

46 Nowhere better than in Africa can one learn the truth of this nature of music! change” or “being changed”, and has also religious-missiological implications.

2. In this connection, the Bible describes conversion as an experience related to a single event, as well as a to process. This includes individual and communal conversions, always caused by God.

3. Having had his “tower experience”, Luther has seen conversion in relationship with his discovery of the justification of the sinner by grace alone and through faith alone. Hence, conversion is a personal experience in a continuing process coming from God and pointing to the Word of Christ as the “Word of the cross”.

4. Interpreting conversion, different elements of conversion can be traced. Amongst others, those relevant to a *liturgical missiology* are the following: conversion is a personal experience after a special event in life and in a subsequent continuing process, conversion is always a gift received from God through the Holy Spirit pointing to Jesus Christ, conversion forms a new relationship which includes not only God and his people, but also (social and missionary) responsibility for other human beings, conversion leads people to the kingdom of God.

5. Thus, conversion is part of every mission work. Moreover, it is its ultimate goal, also in an eschatological sense.

6. Nevertheless, striving for conversion does not allow active proselytism; at the most, one might speak of a kind of “passive proselytism”.

7. Music plays a vital role in many stages and forms of conversion and, consequently, is indispensable in mission work.

Considering all these aspects of conversion, it becomes obvious that conversion is also an underlying element of a *liturgical missiology*!

2.5 A *liturgical missiology*?

All the above-mentioned, rather temporary, results concerning mission and music, lead to the following questions: What conclusions can one draw from this in the framework of missiology? Does all this point to the necessity of what I have called a *liturgical missiology*?

The answer to these questions is connected with the nature of the church. One usually finds three different functions of the church: the *kerygmatic*, the *diakonial* and the *koinonial* character of the church. But it has to be asked whether a fourth function of the church is not missing, the *leitourgic*? Considering this question, I now analyse two opinions contradicting each other in regard to the importance of liturgy for mission: A. Hastings (1996), who rejects a fourth function of the church, and M. Karecki (1997a and 2000), who regards the liturgical function as essential to the church, especially in its mission.

Hastings (1996), in his article *The diversities of mission*, describes the mission of the church as *koinonia*, *kerygma* and *diakonia*, while denying *leitourgia* the status of being a separate function of the church in mission. In reviewing earlier writings (from 1975 and 1978 respectively), he argues that *koinonia*, *kerygma* and *diakonia* constitute the missionary church: “these three form the irreducible triangle of the church, like a hoe, a tool with three corners” (:15). For the

message (*kerygma*), the human service of temporal liberation (*diakonia*), and the building up of fellowship understood already as a sharing in the life of God (*koinonia*) go necessarily together. The three constitute an indivisible unity, the matter of ‘mission’ (Hasting 1996:8; italics in original).

Those three functions are linked to each other and one without the other is meaningless: the *diakonia* of the church has to be seen in the light of the communion, it is a “*koinonial diakonia*”; likewise, the proclaimed message presupposes a fellowship of believers, which, therefore, may be called a “*koinonial kerygma*”; the content of the sacrament of the church has to be described as the fellowship in service, called “*diakonial koinonia*”; while its form is the fellowship testifying, the “*kerygmatic koinonia*” (Hastings 1996:9). In this sense, the *kerygma*, for Hastings, is “the Gospel of ultimate deliverance”, combined with the *diakonia* as

a remembrance of Christ, the suffering servant. Thus, the *kerygma*'s implications "go far beyond immediate society, promising a fullness of liberation neither attainable nor imaginable in our present world", but still linked to this society (:9-11). In this connection, *diakonia* of the church means "always a *kerygmatic diakonia*", interpreted as a service which "flows out from a judgement in faith, the active response to an overall interpretation of life" (:12). Closely related to this is the witness of the Christian community, which constitutes the missionary nature of the church, because mission "flows into fellowship, just as fellowship flows into mission" (:14-15). Thus, Hastings deduces that "*leiturgia* is not a separate fourth corner". On the contrary, "*koinonia*, *kerygma* and *diakonia* - communion, proclamation and service - ... actually constitute the worship, *leiturgia*, which is acceptable to God" (:15).

Hastings positions the church rightly in the context of the *missio Dei*⁴⁷ by defining the nature of the church as missionary, equipped with those three features. But he indeed has to

⁴⁷ Equally Davis (1967:36), who states that "peace, integrity, harmony, justice, community", in which mission is involved, "must be proclaimed (*kerygma*); they must be lived (*koinonia*); they must be demonstrated (*diakonia*). In mission these three are integrated" (italics in original). put up with the accusation of being "too man-centered, too horizontal" (Hastings 1996:15); the transcendent sphere is not enough considered. Moreover, Hastings does not seem to recognise the ability of liturgy and worship to do mission work itself. As Davis (1967:111; italics in original) clearly states, indeed, "once we realize that mission is *missio Dei*, then we can appreciate that worship too is part of God's mission".

In her response to Hastings, titled *A missing link*, Karecki (1997a) maintains that worship is linked to mission and that liturgy is "the missing link", because it "forms people for *koinonia*, *kerygma* and *diakonia*" through its rituals, myths and symbols (:125). Karecki argues that, by means of liturgy, people enter "into discourse with the transcendent God". This happens with the help of the ritual, "embodied in myth, symbol, gesture, time and space" (:125-126). By these means, the "members of the assembly become conscious of their call to discipleship and mission", because ritual evokes meaning and "a sense of identity and belonging as well as a sense of mission, by presenting a vision of the kingdom within the ritual celebration" (:127). Thus, liturgical celebrations are "ritual actions which help people to express the meaning of their life in Christ" (:128). Through participation

in the church's rituals liturgy creates, for the sake of the people, a breeding-ground for mission, as well as "an alternative vision of the world" in the light of God's kingdom (:129). For liturgy takes those who participate in its ritual celebration "beyond the boundaries of human understanding of these realities"⁴⁸ through ritual liminality"; "liminality" defined as "a time and state in which participants experience a sense of living in an *in-between state* in which new relationships are formed and new values are accepted" (:131; italics in original). Referring to Senn (1993), Karecki further argues, that through this the need for transformation is acknowledged, which is followed by a participation in the liberating ministry of Jesus (Karecki 1997a:133). She concludes, that liturgy and mission "are intrinsic to the very nature of the church"; celebrating liturgy

provides the formative setting where Christians learn through participation in ritual how to become a *koinonia*, proclaim the *kerygma*, and serve others in a spirit of *dia-konia*. Liturgy is the missing link in a missionary ecclesiology (Karecki 1997a:133).

In a later article, Karecki (2000) maintains her earlier position, analysing the relationship between liturgy, the Bible and mission. She argues that the "power of the liturgy lies in the ritual itself and it is unleashed in the very enactment of that ritual" (:115), because

48 This is what is meant by *Koinonia*, *kerygma* and *diakonia*.

ritual celebrations have the "power to communicate meaning", as well as its inherent symbols which "convey meaning" (Karecki 2000:118). Thus (once again referring to Senn), the people who participate in the rituals of the liturgy "experience God on mission to the chosen people"; it is God who "calls people to ongoing conversion and renewal so that they in turn might go on mission to the world" (:117). Obviously, this implies that the church has to do liturgy (with its rituals and symbols) well "to make it a paradigm for Christian living" (:121). But what is important is not to understand liturgy as "means to mission; it is mission itself, for in the liturgy Christ is proclaimed, people are called to faith and sent out on mission" (:123).

Karecki consistently emphasises the significance of ritual in liturgy and the impact it has in mission work. This thesis will try to provide proof of this. However, liturgy cannot be merely reduced to ritual implications. Sometimes it seems, as if Karecki goes towards this reduction. Although ritual is the underlying principle and

sets the framework for liturgy, liturgy is much more than ritual: non-symbolic or non-ritualistic elements (e.g., the free will of the Holy Spirit), parts which might be reviewed or even revised once in a while (e.g., the manner and focus of prayers, different forms of Holy Communion, flexible timeframes for worship, changing venues), openness to renew the fixed, ritual penetrating elements, et cetera. Neither is music in liturgy adequately considered in her exposition; especially music as part of ritual. Yet, all these liturgical elements are definitely relevant to mission, too.

Consequently, the fourth function of the church - *leitourgia* - has to be added, if the church is to be characterised as a missionary church. The four features of a missionary church comprise: *kerygma*, *diakonia*, *koinonia*, *leitourgia*. *Leitourgia* is the missing link which holds the other three elements together.

The reasons for this are: 1. Through liturgy God makes contact with his chosen people (*missio Dei*) - for example, through symbolic acts in the ritual (but also through music as gift of God); 2. participating in the fellowship of believers (*koinonia*), through liturgy, the individual's life experiences the transcendence of God and, thereby, gets filled with meaning; 3. in liturgy, God's people encounter the *kerygma* of the Gospel; 4. having experienced and accepted all this in one's life, the individual is equipped to do *diakonial* work or mission work.

Through all these elements, liturgy is the bearer of mission (*missio Dei* and *missiones ecclesiae*) - liturgy is mission! For it is the beginning of mission (calling converts to join in the liturgy of the Christian church), the centre of mission (providing the Holy Spirit's spring of power which never dries up) and the goal of mission (namely, the liturgical celebration in the kingdom of God).

Thus, the Lutheran Bishop Lilje (1992:110-111), for instance, recognises the importance of liturgy for the mission work of the Lutheran church (especially in the South African context), arguing that we need to develop "an alternative liturgical order for our services that caters to our mission work", and we need to develop "a liturgy that expresses the joy and liberation of the Gospel, appropriate for the South African context and reflecting our Lutheran Theology".

However, the significance of liturgy in mission work suggests to even extend this approach into developing what I call a *liturgical missiology*. In this way, missiology will bear in mind the meaningfulness of liturgy for mission. In other words, it is called for a *liturgical missiology*!

Furthermore, music is an essential ingredient of liturgy. Consequently, music has to be considered from the very beginning in mission work and also in a *liturgical missiology*. I now have, therefore, to turn to the specific analysis and

interpretation of music in mission to be able to approach appropriately a *liturgical missiology* for the Lutheran mission in South Africa.

CHAPTER 3: Martin Luther and music

After having discussed some basic issues regarding contemporary missiology and, thus, having provided a theological-missiological framework for this thesis's argumentation, I now turn to historical aspects of music in mission work. By doing so, we can learn from the past to become enabled to do present mission work by means of music and later go a step further into some future musical-missionary aspects of the *missiones ecclesiae* respond to and participate in the trinitarian *missio Dei*.

This chapter focuses on Martin Luther's understanding of music. Beginning with one example of Luther's music, I then extend my viewpoint by examining some important elements of his music in general. This is followed by an analysis of Luther's views on music with regard to his overall reforming efforts (including aspects of theology, liturgy and education) which have relevance to mission work, which would then lead to some conclusions concerning Lutheran mission work.

3.1 “*Ein’ feste Burg ist unser Gott*”

Probably Luther's best known hymn is “*Ein’ feste Burg ist unser Gott*”¹. Moreover, this hymn is a very good example of how Luther composed and wrote his music, his textual and musical composition techniques. So, it is adequate to begin this exposition on Luther's music with a short analysis of this famous hymn.

The hymn found its way into many hymn books of different denominations; in fact, of most of the major Protestant denominations, like the Baptist, Methodist and Presbyterian church (Routley 1982:115). According to Routley's (:115) list which comprises ten hymn books from England and the US, there are but a few hymns to be found in all of them; “*Ein’ feste Burg*” is one of them.

Naturally, this Lutheran chorale can be found in all major Lutheran hymnals: For instance, in the German *Evangelisches Gesangbuch* (1994; = Evangelical hymn book (EG)) it is placed in the section “*Glaube-Liebe-Hoffnung*” (= “faith-love-hope”), subdivision “*Angst und Vertrauen*” (= “fear and trust”); its number (362) gives two different rhythmic versions.

¹ The literal English translation of this hymn given in most hymnals is: “A mighty fortress is our God”. But Rogal (1991:26) knows also another version translated by Frederick Henry Hedge in 1852, “A bulwark never failing”, while Routley

(1982:115) quotes it (in brackets) as “A safe stronghold”. However, the commonly known translation is the first one. The at least three existing versions already indicate that Luther’s hymn is a well known hymn quite often mentioned and sung. The American *LBW* (1999; = *Lutheran book of worship*), too, lists both versions, but with different numbers (228 and 229); “A mighty fortress is our God” appears under the heading “The Word”. The ELCSA-WD, in its *Kopelo* (1996:271-272; = Singing/ Hymn book), places “*Modimo ke phemelo e re tshabelang go yona*” (= “God is the protection where we are seeking refuge”) in the section “*Ka ga Kereke*” (= “On the church”) with the number 227; in contrast to the other two hymnals one finds just one rhythmic version, namely, the isometric one even more simplified. The musical key commonly used for this hymn is C major; only *Kopelo* has D major as musical key. The given translations are more or less literal translations of the German original, except for the first line of the Setswana version which is a rather free theological application of the original meaning.²

The words, as well as the melody are the work of the reformer himself. Martin Luther wrote “*Ein’ feste Burg ist unser Gott*” in 1529 (Leaver 2001a:367).

The text is based on the words of Ps 46 (Leaver 2001a:367).³ One could argue that, by paraphrasing this psalm, Luther created a bulwark of faith in times of trouble.⁴ Ps 46 is a prayer demonstrating Israel’s trust and hope in its God’s love, might and protection in the time of exile (Perowne 1976 I:381) stating that the “LORD of hosts is with us; the God of Jacob is our refuge” (Ps 46:7,11). Likewise, in formulating a very strong and even aggressive message of hope and trust in God’s help and victory over his enemies, which was adequate to the then prevalent circumstances full of tension, Luther gave new relevance to the biblical content of the psalm (Leupold 1979:283). Hence, by assigning the hymn to the section “faith-love-hope”, subdivision “fear and trust”, *EG* (1994) best meets Luther’s intention and the original meaning of the biblical text. *LBW* (1999), in assigning the chorale to the section “The Word”, points to the fact that the piece is an application of the biblical words, whereas *Kopelo* (1996) seems to equate “*phemelo*” (= “protection”) with “*kereke*” (= “church”), which was most likely not Luther’s intention, nor was this the meaning of Ps 46.⁵ Besides the obvious scriptural basis of Luther’s hymn, a couple of formal aspects of Luther’s text are worth mentioning: the four stanzas of his hymn consist of “succinct writing, with few adjectives, clear images and compact language”; most phrases express a “relatively complete thought”

² See appendix 1 for all versions found in these three hymn books.

3 Rogal (1991:26) gives as source of the hymn a wrong number of the psalm. The hymn's text is an application of Psalm 46, and not of Psalm 41, as he states!

4 1529 was, for instance, the year of the "*Marburger Religionsgespräch*" (= "Disputation of Marburg") where Luther's controversy with Zwingli over the meaning of Holy Communion in a way came to an end (for details, refer to Lohse (1983:78-83)).

5 This is rather reminiscent of Cyprian's episcopatism which manifested the conviction that the church is the only agent of salvation (cf. Pöhlmann 1985:298; an interpretation of this teaching is given by Pope John Paul II. (FD 1993:252)).

without almost no "carry over between phrases" (Foley 1987:417). This way of converting theological thoughts into singable words supported Luther enormously in his attempts to convey the reforming message!

The manner in which this is done is even more clearly emphasised by the hymn's music: Where the melody came from cannot be definitely ascertained. It had derived either from a famous *Meistersinger* tune or from a Gregorian chant melody.⁶ Whatever the case may be, "the strong suspicion here is that Luther employed a pre-existent work as the basis for this hymn" (Foley 1987:415). As already indicated, one finds two rhythmically different versions: one is a more rhythmic melody with the meter 87.87.55.56.7, whereas another one is written in an isometric form with the meter 87.87.66.66.7 (LBW 1999:952; Foley 1987:417).⁷ The more rhythmic version is the original one, while the isometric version appears in many 19th- and 20th-century hymnals, being "a later, 18th-century, 'flattened-out' adaptation that makes less physical demand on the singer but is far less musically interesting and exciting to sing"; the rather simple melody is more quiet and catchy in comparison to the rhythmically more complex and lively version (Nuechterlein 1978:113; Wilson-Dickson 1994:63).⁸ In present hymn books, like in *EG* (1994) and *LBW* (1999), usually both versions are given for choice (depending on the singing ability of congregations). The chorale's melody is structured in barform: the first musical phrase (A), divided into two units (a and b), is repeated; the second section (B) comprises three new musical elements (c, d, e), before the second unit of the first phrase (A-b) is repeated. Therefore, the so called "repetition-serial-barform" looks like this: A (a, b), A (a, b), B (c, d, e, b).⁹ Luther's hymn is put in the range of an octave, like many other musical pieces of the reformer; the musical mode is Ionian; the setting is predominantly syllabic "with no melismas and only an occasional neumatic passage" (Foley 1987:417). All this demonstrates Luther's ability to teach people his hymns in a pleasant but consistent manner.

Thus, "*Ein' feste Burg ist unser Gott*" is a very fine example of Luther's way to em-

⁶ For a concise explanation of the term *Meistersinger* (= master singer), refer to Ammer (1995:243) and Stalman (2001:29-30). The *Meistersinger* were a guild of poets and musicians in Germany from about 1450 to 1600 who (like Luther) usually wrote both the words and the music of their songs in the tradition of the *Minnesingers* (for a short explanation of this term, see again Ammer (1995:250)). A brief introduction to the Gregorian chant can also be found in Ammer's book (:170-171).

⁷ According to LBW (1999:952), "*Ein' feste Burg ist unser Gott*" is the only hymn to be found in the hymnal which is written in those two metrical parameters. Consequently, Luther's composition seems to be quite an original one, although he used pre-existent musical material.

⁸ The historical implications of isometric rhythms are explained by Blume (1979:36-37); namely, practical reasons of the style of singing in Post-Reformation times.

⁹ For an extensive musical analysis of this chorale, refer to Foley (1987:415-417). ploy music for conveying the biblical message. Foley (1987:417) summarises correctly

that 'A Mighty Fortress' in theory as well as in practice is a paradigm of liturgical 'peoplemusic' (*Volksmusik*). Scripturally founded and melodically traditional, this chorale employs a self-rehearsing form within a singable range and accessible mode, articulated with syllabic ease in conjunct motion. Furthermore, this well wrought tune is imaginatively wedded to a thoughtful and succinct paraphrase, parcelled out in digestable yet tastefully arranged morsels. The chorale, however, is memorable without being repetitious, accessible without being bland, syllabic without being pedestrian and concise without being curt (*italics in original*).

Is this type of music not the one carrying the potential to support missionary endeavours and even to do mission work itself? In consequence, it might be suggested that this hymn by Luther is a very convincing instance of how to employ music for reaching out to people and communicating the Christian message. Since Luther himself used this chorale, inter alia, for his reforming work, missionaries ought to learn from him so that they, too, can make use of music in their mission work!¹⁰

3.2 The music of Luther

Since just one (although a very convincing) example of Luther's chorales has been examined thus far, I now analyse more precisely the music of Luther in general. Through this we will be able to gain more insights into what kind of music and how music has to be employed in Lutheran mission work.

3.2.1 *The chorales of Luther*

As shown above, Luther composed the melodies of his hymns, as well as their lyrics. He did this with the intention to enable the congregation, not just professional theologians, to understand the biblical message (Blume 1979:8). This intention had emerged from his “positive, theological understanding of music”, which considered music to be a very special gift given by God (Leaver 2001a:366). His own musicality might have resulted in this appreciation of music. It is said that he enjoyed singing from childhood, alone or together with other boys. Apparently, his voice had been admired by people as “a fine, though soft, tenor

10 This does, however, not mean that they should imitate Luther’s music without thinking! voice”; moreover, he was “an accomplished performer on flute and lute”, sometimes even making music together with other significant musicians of his time (Leaver 2001a:366).

Luther’s importance as a hymn writer (melody and text) is underlined by the fact that his chorales can be found in many hymn books of different denominations. For instance, the “bulk of our English hymn music today has come from two traditions”, as Nuechterlein (1978:114) points out; the one being the Reformed tradition, the other the Lutheran. He describes the Lutheran chorale tunes as “ecstatic and often ‘untamed’” and the Calvinists psalm tunes as “more refined and restrained” (:114). Naturally, Lutheran tradition appreciates Luther’s chorales very much, still today, because of its musical and theological quality (Janzow 1993:512-513). They are sung in every Lutheran congregation regardless of history or culture.

And yet, it has to be stressed that evangelical church music does not consist only of the congregational song which had been introduced by Luther. One distinguishes between three kinds of vocal church music in the Lutheran tradition: the liturgical plainchant sung in unison, derived from the Gregorian chant (its roots can be traced back to the Jewish temple and synagogue services); the chorale motet and mass music, coming from medieval times; and the either unison or polyphonic chorale invented by Luther to be sung by the congregation (Blume 1979:8; Halter 1955:12-17).¹¹ Foley (1987:407; italics in original) enumerates four major melodic and textual “inspirations” as sources for Luther’s compositions; namely, the Latin liturgical chant, the “popular unison hymns of the Middle Ages called *cantios*”, religious folk songs and secular folk songs. What is important here is Luther’s

ability to draw together all those divergent facets of music and to instrumentalise them innovatively for creating a new form of vocal church music: the Lutheran chorale.

The exact number of chorales written by Luther cannot be established.¹² Albrecht (1995a:17) counts 37 church songs out of a total of 43 Lutheran pieces, only 5 texts are considered original. Leaver (2001a:367) knows 27 original compositions and 19 hymns, which, in his definition (implying that they are not based on either Latin models or German models or liturgical psalms and hymns), he calls “original hymns”. Rogal (1991:23-28) lists 38 hymns as original works of Luther, including 21 written in 1524 alone; furthermore, he classifies them into five distinct groups: “translations from the Latin works of other poets,

11 Halter (1955:18-19) names even a fourth group of vocal church music which he considers suitable for worship services at times: the solo song. But he rightly qualifies it by saying that this kind of vocal music should not become “the basic special vocal song of the church”, especially not in the Lutheran church where the participatory aspect of music is emphasised. **12** Blume (1979:19), for example, complains about the growing scepticism concerning the originality of Luther’s chorales.

revisions of earlier popular religious odes, psalm paraphrases, paraphrases from the other books of the Holy Scriptures, and eight pieces that are purely original”. In conclusion, Foley (1987:407) correctly states that the question of the actual number of chorales is confusing because the different numbers given refer either to the text or to the music, which often is not clearly indicated.

But what can be established from these different lists of Lutheran chorales is threefold: 1. Luther did write hymns, both the lyrics and the music (despite the fact that we do not know the exact number); 2. two periods can be differentiated during which Luther wrote his chorales, namely, the very fruitful year 1524 and the time after 1524; and 3. Luther used different sources for writing his hymns, including religious, as well as secular sources.

This last mentioned aspect is of importance in mission work. When doing missionary work one always encounters different indigenous musical material, religious and secular. The consequence with regard to music is, at least, that the (especially Lutheran) missionary has to take notice of the different types of “folk music” - religious music, as well as secular music - and then to ask herself or himself how to react and possibly even employ them in her or his missionary efforts. How did Luther solve this problem of folk music in the religious context?

Firstly, we have to pay attention to the fact that during Reformation time the differentiation between religious and secular music styles was non-existent. This difference emerged only in later centuries. At least, in the Germany of the 16th century the prevailing principle was that “a melody is something absolute, self-given, which needs not to be loaded with any specific content”¹³ (Blume 1979:13). In consequence, Luther used for his hymns also melodies which nowadays would be regarded as “secular” - and, thus, not appropriate for church music - claiming that “the devil alone should not own all nice melodies” (quoted by Blume (:12): “*der Teufel brauche nicht alle schönen Melodien für sich allein zu besitzen*”).

Secondly, in employing even secular melodies, Luther implemented a method called “*Kontrafaktur*” (Blume 1979:12-13). The term means: besides rewriting existing religious material, he also took secular melodies and “baptised” them in giving them a new “Christian meaning” by writing a religious text. Moreover, he used existing drafts, totally rewriting the text in order to give them a new “evangelical” message. This kind of songs are called “*Parodielieder*” (= “songs of parody”) because only the melody remained as it was, whereas the words were re-interpreted, if not re-invented. How important this form of *Parodielieder* was for the Protestant Reformation, including that method of *Kontrafaktur*, can be expressed

13 Blume (1979:13): “... *eine Melodie etwas Absolutes, Selbstgegebenes ist, das mit keinem spezifischen Inhalt belastet zu sein braucht*”.

in numbers: While the Lutherans produced 174 hymns through the method of *Kontrafaktur* during the 16th century and the Reformed church 114 *Parodielieder*, the Roman Catholic church created only 42 songs of that type during the same period (Blume 1979:14-15).

Thirdly, one learns from this that Luther and other reformers of that time focused on purpose, not necessarily on originality. The majority of Luther’s chorales had a liturgical or a catechetical purpose (Albrecht 1995a:17). These two purposes were very important for him as means of introducing his new ideas, as I will show later. He, therefore, utilised different sources and means to reach his goal, banishing the originality into the second row. Quality, not originality, was most relevant for his reforming purposes (Blume 1979:16-17). This understanding of utilising music of quality for a specific purpose ought to be kept in mind when thinking about music in mission work. Drawing the line from Luther to today, one may say: Quality, not mere originality, can attract prospective converts!

To give concrete examples of how Luther employed that method of *Kontrafaktur* practically, I now take a brief look at two well-known Lutheran hymns: 1. “*Nun bitten wir den Heiligen Geist*”¹⁴ (EG 1994:(124)) was written in 1524. Probably taken from a manuscript of a sermon attributed to Berthold von Regensburg (Rogal 1991:25), Luther added three more stanzas including a “*Kyrieleis*” (Weber-Kellermann 1982:98), a short form of the liturgical *Kyrie eleison* which means “Lord, have mercy”. The hymn, now usually referred to as a hymn for Pentecost, originally was part of the Christmas sequence *Grates nunc omnes*. 2. “*Vom Himmel hoch da komm’ ich her*”¹⁵ (EG 1994:(24)) was written by Luther in 1535 for the Christmas celebration with his children at home. This shows that church ritual and domestic ritual were linked to each other at that time. Originally, the text was sung to a secular melody (“*Ich komm’ aus fremden Landen*” = “I come from foreign countries”) until Luther composed today’s melody (Weber-Kellermann 1982:103).¹⁶

14 One finds, at least, two different English versions of this hymn: “Now pray we all God the comforter” translated by Arthur Tozer Russell in 1851 (Rogal 1991:25), and in *LBW* (1999:(317)) “To God the Holy Spirit let us pray” (in the section “Christian Hope”). *Kopelo* (1996:(131)) has the hymn as “*Tlaa, Moya, re rapela jaanong*” (= “Come, Spirit, we now pray”) in the section “*Pentekoste*” (= “Pentecost”).

15 Rogal (1991:28) lists three English translations of this Christmas hymn: “From yonder world I come to earth” by John Hunt (1853), “From heaven above to earth I come” by Catherine Winkworth (1855), which is the commonly used translation, and “From heaven high I come to earth” by Roland Bainton (1948). *LBW* (1999:(51)) has this chorale as Christmas hymn “From heaven above to earth I come”, while *Kopelo* (1996:(52)64) translates the Christmas hymn with “*Ke tlhaga kwa legodimong*” (= “I appear from heaven”).

16 Rogal (1991:28) lists it under the heading “Luther’s original hymns”, whereas *LBW* (1999) names V. Schumann (1539) as composer of the tune (hereby possibly referring to the editor of the hymn book in which the hymn appeared for the first time publicly; cf. Weber-Kellermann 1982:104).

Weber-Kellermann (1982:103) concludes from these instances that the method of *Kontrafaktur*, often employed by Luther, related to his efforts of widening and improving the stock of church hymns. This was not his only intention, though. It seems that this method is worth considering also in missionary efforts which employ music, because in the mission field it could help to produce hymns which combine indigenous musical forms with a biblical content. Through this, contextualisation of the Christian message would be stimulated.

3.2.2 The text of Luther’s chorales

Since “church music in Luther’s time meant almost entirely ‘vocal music’, i.e., music connected with words” (Halter 1955:10), it is advisable to turn to the text of Luther’s chorales first. In doing so, some indications for employing music in mission work will emerge. For several characteristic qualities of Luther’s hymn texts can be established:

One criterion for his texts is familiarity. This refers, first of all, to “the obvious employment of the vernacular” (Foley 1987:412), which enabled the congregations to participate in the celebration of the worship service through singing and even to understand the words they were singing. Rogal (1991:29-30) concludes that during “the very period that the Roman Catholic Church stood in strong opposition to hymns sung in the vernacular, Luther found a central role for such activity within the service”. The principle of familiarity is also shown by the fact that Luther used existing patterns, like “the outward forms of the ballads and art-songs” (Routley 1982:18).¹⁷

Comprehensibility is another principle found in Luther’s chorales. To attain this goal he wrote in a literary style shaping his lyrics “for broad comprehension, liturgical durability, and easy access” (Foley 1987:412-413; Albrecht 1995a:22). Part of the literary style was Luther’s restrained use of adjectives, but predominant use of verbs and nouns; furthermore, each musical phrase encompassed “a single, compact unit of meaning” without “spilling over

17 However, it is not clear why Routley (1982:18) comes to the conclusion that Luther was aiming at “the most alert, intelligent and influential in his country”. Although it is true that Luther was aiming at theologians when writing, for example, his *95 Theses* (Lohse 1983:56-57), in the field of worship service he was concerned about the congregation only. For what other reason would he have translated the Bible into the vernacular (theologians and other educated people knew Latin) and written his hymns in German (and not in Latin, as it was common in the liturgy of the mass)? Albrecht (1995a:19), for instance, relates a quest by Luther asking his friend Spalatin to write a hymn based on a psalm, adding that Spalatin should use a language to be understood by the “*Volk*” (= the people)! Thus, Luther’s intention was to write qualitatively good texts for everybody (and not just for the “most alert, intelligent and influential”). This is confirmed by Blume (1979:8).
into the next line” (Foley 1987:413).

Another criterion for Luther’s texts was attractiveness which appealed to the listener or singer. The meter in which Luther wrote the majority of his hymns supported this, namely, the seven or eight syllable line. This meter allowed for the development of a single thought in each line which coincided with the clear and comprehensible nature of the texts. Even more appealing were the text’s “melodic

rhymes”, which served as mnemonic devices, Luther’s art of “word painting”, as well as “the interplay between stressed and unstressed syllables” (:414-415).

All this, as Rogal (1991:29) claims, shows Luther’s ability of instrumentalising “quickly the principles of writing popular sacred poetry” for his reforming efforts

- the need for easy but mature rhymes, clear and accurate language, and strong style and tone to attract musical settings that would, in turn, inspire singers engaged in worship. He apparently possessed a natural inclination toward hymnody which emerged as a manifestation of his urge to comfort and to encourage those who sought God.

Interestingly, especially from the missionary’s point of view, the very first hymn Luther wrote was “*Nun freut euch, lieben Christen gmein*”¹⁸ (EG 1994:(341)). As early as 1523 he composed this chorale which is called his “personal song of faith” (Albrecht 1995a:19; “*persönliches Glaubenslied*”). This chorale, 10 verses long, contained a theological explanation of Luther’s teaching of the justification by faith. To put it differently, with the help of a hymn the people were taught theological discoveries so that it became a confessional lesson on theology by means of a chorale. Missionaries ought to think about this appealing method of relating the Christian message! Because by singing theological statements, the contents of the message will be planted deep into the heart of a Christian. This, in turn, will foster conversion and support every missionary effort.

This becomes evident when considering that Luther wrote many translations or adaptations of biblical texts. A case in point is Ps 130. Luther categorised it under the penitential psalms and put it in the form of a chorale as “*Aus tiefer Not schrei ich zu dir*”¹⁹

18 LBW (1999:(299)) has this hymn as “Dear Christians, one and all, rejoice”, translated by Richard Massie, in the section “Justification”, whereas Rogal (1991:28) gives a translation by William Morton Reynolds (1849): “Rejoice, Ye ransomed of the Lord”. *Kopelo* (1996:(169)198-200) put it in the section “*Ka ga tumelo*” (= “On faith”) as “*Itumeleng mo Modimong, lona Bakriste lotlhe*” (= “Rejoice in God, all you Christians”).

19 See LBW (1999:(295)): “Out of depths I cry to you”, translated by Gracia Grindal. Rogal (1991:25) gives two translations: “From depths of woe I raise to thee” by Richard Massie (1854), and “Out of the depths I cry to thee, Lord” by Catherine Winkworth (1863). *Kopelo* (1996:(159)188) has it as “*Ke bitsa ke le tlalelong, Morena*” (= “I call being in distress, Lord”). (EG 1994:(299)). Blume (1979:21) claims that these biblical texts, re-written by Luther, surpassed even sermons in proclaiming evangelical truth and teaching,

because the words of these biblical texts put into a song were not mere translations or good poetry, neither were they written for edification purposes only, nor as prayers, but “in them the biblical word itself or also the non-biblical liturgical text was given to the layperson as property never to be lost”.²⁰ Although this judgement seems a little too enthusiastic, it is correct to maintain that Luther wrote his texts on a high level of quality to preach biblical theology, the Gospel, to the people by means of hymns. Luther’s chorales explaining his *Catechisms*, like, for example, the “Lord’s Prayer” (EG 1994:(344); LBW 1999:(442); Kopelo 1996:(316)368-370), verify this statement, too (cf. Albrecht 1995a:20-22). The texts of Luther’s hymns often

spoke clearly of sin and salvation, of death and resurrection; they recounted the story of man’s [*sic*] fall into sin and his redemption won through Christ’s victory over death and the devil (Halter & Schalk 1978:18).

Through this, Luther’s hymns told and taught the people the basics of Lutheran theology in an accessible manner.

The hymn texts written by Luther demonstrate that he “related the living, abiding ancient truths to the realities of life in his modern post-medieval age” (Janzow 1993:511), also concerning the language.²¹ If mission work wants to be successful, the language of the hymn texts it employs also has to reflect this living relevance. As Janzow (1993:506) argues:

For mission work to be effective - and hymns are certainly involved in mission work - contemporary language is mandatory. Hymns are, among other things, a teaching instrument, and teaching must be done in the language of the learner.

This encompasses all of Luther’s criteria for writing the lyrics of hymns; namely, familiarity, comprehensibility and attractiveness. Moreover, this refers to the content of the

20 Blume (1979:21): “... in ihnen wurde dem Laien das Bibelwort selbst oder auch der außerbiblische liturgische Text zu unverlierbarem Eigentum geschenkt”. Blume (:21) adds that the “the psalmsongs really **are** the psalms itself, not just adaptations or paraphrases” (“*Psalmlieder **sind** wirklich die Psalmen selbst, nicht nur Anlehnungen oder Paraphrasen*”; bold in original).

21 In this sense, Luther invented a new musical form of the church: congregational singing through a new form of vocal church music, the chorale. Halter & Schalk (1978:17) put it this way: “The chief musical reform of the Lutheran church in the 16th century was the establishment of congregational singing as a vital ingredient in

corporate worship”. Consequently, it is not right to argue, as Janzow (1993:511) does, that Luther is “not the father of the evangelical hymn or of congregational singing”. Luther, as indicated above and as will become clearer in the course of this chapter, definitely is the “father” of both! texts which ought to be biblical founded and theologically sound. The texts of hymns in the missionary context have to preach and proclaim, not to distort or destroy the biblical theology!

3.2.3 *The music of Luther’s chorales*

The “close association between words and notes (was) extremely important to Luther” (Leaver 2001a:366). I, therefore, now investigate the musical patterns of his chorales. Through this, some characteristic features of his music can be established.

As seen above, Luther’s music adapted secular forms of music, like folk songs, as well as already existing religious forms of music, like the Gregorian chant used in the liturgy of the church (Albrecht 1995a:70).²² Leaver (2001b:369) argues that the music of the Lutheran church

is rooted in the flowering of Franco-Flemish polyphony during the later Renaissance. The contrapuntal techniques associated with cantus-firmus and Tenorlied compositions of this period were exploited by the composers writing for the emerging Lutheran church.

Furthermore, it has to be stressed with Leaver (2001a:366), that Luther appreciated very much the music of Josquin de Prez,²³ particularly in two respects: in an aesthetical sense and the emphasis Josquin put on the word (which correlated with Luther’s “theology of the Word”). This indicates that Luther, in his music, employed old musical forms, as well as relatively new musical patterns, even popular music.

In Luther’s chorales, every text usually got its own melody so that the musical notes of the melody could become the “*Sprachrohr*” (= “mouthpiece”) of the text (Albrecht 1995a:70). The melodies were sung by the whole congregation, not just by the Priest as it was done in the Catholic church at that time. The people sung them in unison and without any accompaniment; these melodies could be described as “vigorous, rhythmic, and truly popular” (Halter & Schalk 1978:18), but without melismas, or the like. Thus, the melodies of Luther’s chorales were simple and accessible, but strong and lively.

The rhythmic nature of Luther’s melodies, like in the first version of “*Ein feste Burg*”,

22 For more insights concerning liturgical music in contemporary Lutheran worship, refer to Bunjes (1993:538; italics in original) who explains that the “liturgical music of the congregation divides itself into two categories. One is liturgical *chant*; the other, the liturgical *song*”.

23 Josquin de Prez, born 1445 and died 1521, was a composer belonging to the “Flemish School” who composed in the then new Renaissance style (Ammer 1995:208-209).

attracted the people and helped to carry the message of the biblical text. This proves that Luther “also had an accurate sense of the rhythmic stress of poetry ... that was reflected in the rhythmic energy of the original forms of his melodies” (Leaver 2001a:366) - until, in the 18th century, these rhythmic patterns were replaced by isometric versions.²⁴

Luther’s most frequently used structural device was the so called “barform”, which was composed basically of two musical phrases of which the first one was repeated. This resulted in an A-A-B structure found, for instance, in “*Nun freuet euch, lieben Christen gmein*”. However, Luther developed a number of variations of this basic structure, like the “repetition barform” in which “material from the first musical phrase (A) is integrated into the second musical phrase (B)” (Foley 1987:409). This musical pattern, consisting of continuous repetition of the melody, created “a kind of built-in rehearsal. Learning is thus reinforced through ... repetition” (:410). One might call this approach “the Reformer’s pastoral intent” (:410), which was obvious also in the musical range of his hymns: the range of only a 9th is found in 14 out of 37 chorales. In consequence, instead of demanding high standards of singing from the congregation, “Luther tends to write for the capacity of the ordinary assembly” (:411). In regard to the musical modes, Luther employed mostly the Dorian and the Ionian mode which was characterised by avoiding the most difficult intervals (:412).²⁵ Ease and accessibility were important guiding principles for Luther as composer. His music depicted Luther as “a fundamentally congregational composer”, because ministry “belonged to the whole of the baptized and so, therefore, did their sung praise” (:412).

Again, also concerning the musical patterns, the missionary engaged in music ministry can learn from Luther’s techniques and principles. Text and music interlocking and complementing each other, the diversity of musical styles which influence each other, the accessibility and, at the same time, quality of the melody, the lively rhythm, the clear and appealing structure and musical form - all this ought to be taken into consideration by missionaries when doing mission work through

music. As a result of this, the pastoral intention, a decisive feature of a missionary, will become apparent to everyone. This will certainly support any missionary effort.

24 The question of how exactly the congregations had sung Luther's melodies has caused a controversial debate, as Blume (1979:36) relates. But Blume (:39) claims that the basic form of each melody (secular or religious) is of "*diastematischer Natur*" (= "diastematic nature"), but the congregations sang and still sing approximately in the natural rhythm of the verse.

25 Concerning church modes, like the Dorian and Ionian, see Ammer (1995:80-81) who explains that these scales were used during the Middle Ages and by 1800 were replaced by the Major and Minor modes.

3.2.4 *The performance of Luther's music*

Some questions concerning the original performance of Luther's chorales need to be discussed. They, too, will have an impact on mission work.

The role the choir played in worship and liturgy encountered a shift in Luther's time. Having been almost the only active participant in the liturgy of the mass, except for the priests, this active role of the choir was now handed over to the congregation. Since, for Luther, "hymnody was a means of allowing the congregation vocally to participate in public worship" (Routley 1983:15), it was essential for Luther to create his hymns in a style and in a setting suitable for congregational participation. As one consequence of this, the "*Tenorlied*" (= "tenor song") which had been common, was superseded by the *Kantionalsatz* (= a setting which has the melody in the soprano part). The choirs usually rendered their pieces in the complex polyphonic style with the tenor voice singing the melody as *cantus firmus* (= "fixed song").²⁶ Now the *Tenorlied* was not the rule anymore, but the *Kantionalsatz*. In this setting, the melody was performed by the soprano instead of the tenor, whereupon the soprano was made the *cantus firmus* (Wieninger 1983:376). The *Kantionalsatz* enabled the congregants to sing Luther's chorales, because they could easily recognise the melody in this more simple and less complex musical setting.²⁷ Up to the present century this musical setting has proved to be the most successful way of composing and singing congregational song, and even secular pop music works that way.²⁸ Through this, the congregation now could take over parts of the liturgy formerly reserved mainly for the choir. In turn, the choir was given those musical parts which needed a more professional and sophisticated artistic approach: For it was felt,

that the greatest art of which man [*sic*] is capable ought to be placed in the Savior's service. For this reason, both liturgical chant and hymnody have produced a large body of choral song which is distinguished from its source by a greater artistic development of the materials inherent in the source. This, then, is music not intended for the congregation, but for the choir. Its purpose is to lift to a higher level the

26 Regarding the development of the *cantus firmus*, see Ammer (1995:66-67).

27 Blume (1979:35-44) elucidates the exact history of this development (see also Stalman 2001:41-43). One has to take into consideration that the majority of the congregation was illiterate and, therefore, sang from memory (Albrecht 1995a:97).

28 That Luther regarded new styles of composing and singing, like the *Kantionalsatz*, as essential for his reforming efforts can be shown by the fact that he supported the establishment of new training programmes for musicians and composers involving, for example, his friend and composer Johann Walter, to motivate a reorientation of musicians and composers of his time. At a later stage, Martin Agricola, another follower of Luther, became the founder of school music as a result of this. For these developments, see Wieninger (1983:375).

experiences of the average worshiper. To that end it uses texts and tunes familiar to the worshiper, but adorns them, develops them, and makes them meaningful on a higher, deeper plane (Halter 1955:15).

Halter (1955:15-17) divides this kind of vocal church music performed by the choir, called "Choral song", into "Medieval and Renaissance motets", "Choral motet", and "Anthem" (Wieninger 1983:377). This whole development implies that, in the Lutheran tradition of music sung in worship, the music of the choir supplements the congregational singing and, at the same time, goes beyond it. In this sense, one could argue that the choir's role as being the only musical participant in the liturgy, except for the priest, has been revalued as being a kind of completion of congregational participation. Thus, through Luther's introduction of his chorales as music of the congregation, "the choir functions liturgically as a helper and servant to the congregation, enlivening and enriching the worship of the entire assembly", fulfilling its task in three ways:

1. The choir supports and enriches the congregational singing of hymns and of the liturgy.
2. The choir brings richness and variety to congregational worship by singing the portions of the liturgy entrusted to it.
3. The choir enriches congregational worship by presenting attendant music as appropriate and possible (Halter & Schalk 1978:19).

This relationship between choir and congregation as complementing each other is a legacy which has emerged from Luther's efforts to involve the congregation as active participant in liturgy and worship. These endeavours resulted in "the reciprocal interaction of simple congregational song and art music of the

most sophisticated kind” (Schalk 1978:16). Through this, the value of both the congregants as active participants in the liturgy and the choir with regard to musical and artistic quality of its musical pieces had been increased significantly! Providing the opportunity for active participation and quality are important elements of missionary work, if it wants to be effective.

Active participation of all worshippers included instrumentalists, too. Luther’s chorales were not just performed by the human voice, but also by brass instruments,²⁹ as well as the organ. This was usually done in a format called “*Alternativ-Praxis*” (= “practice of alternation”), where human voices and musical instruments or polyphonic settings and unison melodies of the congregation were alternating while performing hymns (Wieninger 1983:376-377); a practice still common in many (Lutheran) churches all over the world.

Another aspect of active participation in the performance of hymns in worship servi-

29 Brass bands in church are even nowadays considered a typical Lutheran phenomenon, as is shown in chapter 4.

ces, relevant especially in the African context, is the question of dancing and staging plays. That this is not a totally obsolete issue in connection with Lutheran chorales is proven by, at least, one of Luther’s most famous hymns itself: The melody of Luther’s Christmas hymn “*Vom Himmel hoch, da komm ich her*”, discussed earlier, originally belonged to a rural profane play including singing and dancing; and Luther likely thought of it first as a melody for a round dance performed during a nativity play (Weber-Kellermann 1982:104).³⁰ This suggests that Luther did not have objections against associating religious themes, like Christmas, with dancing and staging plays (not necessarily in church, though). His attitude towards dance and play might have been rooted in Luther’s experiences with the common practice of dancing and playing even in monasteries at that time (Salmen 1999:67-74): Paintings exist which depict monks and nuns dancing and playing with each other or alone; plays outside or inside the walls of monasteries are also reported to be common practice and not isolated cases. However, some texts written in Luther’s time condemned abuses of this common practices: even clapping of hands or merely moving the feet were forbidden.³¹ But words and deeds were also at that time often far apart from each other! Thus, considering his “*Vom Himmel hoch, da komm ich her*” and his passionate affection for music, it seems that Luther did, at least, not disapprove of people dancing and playing in connection with spiritual music.³² In

mission work within the African context this question of dance and play is definitely relevant, because in African societies music always goes together with dancing.

A last aspect which supported the performance of Luther's chorales was the rapid spread of his music through hymn books. Though the people were used to singing by heart, Luther utilised the newly invented printing method, namely, the printing press (Albrecht 1995a:97). The invention of the printing press was important particularly in two respects: It was one reflection of the emerging tendency towards the intellectual and spiritual mood (Heussi 1988:274), while it also helped to spread and manifest ideas and teachings. The rapid succession of editions of Bible translations done by Luther, as well as of hymn books and pamphlets containing brief treatises or songs had shown this.³³ The Reformation got on its

30 For the whole complex history of this hymn, refer to Weber-Kellermann (1982:102-106).

31 This strict condemnation of any movement which could relate to pagan practices inside a church reminds one of the attitude of many early missionaries towards African music which essentially includes dancing and playing when singing (as I show in chapter 5 of this thesis).

32 Salmen (1999:67) mentions, for instance, a pamphlet by a Franciscan monk written in 1522, entitled *Von dem großen Lutherischen Narren* (= About the great Lutheran fool), wherein he agitated against the "*klosterdentzlin*" (= "dances performed in a monastery"). This suggests that Luther apparently never spoke out, at least clearly enough, against dancing.

33 Refer to Lohse (1983:108-147) who lists Luther's quite diverse publications, also music sheets, et cetera.

way and spread all over Germany and, at a later stage, in other countries by means of the Bible and the congregational hymn book; the Bible and hymnal are often compared with sun and moon, as Albrecht (1995a:97) relates. Since 1524, hymn books helped to spread Luther's chorales and through them his theology, as the hymn "*Nun freut euch, lieben Christen gmein*" has demonstrated. The oldest Lutheran hymn book is *Etliche Lieder, Lobgesang und Psalm, dem reinen Wort Gottes gemäß* (= Several songs, praise song, and psalm, in accordance with the pure Word of God), compiled in 1523/24; it contained just 8 new hymns including 4 written by Luther himself - inter alia, "*Nun freut euch, lieben Christen gmein*" (:99). Interestingly, though, the editors of hymn books of the Protestant Reformation had generally not been purists, neither in a stylistic, nor in a confessional sense; as long as the hymns were in accordance with the Gospel, the origin of a hymn was not of great importance (:106).³⁴ This is a practice which survived until today in most churches and denominations and also in the Lutheran churches all over the world:

Despite many differences between them, their music is generally ecumenical (see, for example, *EG* (1994) and *LBW* (1999)). Thus, hymn books as means of spreading new songs and with it the Gospel - a method obviously worth considering also in mission work.

3.2.5. Summary

Finally, some aspects of Luther's chorales can be summarised. They will impact on the music employed in mission work. Most of the following features could already be established in "*Ein' feste Burg ist unser Gott*" analysed above; thus, Luther's most famous chorale is also the most characteristic one of his chorales and, therefore, can serve as a good example and lesson of music in mission work.

1. Luther himself wrote the lyrics and composed the melodies of his hymns.
2. Moreover, Luther invented a new form of vocal church music: the chorale. He used different and often quite divergent material and adapted it; biblical texts, as well as folk song texts; religious music, as well as secular melodies - in this, focusing on purpose and quality, not necessarily on originality. Old and new found a place in Luther's music.
3. Luther wrote the texts in the vernacular, considering in his texts qualities, such as familiarity, comprehensibility and attractiveness. The texts helped in preaching and proclaiming the Gospel, as well as in teaching and spreading his theology.

34 For an overview of important Lutheran hymn books, refer to Rogal (1991:23) and Albrecht (1995a:100-103).

4. In his music, Luther instrumentalised the melody as "mouthpiece" of the text, composing accessible and rhythmic melodies of high quality, mostly in the barform.

5. Set as *Kantionalsatz* instead of the formerly common *Tenorlied*-setting, Luther's chorales could be sung easily by the congregation, so that the music served as means for actively involving the congregation to participate in the liturgy of the mass, whereas the choir was given artistically more demanding pieces of the liturgy. This resulted in a reciprocal interaction between congregation and choir, supported and completed by musical instruments, such as brass instruments; all now alternating to enrich the worshipping experience and to provide upliftment and edification for the congregants. Logically consistent, Luther did not totally

disapprove of people dancing or playing; even not at times of main Christian festivals, as Christmas. Hymn books, theologically Lutheran and ecumenical at the same time, supported the spread of the ideas of the Reformation enormously.

All this contributed to Luther's success in his reforming endeavours. Leaver (2001a:364) put it this way: "He influenced all 16th-century church reformers to a greater or lesser extent by his writings and activities but, unlike some of them, Luther gave an important place to music".³⁵ His positive attitude towards music and his deep understanding of music made Luther a "pastoral musician: as a proponent and composer of music from the people and for the people, especially evidenced in his chorales" (Foley 1987:406), like "*Ein' feste Burg ist unser Gott*".

Success in conveying a message through music - to explore how this was achieved by Luther is a very rewarding lesson for missionaries actively involved in music ministry.

3.3 Music in Luther's Reformation

How did Luther achieve that and how did he actually employ music in his reforming efforts? These are the questions I now ponder. Encompassed by these questions are different aspects which need to be investigated: the (theological) meaning of music in Luther's point of view, the place Luther has given music in worship and liturgy and its relevance in theological educa-

³⁵ This is definitely true. However, to call Luther a "founder of the Lutheran Church", as Leaver (2001a:364) does, is certainly not true. Luther did not intend to form and establish a new church. His intention was rather to re-form the existing church. His music proves this, because it both built on the old and employed new ideas, thus re-forming even the existing music of the church and not disregarding it totally. The founding of the "Lutheran Church" was a later development which was caused (but not intended) by his reforming efforts! Lohse (1983:97) explains that Luther not even thought of being a "reformer of the church" ("*Reformer der Kirche*"), but just a theologian.

tion. Analysing Luther's understanding and usage of music will teach some more lessons in regard to the significance of music in mission work.

3.3.1 Luther's theology of music

Before dealing with the more practical implications of Luther's usage of music in his reforming efforts, a theoretical foundation for this has to be laid, as Luther

himself did it. Luther's theological interpretation of music is, therefore, the first focus. To be able to evaluate adequately his theological understanding of music, it is advisable to begin with a short glimpse at Luther's basic theological teachings relevant to his appreciation of music.

The foundation of Luther's theological attitude towards music is basically twofold: Firstly, it is his discovery of the justification of the sinner through God's grace alone and by faith alone; and secondly, resulting from this, it is the teaching of the priesthood of all believers. The first leg of the foundation is a theological-christological (rather theoretical) doctrine, whereas the second one is rather an anthropological (practical) consequence of this.³⁶

Luther's dogmatic teaching of the justification of the sinner was based particularly on Rom 1:16-17. Three basic theological discoveries explaining the doctrine of justification can be distinguished and, yet, are interrelated with each other: The doctrine of justification is founded on God's grace alone (*"sola gratia"*), on Christ's redemptive work (*"propter Christum"*), and on the believer's faith alone (*"sola fides"*), not on the human's deeds (Pöhlmann 1985:249). This implies that God alone is the giver of justification through Christ's death on the cross which the sinner needs only to believe, so that she or he can be saved. Luther's entire Reformation theology was based on this main biblical-theological discovery. Accordingly, this is not the sole, but foremost message which ought to be proclaimed in an explicit Lutheran mission work, too; also by means of songs, as Luther himself did it. His *"Nun freut euch, lieben Christen gmein"* has shown this.

The second foundation of Luther's theology of music was his teaching of the *"allgemeine Priestertum aller Gläubigen"* (= "priesthood of all believers"), based on 1 Pet 2:9-10. Resulting from God's saving act in Jesus Christ which has only to be accepted by faith, Luther could define the human being as *"Hominem iustificari fide"* (= "the human being

36 By no means am I able to give an exhaustive exposition on these two dogmatic issues. Just a very brief description is possible in the limited framework of this thesis. For a fuller picture, see, for example, Hirsch (1964:117-146) and Pöhlmann (1985:246-275) concerning the first objective (the justification of the sinner), Hoyer (1967:148-198) and Lohse (1983:187-190) concerning the second objective (the priesthood of all believers) respectively. justified through faith"; quoted in Pöhlmann 1985:162). Through baptism, the justified person is integrated into the priesthood of all (Christian) believers (Lohse 1983:188).³⁷ It is, therefore, "the 'Christianhood' of all believers ... that is the basic objective of Luther's argument under the theme of 'the priesthood of all believers'"

(Hoyer 1967:149; italics in original). While this soteriological anthropology has to be understood in the then prevalent circumstances, namely, Luther's dispute with the Pope and the German aristocracy (Lohse 1983:188), the "*allgemeine Priestertum*" had and still has great impact on Lutheran music. It was the main reason for Luther's efforts to involve the congregation in liturgy and worship, so that it could actively fulfil its Christianhood. Moreover, this teaching has missionary implications: it is the task of all, especially Lutheran, missionary efforts to invite as many people as possible into the priesthood of all believers, so that they could enjoy God's grace.

Justification *per fidem* (= through faith) and *sola gratia*, as well as the priesthood of all believers - this was the basis for Luther's understanding of music. Having said this, the musical implications of these two dogmatic, and, in the above-mentioned sense, also missionary cornerstones of Luther's theology have now to be explored.

In Valentin Babst's hymn book *Geystliche Lieder* (= Spiritual songs), edited in 1545, Luther uttered his musical-theological conviction for the last time before his death, thus summarising his appreciation of spiritual music by saying, that

God has made happy our heart and courage through his beloved Son, whom he had given for us as deliverance from sin, death and devil. The one who believeth this

seriously, he cannot leave it, he must sing and say it with happiness and joy, so that others also hear it and come³⁸ (Albrecht 1995a:103-104).

This famous statement manifested three significant aspects of Luther's interpretation of music: 1. the justification through God's grace was the central theme of Luther's theology, even in the context of a hymn book; 2. singing full of faith was seen as the human's response to God's grace; 3. people could tell other people of Christ's saving work or, to word it to the point, even do mission work by means of song. Then, for Luther, the meaning of music included two different movements: on the one hand, singing is the consequence of listening to

37 Lohse (1983:188) rightly points to the fact that, although Luther emphasised the priesthood of *all* baptised people, he always had maintained the differentiation between the term *sacerdotium*, associated with the priesthood of all believers, and the term *ministerium*, which was related to the religious office.

38 Albrecht (1995a:103-104): "*Gott hat unser Herz und Mut fröhlich gemacht durch seinen lieben Sohn, welchen er für uns gegeben hat zur Erlösung von Sünden, Tod und Teufel. Wer solches mit Ernst glaubet, der kann's nicht lassen, er muß*

fröhlich und mit Lust davon singen und sagen, daß es andere auch hören und herzukommen”.

and accepting the Word of God heard through song, thus music moves towards the person causing another movement; because, on the other hand, when this Word received through singing (and faith) is passed on in a “missionary manner” by singing, then music moves again out from this person towards other persons.³⁹

Hence, Luther’s discovery of the justification of the sinner had theological, christological and anthropological implications: its theological content (God’s grace) has been fulfilled through Christ’s death on the cross and results in a human response. The musical-missiological consequences are obvious: In all this, music can play a significant role, namely, by preaching the message of God’s love; particularly, by means of Luther’s chorales through which the people, also in Luther’s time, could understand the message of justification and respond to it in their capacity of belonging to the priesthood of all believers. Therefore, Lutheran (also missionary) worship service, including music, has to be interpreted in the theological framework of the justification of the sinner. This implies that worship is not the work of the people alone, but rather that of God addressing his people through Scripture and Holy Communion etc. and aiming at the faith of the people which, *inter alia*, manifests itself through prayer and praise (Josuttis 1990:36-37).⁴⁰ In consequence, the justification of the sinner through God’s grace and by the believer’s faith turns out to be the basic foundation of Luther’s (and Lutheran) understanding of music (cf. Krummacher 1994:25).

As a result of this, liturgy and music are also to be seen in the other theological structure set up by Luther, the priesthood of all believers. Since all baptised people are justified, each one of them should be encouraged, as well as enabled to respond to Christ’s saving work in an adequate way; namely, through, for example, actively taking part in the liturgy of the church. At Luther’s time, though, this was not possible for most of the congregants (Blume 1979:7; Albrecht 1995b:516-517). To give an example: As we have seen above, Latin was used throughout instead of the vernacular German.

39 Albrecht (1995a:104) argues that this interpretation of singing relates to the New Testament understanding of singing (:13), referring to Eph 5:19 and Col 3:16. This, once again, shows how deeply rooted Luther was in the biblical tradition (*“sola scriptura”* = “Scripture alone”).

40 Josuttis (1990:36) adds that, for Luther, justification in the context of liturgy and worship was interpreted beyond religious superstition and religious enthusiasm; a comment worth considering when encountering some of the so-called “African Independent Churches” and also African traditional religion. Furthermore, Josuttis

(:37) describes Lutheran worship anthropologically as children's service in the sense that the teaching of the justification, also in the liturgical context, replays the child-parent-relationship of early childhood, worship interpreted as symbolic interaction. I may add that this interaction is inherent also to music determined by the two above-mentioned movements (listening and responding to God's Word).

What kind of musical implications did this theological insight of the priesthood of all baptised people have for Luther? Certainly, an essential aspect in Luther's doctrine of the justification of the sinner was the issue of faith, because the believer had to accept through her or his faith God's gracious act performed by Christ. Hence, Lohse (1983:188) concludes that the priesthood of all believers corresponded undoubtedly to Luther's views on justification and faith, as well as to the "immediate proximity to God" (*"Unmittelbarkeit zu Gott"*). This immediate proximity to God became obvious in worship, in the sense that it was a work of God and also a responsive act of the believers. Since, according to Luther, the act of worship is an expression of the faith of the believers, their Christianhood is a reflection of God's work. They take part in it through their clearly expressed faith and, concurrently, participate spiritually in Christ's priesthood.

This spiritual participation of the "Being-priest-together-with-Christ" (*"Mit-Christus-Priester-Sein"*), though, demanded also the "Being-priest-for-the-neighbour" (*"Für-den-Nächsten-Priester-Sein"*); a sacrifice Luther never denied, even not in connection with the priesthood of all believers (Schmidt-Lauber 1990:363). Here it became clear that, as Josuttis (1990:32-36) argues, Luther's views on worship were *"antisubjektivistisch"* (= "against over-emphasising the own self"). Moreover, they were *"antihierarchisch"* (= "against over-emphasising hierarchial structures"). Since the teaching of the justification of *all* believers implied a kind of democratic understanding of the congregation, Luther, opposing the then Roman Catholic position, disputed the sacramental character of the Ordination of priests and replaced it by the priesthood of *all* believers, resulting from baptism. However, in contrast to the enthusiasts, Luther maintained the status of a specific vocation into ministry called *ministerium* (= office of religious ministry), which was different from the responsibility of every believer in church, the universal *sacerdotium* (= priesthood). This interpretation of worship,⁴¹ both *"antihierarchisch"* and *"antisubjektivistisch"*, particularly visible in the litur-

⁴¹ Josuttis (1990:30-36), in his description and elucidation of Luther's understanding of worship, includes some other important features, too: According to him, Luther's interpretation of worship was also *"antimeritorisch"* in the sense that worship cannot be a *sacrificium* (i.e., the believers are unable to earn God's grace by themselves, it is rather a free gift of God); it was *"antisakramentalistisch"*,

meaning that the sacrament is not capable of executing salvation *ex opere operato* (i.e., just out of itself when it is done), rather its words point to the faith of the believers; furthermore, Luther's views on worship were "*anti-spiritualistisch*", in the sense that the Spirit is activated by the Word made topical by God himself, not by an anthropological mechanism (thus, a confusion of God's Spirit with the people's spirit was avoided; see footnote 40!). Josuttis's final aspect of Luther's interpretation of worship, the "*antireformistische Charakter*" (= "against over-emphasising reforms") of it, will be tackled later. Those definitions of Luther's views on worship explain the underlying guidelines for his reforming efforts made concerning liturgy and worship.

gy of the church, made Luther's views "really evangelical".

Resulting from this evangelical understanding of liturgy and worship, Luther re-activated the congregation as a whole as an active participant in the celebration of the liturgy, so that the congregants could fulfil their duty of responding to God's gift of grace through their active faith. For Luther, therefore, "it became clear that music was more than a liturgical ornament and in reality played a central role in the fostering and expression of faith" (Irwin 1993:13). The singing of hymns was seen by Luther as an adequate means for the execution of the priesthood of all believers based on the justification of all sinners (Albrecht 1995a:18). Singing together was the practical expression of the priesthood of all baptised people (Albrecht 1995b:516-517). Hence, hymns written and sung in the vernacular were essential, because in the beginning Luther's chorales were passed on orally and accepted spontaneously by the mostly illiterate people of that time in Germany (Albrecht 1995a:97-98). Thus, the

theological imperative for congregational hymnody came from Luther's understanding of the doctrine of the royal priesthood of all believers, which stood in contradistinction to the particular priesthood of Catholicism (Leaver 1998:283).

In evaluating Luther's efforts to put his doctrine of the priesthood of all believers into practice, it could be said that perhaps Luther's most widely recognised musical achievement had been

his forceful and inspirational encouragement of congregational song in worship. To stimulate a practical manifestation of the doctrine of the 'priesthood of all believers' he encouraged the practice of hymn singing by the people (Pfatteicher & Messerli 1979:79).⁴²

For, as Luther (quoted in Leupold 1979:315) said in 1524, that "it is good and God pleasing to sing hymns is, I think, known to every Christian". Moreover, this liturgical development emerged because, for Luther,

to 'say and sing' was a single concept resulting from the inevitable eruption of joyful song in the heart of the redeemed. In contrast to some other reformers who saw music as always potentially troublesome and in need of careful control and direction, Luther, in the freedom of the Gospel, could exult in the power of music to proclaim the word

42 Luther's achievement in involving the congregation in the liturgy of the Roman mass has to be seen and evaluated in the light of the circumstances prevailing in his time when the congregants usually were mere spectators of the Latin form of the Roman rite, as Albrecht (1995b:516-517) rightly states (cf. Pfatteicher & Messerli 1979:82).

and to touch the heart and mind of man [*sic*]. In emphasizing music as God's - not man's - creation and as God's gift to man to be used in His praise and proclamation, and in stressing particularly the royal priesthood of all believers, Luther laid the

foundation for the involvement of every Christian - congregation, choir, composer, instrumentalist - in corporate praise at the highest level of ability (Halter & Schalk 1978:15-16).

The Lutheran tradition of lay participation in worship, founded on biblical insight and expressed in a theological doctrine,⁴³ was later embraced by other Lutheran bodies, as well as by other denominations (Pfatteicher & Messerli 1978:9). This fact raises the following question: If this is a Lutheran tradition, what would a distinctly Lutheran approach to mission learn from it? Three leading principles emerge: 1. Lutheran mission work has to preach, first of all, Luther's biblical discovery of the justification of all sinners by God's grace put into action by Christ's redemptive work and incorporated into the life of the believer by faith; 2. Luther's teaching of the priesthood of all believers has to appear clearly in Lutheran mission work, also in liturgical terms; 3. as with Luther, also in Lutheran mission work an essential means for these two aspects has to be music.

To better understand Luther's interpretation of music in this regard, the focus now has to switch from the general foundation to some specific aspects of his theological analysis of music which have missiological relevance. This will encompass the definition of the term "*Gottesdienst*", music as a gift of God's creation, the relationship between music and Gospel, as well as the theological usage of music.

Theology and practice, according to Lutheran teaching, although distinct from each other, are not to be separated (Schmidt-Lauber 1990:359). Faith and life, as well as thought and experience go together. Consequently, because, for Luther, the critical analysis of the German medieval life of worship and the demand for a

reformation of it had an intrinsic theological necessity - his theology of worship led into the core of his whole dogmatic theology (Vajta 1952:XVII).

Introducing the term *Gottesdienst* (= work of God and work for God) for worship ser-

43 Leaver (1998:285) points specifically to the biblical and liturgical metrical psalms written in the vernacular, through which a new genre emerged “that was to become almost universal in the churches of the Reformation, especially those that were Reformed in their theology”. The genre of metrical psalms is a case in point for the relationship between dogmatic insights and musical innovations, also in Luther’s theology and practice. For a comprehensive investigation of the connection between Luther’s general theology and his theology of worship, refer to Vajta and his pioneering work *Die Theologie des Gottesdienstes bei Luther* (= Luther’s theology of worship), where Vajta (1952:XV) speaks of a systematical interdependence between Luther’s general theology and his specific theology of worship.

vice - which was formerly called cult (especially *cultus Dei* = cult for God) or office (*officium*), liturgy (= work of the people), mass, or eucharist (= thanksgiving) -, Luther emphasised the dualistic character of *Gottesdienst* (Schmidt-Lauber 1990:359-360); namely, God working in favour of his people (= work of God) and also his people working in favour of God (= work for God). Influenced by this definition, Luther understood worship dialectically determined as a dialogue: first of all, worship was a gift of God to his people; but secondly, it was a work of faith done by his people in response to God’s act of grace (:360-363).

Accordingly, Lutheran church music has established its own strong roots after having instrumentalised music for teaching theology, thus adapting Luther’s theological understanding of worship to practical church music. Blume (1979:1-2) differentiates between three characteristic features of Lutheran church music: its “relevant character” (“*aktueller Charakter*”) through which Luther put the then topical music into service, its “national character” (“*nationaler Charakter*”) through which Luther showed appreciation for the people’s culture, and, lastly, its “liturgical character” (“*liturgischer Charakter*”) through which Luther included music for the people in the worshipping context. In practical terms, Luther’s appreciation for music encompassed five positive qualities of music, as found in a sketch on music drafted by Luther in 1530 in Coburg:

1. It is a gift from God 2. It makes the soul happy 3. It chases away the devil 4. It creates innocent joy. In the course of this, anger, desire, arrogance, etc. vanish 5. It is a peaceful art (in contrast to the art of war)⁴⁴ (Hofmann 1967:19).

Without examining each of these definitions of music in detail, it becomes evident that they, in general, demonstrate Luther's deep appreciation for music as a gift from God handed over to his believers to use it in worship and life. Music - a significant part of God's creation!

An immediate practical consequence of his appreciation for music was, that Luther welcomed music

into the worship and praise of God with open arms. For Luther, music was a 'noble, wholesome, and joyful creation', a gift of God. For Luther, music was a part of God's creation with the power to praise its Creator, and it found its greatest fulfillment in the proclamation of the Word (Halter & Schalk 1978:15; Blume 1979:6).

44 Hofmann (1967:19): "1. *Sie ist ein Geschenk Gottes* 2. *Sie macht die Seelen fröhlich* 3. *Sie verjagt den Teufel* 4. *Sie weckt unschuldige Freude. Darüber vergehen Zorn, Begierden, Hochmut, usw.* 5. *Sie ist eine friedliche Kunst (im Unterschied zum Kriegshandwerk)*". When quoting this statement, Hofmann (1967:19) mentions that he wants to examine Luther's use of music only, not also his theory of music. Hence, this quotation has to be put into the right perspective: music, for Luther, is more than what is mentioned in that quotation.

In his appreciation for music, Luther placed music directly after theology, saying that "*primum locum do Musicae post Theologiam*" (= "I give music the first place right after theology"; quoted by Krummacher 1994:14; see also Irwin 1993:13). This was a result of his view that music is a *donum Dei* (= a gift of God), namely, *creatura* (= creation), given by God and created already in the beginning of the world (Krummacher 1994:14; Stalman 2001:31), as Luther (in Leupold 1979:316) stated in the preface to the *Wittenberg Hymnal* from 1524: "I would like to see all the arts, especially music, used in the service of Him who gave and made them". Hence, Luther could call music "*Frau Musica*" (= "dame Music"). In A preface for all good hymnals from 1538, he let "*Frau Musica*" sing (:320):

But thanks be first to God, our Lord,
Who created her by his Word
To be his own beloved songstress
And of musica a mistress.
For our dear Lord she sings her song
In praise of him the whole day long;
To him I give my melody
And thanks in all eternity.

Furthermore, Luther's deep appreciation for music as gift received from the Creator himself was clearly expressed in his *Preface to Georg Rhau's Symphoniae*

iucundae from 1538 where he claimed that “looking at music itself, you will find that from the beginning of the world it has been instilled and implanted in all creatures, individually and collectively. For nothing is without sound or harmony” (in Leupold 1979:322). That this was not just a phenomenal description, but a theological (in the sense of a confessional) statement becomes obvious in the subsequent sentences:

Wondrous mysteries are here suggested by the Spirit. Music is still more wonderful in living things, especially birds. And yet, compared to the human voice, all this hardly deserves the name of music, so abundant and incomprehensible is here the munificence and wisdom of our most gracious Creator (in Leupold 1979:322).

Thus, Luther interpreted music, firstly, as a person created by God and, only secondly, as *scientia* (= science) and *ars* (= arts); this in respect to all music, not only with reference to church music (Albrecht 1995b:515). In perceiving music thus broadly, Luther, to be understood correctly, must focus on the positive features inherent to music. However, he also acknowledged that it is not that easy. Being part of creation, like human beings, the posi-

tive qualities of music could well be perverted into the contrary⁴⁵: “The good gift of God can be perverted”⁴⁶ (Albrecht 1995b:516).

More and more it becomes clear that, for Luther, music had to be seen in relation to the first article of the Apostolic Creed, as lovable and healing *creatura Dei* (= creation of God), but without saving power associated with the second or third article of the creed (Hofmann 1967:19). Thus interpreted, music inherited the potential to edify, to make happy, to control, to encourage or to comfort - but not to replace Christ’s redemptive act as proof of God’s grace (:20; Albrecht 1995b:515).

Nevertheless, in his theology of music, Luther determined music also christologically, because only by Christ’s saving death on the cross God’s grace was made concrete to humans. Only through this christological determination the specific character of music was fulfilled (Albrecht 1995b:515), as Krummacher (1994:19-20) put it:

For Luther, the statement on music as creation - spoken in short - is at the same time a christological statement, it is obtained equally from the first and from the second

article of the creed. It is not a universal ontological judgement, but a statement of experience made through faith.⁴⁷

Even the third article of the Apostolic Creed was touched by Luther in connection with music, when he related music's "wondrous mysteries" to the Spirit, as mentioned above. Furthermore, he argued concerning music that the "Holy Ghost himself honours her as an instrument for his proper work", hereby referring to 2 Kings 3:15 and 1 Sam 16:23 (Leupold 1979:323).

However, when evaluating those statements on music made by Luther, like "*primum locum do Musicae post Theologiam*", "*Frau Musica*", "*donum Dei*" and "*creatura*", it has to be maintained, in opposition to Krummacher's above interpretation, that, for Luther, seemin-

45 This seems to relate to the sinfulness of humankind, as it is, for example, expounded in the Lutheran *Formula Concordiae* (= Formular of concord) from 1577: the so-called *peccatum originis* (= original sin) is *in the nature* of the human being, but it *is not his nature* (Pöhlmann 1985:182).

46 Albrecht (1995b:516): "*Die gute Gabe Gottes kann pervertiert werden*". See also Hofmann (1967:19-20).

47 Krummacher (1994:19-20): "*Für Luther ist aber die Aussage über Musik als creatura - verkürzt gesprochen - zugleich eine christologische Aussage, sie ist aus dem ersten und zweiten Artikel des Credo gleichermaßen gewonnen. Sie stellt kein allgemein-ontologisches Urteil dar, sondern ist eine Erfahrungsaussage des Glaubens*". This association with the second article of the creed has to be emphasised in opposition to Hofmann (1967:19-20) who does not state this relationship clearly (neither does he deny it, though), but rather restricts Luther's interpretation of music to the first article of the creed.

gly the first article of the creed was *theo*-logically the prime, though not the only, foundation of music, while music in relation to the second article was an equally essential, but yet subsequent interpretation of music, gained from the experience of faith, whereas the third article played a minor role in Luther's understanding of music.

Giving music such an exposed position, it was no wonder that Luther subsumed music under the "*notae ecclesiae*", the intrinsic features of the church (Hofmann 1967:20). This position given to music within the church points again to the first article of the Apostolic Creed: As the church was created by God's creative Spirit, likewise was music. As such, music being integral to the church was, according to their faith, a gift of the Creator handed over to the believers. *In praxi*, for Luther, singing was a natural outflow of the faith, as was the theological perception of music. Furthermore, it was intrinsic to the God-given nature of church music to act as an incentive to deal with issues of faith (Albrecht 1995b:515). However, this dogmatic emphasis, which Lutheran understanding had put on music,

changed during the time commonly known as Lutheran Orthodoxy, where the musical practice diverged slightly from the theological theory.⁴⁸

Related to that God-given nature of music was another factor in Luther's interpretation of music: It was essential for him to define music in the ancient medieval understanding of music which viewed music as belonging to the ethical sphere, not to the mere

48 For Lutheran Orthodoxy, music was at the same level as the dishes for Holy Communion or the liturgical vestments; thus, music was incorporated into the so-called *adiaphora* (= trivial things) which, in Lutheran Orthodox interpretation, did not have any saving capacity. Though the term itself had been introduced by Melancthon (a close friend of Luther), Luther did not endorse it because he thought "that calling any religious matter indifferent could easily lead to calling all of them indifferent" (Irwin 1993:11). In the wake of Luther's Reformation, however, that theologically indifferent perception of music was succeeded by a practical sense that the music's inherent potential ought to be acknowledged and even exhausted; in the theological framework of an *adiaphoron*, though (Kalb 1959:113-114; Kalb, in his book *Die Lehre vom Kultus der lutherischen Kirche zur Zeit der Orthodoxie* (= The teaching of the cult of the Lutheran Church at the time of Orthodoxy; 1959) gives a comprehensive summary of the teachings of Lutheran Orthodoxy concerning worship; see also Irwin 1993:11-42). Caused by this decision, worship forms and music were considered neither as having saving power nor as "peripheral matters of little consequence. On the contrary, Lutheran liturgical forms and practices, along with their musical elements, epitomized the practical outworking of specific Lutheran theology" (Leaver 2001b:374). Hence, although different from Luther's dogmatic understanding of music, practically Lutheran Orthodoxy continued to walk in the paths of the great reformer and created new meaningful music for the Lutheran church - a legacy still to be felt (and heard) in our times. Nonetheless, one could argue that in Lutheran Orthodoxy the theology of music diverged from the practice of music, whereas Luther's understanding of music showed a deep congruence between theology and practice. Only this combination of theology and practice made Luther's reforming efforts so successful!

aesthetical sphere of life (Albrecht 1995b:515). Emerging from the *creatura*-aspect of music, Luther emphasised the *usus musicae* (= the usage of music), as Krummacher (1994:16) shows. In an ethical sense, the use of music was determined by Luther as practice of faith, because, through the appropriate use of creation's gifts (like music), faith could be separated from unbelief or superstition, the right usage from idolatry (:16,18). Luther's interest in the usage of music was not that of a *musica speculativa* (= speculative music) which analysed music only theoretically, but that of "music as sounding reality" ("*Musik als klingende Realität*"); herewith going beyond medieval interpretation of music which judged reflection on music to be superior to the performance of music (:16-17; italics in original). Luther,

therefore, did not distinguish between simple singing and sophisticated making of music (:20).

It was this theoretical-theological, as well as practical-liturgical approach to music which manifested the Lutheran church as a singing church. Opening the view, one could argue that any church “which neglects its music or assigns to it a purely pedestrian function, robs itself outrageously, and it flies in the face not only of the experience of the Church, but also of the will of God” (Halter 1955:11). To go even further, I may claim that this is true of the mission work of the church, too. No church without music - no mission without music!

This leads to a question linked to missiology: According to Luther, what kind of relationship exists between music and the proclamation of the Gospel? The proclamatory nature inherent to church music, particularly vocal church music, has undoubtedly to be acknowledged. The praise of God is music preaching a sermon (Hofmann 1967:16).⁴⁹ Since music at Luther’s time was mainly vocal music, Luther and his followers regarded music as a prolongation of the sermon, hereby often subordinating music to the word, as Wieninger (1983:377) argues.⁵⁰ However, considering Luther’s theological and practical understanding

49 Hofmann (1967:16) adds, though, that praising God should not be used for missionary purposes, because missionary work would be the domain of mission sermon and private talk. He, however, admits that the sung praise of God works through its style itself as a missionary tool. In opposition to Hofmann, I make the objection that his definition of “missionary purposes” (“*missionarische Zwecke*”) is rather vague and unclear; even more so I oppose his statement, because one becomes suspicious of him interpreting “*use for missionary purposes*” as “*mis-use for missionary purposes*”, which is not adequate when considering the power of song to proclaim the Gospel, as demonstrated already in the Bible and also by Luther.

50 Wieninger (1983:377) hereby refers to Luther’s appreciation of the new style of Josquin de Prez who was one of his model composers, as shown above. However, as Krummacher (1994:24-25) convincingly claims, Josquin’s music stood out due to its artistic values. Music was appreciated as music, not just as maid of the word, and, subsequently, this attitude towards music facilitated new musical experiences: “God also preaches through music” (“*Gott predigt auch durch Musik*”; cf. Stalman 2001:31). This, besides others, was what Luther discovered when listening to Josquin’s music and related it to his theology of music.

of music itself, the question, whether the ability of proclaiming the Gospel included only the words of a hymn or its musical patterns as well, is rather intricate. Several aspects of Luther’s theology of music suggest, though, that the music per se, in Luther’s view, was capable of preaching the Gospel: 1. For Luther, music was a gift of the Creator himself - so why then should music itself not be able to tell about its creator? 2. Furthermore, Luther did not differentiate between simple and artistic

singing, both were “natural music” (Krummacher 1994:23). 3. Although Luther definitely instrumentalised music because of its functional potential (e.g., to involve the congregation), particularly in the liturgical context, Luther could not easily picture music (as *donum Dei* and in its christological interpretation) without its practical liturgical framework (:20-21). 4. For Luther, music was part of the public form of the Gospel; it was an updating of the proclamation by means of the *ars musicae* (= the art of music) because in one’s attitude towards music the freedom of the justified sinner became obvious and enlivened without words; thus, God (and also the human) was able to preach the Gospel through music and not just through words (:21-25). 5. Moreover, Luther expressed clearly that God has to be praised through word *and* music (“*verbo et Musica*”; note that “*Musica*” is written in capital letters, which points to music as a person), thus making them parallel and not subordinating one to the other (:32). Music, for Luther (in Leupold 1979:323), included also “(sounding) bodies” which referred to instrumental music. Consequently, Luther recognised something distinct musical, specific to music and separate from its function, though not ascribing any kind of autonomous aesthetics to music either.⁵¹ 6. Music, for Luther, reached its real potential through performance and interaction, also in the liturgical setting when executed by the congregation.⁵² Hence, it had a significance going beyond its outward function (Krummacher 1994:33-34). Irwin (1993:3) puts it this way:

Consequently, music in worship is not to be evaluated merely from a utilitarian or a psychological standpoint. Though a means of communicating the Word, it should not be regarded as a function of words, by comparison with which the sound is tangential; nor should the sound be regarded as a sensual distraction from the meaning of the words. Rather, the sound is integral to music in its liturgical role as in its broader role within creation. Through such an affirmation Luther distinguished himself from Karlstadt, who favoured unison chant as both a sign of unity and a denial of wordly sensuality, and Zwingli, who with the aim of more spiritual worship kept music out of the

51 Krummacher (1994:32) correctly states that the differentiation between an autonomous work of art and a functional aesthetics was non-existent in Luther’s time, so that, for Luther, both aspects went together.

52 This practical and active understanding of music (music as interaction in performance) corresponds to the African use of music, as I will show later, so that indeed it seems appropriate and relevant to discuss Luther’s interpretation of music here in the context of (Lutheran) mission work in Southern Africa.
church.

“After all”, as Luther (in Leupold 1979:323-324) himself said in 1538,

the gift of language combined with the gift of song was only given to man [sic] to let him know that he should praise God with both word and music, namely by proclaiming (the Word of God) through music and by providing sweet melodies with words.

In conclusion, it has to be maintained with Krummacher (1994:33) that, for Luther, because of its nature as described above, music itself, even without words, referred to its Creator and, at least, in this sense had the potential and the task to proclaim the Gospel.

This result raises another question which merits some reflection: How did Luther interpret the functional aspect of music? This question touches the quality of the usage of music, as well as the structural character of music in the context of the liturgy of the Lutheran church.

Since Luther gave music an important status on its own, he could easily criticise its mere functional use in the liturgy of the church. However, in contrast to the perception of music as an autonomous form of art, Luther did maintain the *usus musicae* (= the use of music), too. This implies that he definitely could not picture his music performed outside the liturgical framework, e.g., at special church concerts; moreover, the function of music was not just to accompany the execution of actions because of the possible danger of perverting the usage of music in worship into a superficial and only outward act determined by looking at the merits of it only (Krummacher 1994:34-35). For Luther, music had to be determined by the Word of God (*sola scriptura*) and by the faith of the people who believe (*sola fide*) in response to God's gift of grace (*sola gratia* and *propter Christum*). In the Lutheran tradition, Christian song in the liturgical assembly is, therefore, "both the duty and the delight of the whole gathered congregation" (Schalk 1993:245). This, not only functional but also active connotation of music illustrates that "Christian song, both within and without the liturgical assembly is a human activity" (:245). Here the theological foundation and quality of Lutheran music, once again, becomes clear: its function is not an outward one, but refers to its "theological content"; namely, the personal justification of the sinner and the active implementation of the priesthood of all believers.

Thus, worship, in Luther's perception, was formed by a structure of dialogue: God communicates with his followers through his Word, while the people respond to it "through prayer and praise" ("*durch Gebet und Lobgesang*"; Wiggermann 1995:152). Hence, Luther interpreted worship, firstly, as an act of God

and only subsequently as an act of human faith; thus, the term *Gottesdienst*, as explained above. In consequence, for Luther,

worship service is, first of all, an *act of God* for us through which faith is raised, preserved, and deepened Worship service is a gift of God (favour, gift, legacy, sacrament), not the work of people (sacrifice, good deed, merit). In Christ, God has given to us the service of salvation (Schmidt-Lauber 1990:360; italics in original).⁵³

Therefore, according to Luther, the only work the believer could respond with to God's gift of grace was thanksgiving (Schmidt-Lauber 1990:361). God has acted first. This act of God causes Christians, in their belonging to the priesthood of all believers, to *re-act (to)* it through prayer and praise (cf. Vatja 1952:282). The "priestly" sacrifice is a response to God's preceding sacrifice, also in worship and liturgy. This is also reflected in the music of the liturgy. Luther often described giving thanks and praise to God as the only *Gottesdienst* humans are capable of. Vatja (1952:281) calls this the

rhythm (of worship service): God works through the giving of grace by the means of grace, the congregation receives this work of God with thanksgiving and prayer of faith. And the faith is also the sacrifice which is done through the thanksgiving and the singing of praise in the congregation.⁵⁴

The grace of God, the believer's faith, the praise as the only human sacrifice in response to God's gift of Christ - all these were closely related to each other in Luther's theology of music. This dogmatically founded structure of Luther's interpretation of music gave music its significant relevance in Lutheran worship and liturgy.⁵⁵ Luther, on the one

53 Schmidt-Lauber (1990:360): "*Gottesdienst ist zuerst und vor allem Werk Gottes an uns, durch das der Glaube erweckt, erhalten und vertieft wird Gottesdienst ist Gottes Gabe (beneficium, donum, testamentum, sacramentum), nicht Menschenwerk (sacrificium, opus bonum, meritum). In Christus hat uns Gott den Dienst der Erlösung getan*".

54 Vatja (1952:281): "*Rhythmus (des Gottesdienstes): Gott wirkt durch Schenken der Gnade in den Gnadenmitteln, die Gemeinde empfängt dieses Werk Gottes in Danksagung und Gebet des Glaubens. Und der Glaube ist auch das Opfer, das durch die Danksagung und den Lobgesang in der Gemeinde geschieht*". Vatja (:283) supports his statement with Luther's definition of *magnificare* (= singing praise): Since Luther interpreted it as "*gross machen*" (= "making something big"), in the sense that, by linking the praise song of the Christians to God's works, God

was perceived as the powerful one who keeps everything in his hands. Thus, the singing of praise, in its function, was related to the person.

55 The rhythm of dialogue prevalent in Luther's understanding of worship is even nowadays not only present in the music of the liturgy, but also forms the fundamental liturgical structure of worship with its different role players who take active part in the celebration of the liturgy by means of music, like choir, instrumentalists, minister, assisting minister, congregation. As Schalk (1993:251) shows, Lutheran worship "continues to reflect the importance of a liturgy sung by all participants". The music of the presiding minister and of the assisting minister, at least in the American branch of the Lutheran church, is a case in point: there are two general categories to be distinguished which they employ, "liturgical dialog and monolog".

hand, kept the musical-liturgical forms of thanksgiving and adoration of the Roman Catholic order of the mass alive and, on the other hand, created his own distinctive Lutheran chorale (Vatja 1952:295).

What kind of practical consequences did this theological significance have which Luther had attributed to music? This question, also relevant to mission, will now briefly be illustrated with the help of three examples: music in Lutheran liturgy and worship, music in Lutheran education, music in Luther's overall reforming efforts. These musical objectives, resulting from Luther's theology of music, will have important implications for mission.

3.3.2 Music in Luther's liturgical efforts

Luther's determined and comprehensive theology of music had "vigorous" consequences for the liturgy of the church: Now music was not just one ingredient next to others, rather it had become central to the celebration of the liturgy. Furthermore, the theological content of the worship service was internalised, as well as externalised by means of music. Music and everyone's participation in it was regarded a kind of *conditio sine qua non* of every worship service.

In practical terms, the

uniqueness of Lutheran hymnody lies in the fact that from the very beginning it has been an important part of the liturgy, not - as in most other traditions - a general Christian song loosely attached to worship. It was and continued to be *the* vehicle for congregational song (Halter & Schalk 1978:18; italics in original).

This specific and even unique character of Lutheran hymnody had been a reflection of Luther's intention that "congregational involvement in worship was to be involvement in the liturgy; and the vehicle for that involvement was to be

liturgical hymnody, namely the chorale” (Schalk 1993:247).⁵⁶ Now, how did Luther incorporate congregational song into the liturgy?

First of all, one has to take notice of the fact that Luther did not at all discard the Roman Catholic order of the mass. On the contrary, he published his *Formula missae* (= Order of the mass) in 1523 as a merely revised order of the mass, and not as a totally new

56 Schalk (1993:247) further states rightly that “from the very first, Luther, Lutherans, and Lutheran congregations saw hymnody as a way of participating in the liturgy. ... the chorale was a means of involving the gathered assembly specifically in the historic liturgy of the Western Church”. This suggests that also all (particularly Lutheran) liturgical mission endeavours have to be measured and judged by this specific Lutheran attitude towards music in liturgy and worship. order of worship. In 1526, then, followed the *Deutsche Messe* (= German mass), the Latin version of Luther’s first adaptation of the mass put into the vernacular.⁵⁷ According to Leaver (2001b:370), none of the two liturgical forms compiled by Luther were “mutually exclusive; neither was the later vernacular order intended to replace the Latin evangelical Mass”, the *Deutsche Messe* was rather just “designed for use by congregations in smaller towns and cities”. Moreover, as Luther (Leupold 1979:62) said in the introduction to the *Deutsche Messe*, “I do not propose that all of Germany should uniformly follow our Wittenberg order”; such orders, though, “are needed for those who are still becoming Christians or need to be strengthened”. In two respects this is a comment very noteworthy: Firstly, in missiological terms, it proves that Luther apparently also considered the missionary capacity of liturgy when referring to the conversion of people of other faiths (“still becoming Christians”) and Christians (“need to be strengthened”) alike (conversion in the sense, as expounded in chapter 2.4). Secondly, Luther obviously qualified his own reforming efforts, as he did not expect that each congregation would use his order of the mass. But in employing the existing order of the mass, Luther’s constructive - and not destructive - approach in reforming the liturgy of the church made it relevant to all people involved in it! That is probably why the new orders of the mass soon spread all over the country.

How did Luther accomplish this relevance in practical musical-liturgical terms? The answer can be put as follows: He used the method of a liturgical placement of hymns written in the vernacular. Through this placing of German chorales in the weekly liturgy of the worship service, he replaced some traditional Latin chants by modern and comprehensible hymns so that congregational singing

became an integral part of the liturgy (Hofmann 1967:21-22; Leaver 1998:284).⁵⁸
The *Deutsche Messe* “thus established the principle of con-

57 For an overview of the history and content of the *Formula missae* and the *Deutsche Messe*, which cannot be done here in detail, refer to Hofmann (1967:20-21), Weber-Kellermann (1982:97-98), Wilson-Dickson (1994:60-62), Leaver (1998:283-285) and Leaver (2001b:370-374).

58 However, as Adloff (1999:125) rightly points out, Luther maintained a kind of “ecumenical” approach when considering the possibility of singing the liturgy alternating between all four languages (German, Latin, Greek, Hebrew). Luther’s (Leupold 1979:63) own words from 1526 confirm this: “For in no wise [*sic*] would I want to discontinue the service in the Latin language, because the young are my chief concern. And if I could bring to pass, and Greek and Hebrew were as familiar to us as the Latin and had as many fine melodies and songs, we would hold mass, sing, and read on successive Sundays in all four languages, German, Latin, Greek, and Hebrew. I do not at all agree with those who cling to one language and despise all others”. Wilson-Dickson (1994:61) mentions that, at a later stage, sometimes the liturgy was sung in both languages (German and Latin) alternately. Furthermore, Blume (1979:33-34) names six different methods of singing the liturgy in Luther’s time, thus pointing to the elasticity and flexibility of Luther’s attitude towards the liturgy. Irrespective of all this, gregational, hymnic alternatives to the traditional liturgical Ordinary” (Leaver 2001b:370).⁵⁹ Consistently, music was “fundamental to the *Deutsche Messe* - of its 39 pages following the preface, 31 include musical notation that frequently fills the page” (:370; italics in original).

Three musical examples illustrate how Luther encouraged the involvement of the congregation in the liturgy by means of liturgical music. The new Lutheran hymns conceived for congregational participation in the liturgy were not only suitable for the liturgical *ordo*, but were biblical as well; thus creating a new musical-liturgical genre, “the psalm-hymn, or metrical psalm, that is, the biblical psalm in the vernacular rendered into a strophic and rhymed form” (Leaver 1998:284). For the integration of German hymns into the liturgy, another species, the so-called *leisen* (from the Greek *Kyrie eleison* which means “Lord, have mercy”), played a major role: The “para-liturgical German *leisen* that were closely associated with the liturgy” were not only used extra-liturgically, as it was done before; Luther rather wanted them to be sung “intra-liturgically, that is within the reformed Mass by the congregation at large” (:282; italics in original). A third significant musical creation was “the development of a series of *de tempore* hymns (or Hymns of the Day) that were closely tied to the appointed readings for the particular Sunday or festival (especially the Gospel)” (Schalk 1993:248; italics in original). This then new musical-liturgical category of *de tempore* (= according to the time) hymns with its theological implications is still in use in the current

Lutheran liturgy. That principle which was underlying the *de tempore* hymns, namely, the close relationship between hymn and lessons, helped to ensure that the theological orientation and notion of each worship service was maintained (Blume 1979:34). Schalk (1993:248) rightly considers these *de tempore* hymns to be “a special treasure of Lutheran hymnody and ... an example of how hymnody should be employed liturgically”.

In summary, this liturgical placement of vernacular and biblical hymns of musically and dogmatically high quality in the Latin order of the mass established a tension between the old and the new, as well as between Catholic and Lutheran liturgical doctrine. This tension gave a new impetus to congregational involvement; including even, as I might add when

I maintain with Hofmann (1967:21) that, for Luther, first priority had been the singing of the liturgy in the vernacular by means of German hymns instead of Latin liturgical chants - a direct result of his pastoral concern for the congregants based on his theology of music.

59 Leaver (2001b:370) gives a list of Latin liturgical chants of the *ordo* (= fixed order of the liturgy) and of the German hymns which replaced them, like the *Sanctus*, the threefold “Holy”, which was replaced by Luther’s own composition “*Jesaya dem Propheten das geschah*” (“Isaiah in a vision did of Old”, *LBW* 1999:(528); cf. Leaver 2001a:367). “These chorales”, Leaver (2001b:370) further states, “formed the basis of much of the liturgical music of virtually every generation of Lutheran composers, encompassing a wide variety of genres and forms of choral, vocal, organ and other instrumental music.”

considering the above-mentioned aspect of conversion, a missionary drive.⁶⁰

Pfatteicher & Messerli (1978:85) conclude with respect to the inter-relatedness between congregation and music in Lutheran liturgy, a little over-emphasising though:

Hymns provide a most effective vehicle for gathering the thoughts of the congregation and, by means of the repetition of the tune with each stanzas, build up a unity of strength in song that is indicative of the true voice of the body of Christ on earth.

3.3.3 *Music in Luther’s educational efforts*

Since the “two focal points of Luther’s reforms were the church and schools” (Leaver 2001a:366), I now turn to his engagement in musical matters within the area of schools, after having tackled his liturgical achievements regarding music. For one decisive ingredient of mission work is education. Education is a missionary means

to teach people the theological content of the biblical message, as well as important implications of the church. The latter would include dogmatic teachings (as, in the Lutheran tradition, the *Book of Concord*), but also the way of worshipping. How Luther employed music in his teaching efforts is an objective which provides the (Lutheran) missionary with some valuable lessons regarding missionary education with the help of music.

Two specific fields of work were instrumental to Luther's use of music in his educational endeavours for the sake of his reforms. These encompassed his concern for the youth, particularly in musical terms, and the inclusion of music in the curricula of educational institutions.

While he was reviving congregational participation in liturgy and worship by means of music, the pressing problem was: How could the people who were for so long held captive in passivity be taught the text and melody of the new hymns and the way how to sing them? In trying to solve this problem, Luther noticed that schools could be of great help in this. Hence, the pupils were taught his chorales at school so that they could perform them at church and the adults, too, could grasp up the new tunes and words easily (Blume 1979:35). The church choir, too, was involved in teaching Luther's music (:36), and thus his new theology expressed

60 Hofmann (1967:22) judges properly: "The greatest musical achievement of the Lutheran Reformation was the establishment of congregational song in the main worship service" ("*Die größte musikalische Tat der lutherischen Reformation war die Verankerung des Gemeindelieds im Hauptgottesdienst*"). in the texts of his hymns could spread in church and school.⁶¹ Here Luther's didactical intentions and abilities, also in the framework of worship and liturgy, became obvious and supportive to his reforming efforts. Based on Luther's theological approach towards music, he regarded the knowledge of music as highly important "in the education of young people ... and declared that a schoolmaster must know how to sing, and even held that no one should be ordained who had no practical experience of music" (Leaver 2001a:366). This is an intimation of the close relationship between education and music and also between theology and musicology. As a consequence of this, music was incorporated into the curriculum of the school. The reformed curriculum of the existing Latin schools encompassed the teaching of

basic evangelical theology ... alongside subjects such as grammar, rhetoric and music, the last being given high priority. Both the theoretical and practical aspects of music were addressed, and the repertory that formed the

basis of teaching was also sung in the church to which the school was attached (Leaver 2001b:370).⁶²

This concern for music led also to the establishment of new specific curricula and training programmes for musicians, composers and theologians (Wieninger 1983:375; Leaver 2001a:366). In these reforms of the educational system, it was Luther who

provided the fundamental theology of music and Melanchthon the pedagogical principles and curricula; Johann Walter, who in 1529 became the first Lutheran Kantor in Torgau, composed much of the repertory; and Georg Rhau, in collaboration with Luther, Melanchthon and Walter, published a steady stream of music and music theory for church and school - 60 imprints appeared in the period 1528-1548 (Leaver 2001b:370-371).

Luther's didactical intentions were vital for his theological reforms, not only at school but also at church (see Wieninger 1983:374), as already indicated in his liturgical reforms.

Moreover, it emerged that Luther recognised especially two aspects of music's importance in education: music as such has to be taught and music with its inherent qualities could serve as a teaching tool. Luther utilised music because of his great concern for the

61 Blume (1979:35) relates that at times boys were positioned between the adults so that the choirmaster standing in the middle of the church could conduct them all together. Leaver (2001b:370) explains that the "choir of school pupils (Kantorei), led by their music teacher (Kantor), who was also director of music in the church ..., sang the polyphonic liturgical music and led the congregation in singing the chorales".

62 As basics for the education of young people, Luther (in Leupold 1979:65), being a theologian, named three subjects as essential: "the Ten Commandments, the Creed, and the Our Father". A list which most likely also the majority of parents who even nowadays send their children to Sunday School or Confirmation Class would expect the minister to teach.

youth of his country (Leupold 1979:63). One concern was teaching the youth the basics of ethics, as Luther (in Leupold 1979:316) said:

And these songs were arranged in four parts to give the young - who should at any rate be trained in music and other fine arts - something to wean them away from love ballads and carnal songs and to teach them something of value in their place, thus combining the good with the pleasing, as is proper for youth.⁶³

However, the quality of the texts of these four part spiritual songs were not much better than some modern pop songs; but they served as a tool for penetrating the more wordly pleasures with, at least, some kind of spiritual music (Wilson-Dickson 1994:62). Furthermore, Luther (in Leupold 1979:316) emphasised in 1524 that “I would like to see all the arts, especially music, used in the service of Him who gave and made them”.⁶⁴ This utterance hints at another concern of Luther within his engagement with the youth: He intended to build a sustainable theological, or even evangelical, foundation amongst the youth of his time. Proof for this intention is given by another quote from Luther himself, when he pondered the purpose of his new liturgical orders saying that they

are essential especially for the immature and the young who must be trained and educated in the Scripture and God’s Word daily For such, one must read, sing, preach, write, and compose. And if it would help matters along, I would have all the bells pealing, and all the organs playing, and have everything ring that can make sound (in Leupold 1979:62).

When considering this quotation, could one not even conclude that Luther did attach missionary qualities to music? That this association of music with mission in Luther’s educa-

63 Conducive to the implementation of his intention was that, at that time, students would often sit around a table with music sheets in hand containing spiritual songs and sing them spontaneously in four parts as one way of spending leisure time (Wilson-Dickson 1994:62).

64 Krummacher (1994:38) stresses that the location of the singing of Luther’s hymns was as diverse as everyday-life, domestic devotions, job, school and church service; thus he rightly points to the fact that Luther’s interpretation of music cannot be evaluated only in its attachment to liturgy and worship. Music is closely related to it, but does go beyond it - music is part of the overall “*praxis pietatis*” (= “practice of piety”). Blume (1979:3-4) refers to this way of associating music not strictly to liturgy, in contrast to the Roman Catholic tradition, as a weakness of the Lutheran Reformation, whereas its popular-national character is seen as its strength. In the light of the huge possibilities of not restricting music to the liturgical framework but rather of widening its “horizon”, the first half of Blume’s judgement has to be dismissed. By not restricting music to liturgy and worship (such a restriction would usually mean singing it just once a week on a Sunday morning), the regular practice of Christian singing had and still has, for example, the power to penetrate the whole life (see footnote 63)! tional efforts is not far off the track, is supported by another statement which Luther (Leupold 1979:63) made with regard to the four different languages in which hymns ought to be sung while worshipping: “I would rather train such youth and folk who could also be of service to Christ in foreign lands and be able to converse with the

natives there” - it is unnecessary to say that this did not include countries on the African continent but only European countries. But the didactical and even missionary implications of music, as Luther saw it, are clear.

This understanding of music and its usage in Luther’s educational efforts was based, once more, on the theological interpretation of music. Evolving from the doctrine of the justification of all sinners which led to the priesthood of all believers, it was also implied a kind of freedom concerning the different forms of faith which included also music. It was, therefore, possible and logically sound for Luther to employ music as pedagogical and catechetical tool (Krummacher 1994:36). Hence, worship in the Lutheran context contained a “kerygmatising and eschatologising” (“*Kerygmatisierung und Eschatologisierung*”), meaning that Luther put much emphasis on the proclamation of the biblical message and on eschatology in contrast to a mere sacramental understanding of worship (Wiggermann 1995:157). Worship as a whole, like in Luther’s *Deutsche Messe*, received a pedagogical impetus, a kerygmatic and eschatological thrust towards teaching the congregation while in church (Schmidt-Lauber 1990:370).⁶⁵

This pedagogical impetus has missiological implications because mission is not possible and will not be successful without teaching and proclaiming. In this sense, Luther was a real missionary at his time because he employed music as one important means for his educational purposes; a manner of action which was based on his pastoral concept of music (Wieninger 1983:372). In conclusion, it has to be acknowledged that music in Luther’s didactical intentions included also first signs of a missionary understanding of music.

As proof of this assumption, I may, in addition to what has been said thus far, point to

65 Schmidt-Lauber (1990:370-372) criticises the attitude of Luther to associate worship with education because it allegedly made the Lutheran worship service too didactic with too much emphasis on the Word which robbed it of its rich treasures of liturgy. He then concludes from this that Luther was a very profound theologian, but a rather poor liturgist because his liturgical reforms would not have correlated with his theological wisdom. Although I agree with Schmidt-Lauber that Lutheran worship sometimes was and today still is too dry and onesided (focusing on the Word), I do not agree with his judgement over Luther as a liturgist. Taking in consideration, as expounded above, the deep congruence of his theology of music and his liturgical integration of music (particularly in comparison with Lutheran Orthodoxy!), his efforts to involve the congregation in the liturgy which was a consequence of his theology, his educational concerns, as well as the missiological traces found in his understanding of music - considering all this, I rather might

classify this (herein following Wieninger's article from 1983) as Luther's character as a "pastoral theologian".

Luther's lyrics of the hymn "*Es wolle Gott uns gnädig sein*" (= "May God bestow on us his grace"; *EG* 1994:(280) and *LBW* 1999:(335)). Referring to Ps 67, Luther here explicitly mentions the conversion of the heathens: "... *und Jesus Christus, Heil und Stärk, bekannt den Heiden werden und sie zu Gott bekehren*" (= "... to the unbelieving show Christ's riches without measure, and unto God convert them"). With this interpretation Luther goes significantly beyond the original biblical text.

3.3.4 Music in Luther's reforming efforts

This leads to a brief evaluation of Luther's way of including music in his overall reforming efforts. One main question in this regard which has also missiological relevance is: How did Luther assign the old to the new in his reforming attempts?

As we have seen, in Luther's music itself the new had been almost perfectly interwoven with the old. This combination contributed very much to the success of his music in each social strata of the population in Germany.⁶⁶ The same was true for the liturgical and educational reforms implemented by Luther and the role music played in it. The liturgical placement of hymns was an eloquent testimony of his ability to combine the new with the old.

Also in Luther's overall reforming efforts concerning music, the combination of the new with the old was the prevailing principle. Blume (1979:33) calls this the "the principle of substitution and addition" ("*Substitutions- und Additionsprinzip*") characteristic of evangelical liturgy. Leaver (2001b:369) puts it this way:

Luther's liturgical reforms, which included both radical and conservative elements, preserved a continuity with existing liturgical music, while at the same time fostering new developments, particularly those related to the congregational chorale.⁶⁷

⁶⁶ Another significant factor which contributed to the spreading of his hymns practically was the usage of the new media, particularly the printing press which allowed a fast and efficient distribution of new songs, not just at church, and its lasting preservation, as indicated above (Albrecht 1995a:97). This suggests that also in missionary endeavours one should consider the new media with its communicative force.

⁶⁷ This principle survived until today. One might call it the *Lutheran imperative*. Halter & Schalk (1978:16-17) clothe it in the following words: "Lutheranism ...

does not hesitate to critically examine its heritage from the past, subjecting it to sound theological, psychological, and sociological examination for its meaning and usefulness for our own time. ... each age must start anew to fashion structure of worship and prayer. For Lutherans, their worship tradition is always a living tradition, continuously developing and living in a vital parish practice. Building on the experience of the past, the church moves confidently into the future”. This is the basic principle of (Lutheran) *re-formation*!

Thus, not only in musical-liturgical terms, Luther’s reforming work was a reformatting of the old under new circumstances to make the message of the Bible, the doctrines of the church, the liturgical celebration of God’s grace relevant to the faith of the people at his time. Music was of particular help in this, so that one must conclude that this,

then, is ‘Lutheran’ in music and worship: To love, respect, and use the gifts which God has given His Church in times past; to discard forms when they breathe a spirit contrary to Scripture; to create new forms when the need arises. Lutheranism

occupies a middle position which is able to make the best of two worlds - old and new (Halter 1955:90).

This specific Lutheran approach can be characterised as what Josuttis (1990:33) calls “*antireformistisch*” (= “against over-emphasising reforms”).

Two roots of this anti-reformistic understanding of worship, including liturgy and music, can be distinguished: the one more doctrine-like and the other rather concrete. On the one hand, Luther’s interpretation of worship was “*antireformistisch*” because of his perception of the faith as a free faith. Since, according to Luther, the Gospel alone which provokes faith was essential for salvation, all ritual objectives were secondary. Because of this foundation of Christian freedom Luther could maintain the orders handed down from the past, provided that there was a “specific determination of the proportion between faith and behaviour (the inner and the outward human), content and form, theory and practice”⁶⁸ (:34). On the other hand, Luther’s approach in liturgical questions was

largely practical. He began with a keen sense of the value of the historical Church and its products, and he was unwilling to eliminate anything which was beautiful, true, and of value in worship. But he was not afraid to alter the tradition and to add to it (Halter 1955:93).

Lathrop (1994a:124) uses the term “*Sichten*” (= “to look through”) to define this pragmatic approach, describing it as a critical but open attitude toward new developments, whereupon all criticising of the old and accepting of the new were

directed towards the faith. Luther put cultural conservatism and cultural radicalism into a lively balance to be able to serve both faith and love (:125).

Luther's dogmatic interpretation of music, flowing right into its actual employment in liturgy and education, as supportive means for his reforming efforts give, once again, proof to

68 Josuttis (1990:34): "... *spezifische Bestimmung des Verhältnisses von Glaube und Verhalten (der innere und der äußere Mensch), Inhalt und Form, Theorie und Praxis*".

the fact that theory and practice were going together in Luther's understanding (especially of music). Music undoubtedly gave a big boost to Luther's reforming efforts. Without instrumentalising music for his efforts to reform the existing church he most probably would not have been able to achieve what he has accomplished! Adhering to the "principle of substitution and addition" also in employing music for his work, like in the liturgical placement of hymns, definitely fostered his reforms and made them sustainable. For, as Leaver (2001a:366-367) rightly argues, the

combination of Luther's theology of music, his provision and promotion of hymns and chants, his encouragement of congregational, vocal and instrumental liturgical music, and his concern for music in schools, laid the foundation for the distinctive tradition of Lutheran church music.

And, to add to this, the format and the contents of that distinctive tradition of Luther's and Lutheran church music had and still have also missionary and missiological implications which need to be uncovered and employed in modern Lutheran mission work.

3.4. Consequences for Lutheran mission

To make these insights gained from the examination of Luther's theoretical and practical approach towards music fruitful for mission, it is advisable to first summarise the most significant results of the above analysis. Then some important consequences can be determined for Lutheran mission work.

To sum up the results of the above analysis the following aspects concerning Luther and music may thus be listed:

1. Luther had a very close affinity to music, both practically, as well as theologically. Thus, he wrote the text and composed the melodies of many songs and hymns and, moreover, created the chorale as a new form of vocal church music;

a good example of it is “*Ein’ feste Burg ist unser Gott*”. In his work, he focused on purpose, not necessarily on originality.

2. The most outstanding features of Luther’s chorales were: familiarity, comprehensibility and attractiveness. Furthermore, the content of his texts were designed biblically founded and dogmatically sound.

3. The music of Luther’s chorales can be described as rhythmic and accessible - in it the so-called barform was used quite often. The music by itself was capable of conveying a message, but it also served as the mouthpiece of the words.

4. In the performance of his music, the congregation was much more involved than before, particularly through the *Kantionalsatz* which had the *cantus firmus* in the melody of the hymn, whereas the choir, as well as instrumentalists were given a complementary role expressed especially in the *Alternativ-Praxis*. Dancing and other movements made while singing spiritual songs were not totally frowned upon by Luther. The printing of hymn books helped to spread the new chorales widely and quickly.

5. The theological foundation of music in Luther’s interpretation consisted mainly of two dogmatic teachings: the justification of the sinner through God’s grace and by the believer’s faith and, resulting from this, the royal priesthood of all believers. Consistently, the re-activation of the congregation through singing in the order of the liturgy was determined by the perception that the congregation gives an active response of faith to God’s love and grace by participating in the celebration of worship; thus the dualistic character of dialogue inherent to the *Gottesdienst* is emphasised. In this nature of worship, music’s positive qualities - firstly as a gift of the Creator - could play a dominant role, while music was also interpreted christologically as a result of an experience of faith and even pneumatologically in the sense that the Holy Spirit, too, uses music in his work. Luther stated a close relationship to the Word of the Gospel in music’s functional *usus musicae*. However, the deep meaning of music went, according to Luther, way beyond its mere function. Luther’s understanding and usage of music was a result of the inextricable combination of theory and practice.

6. In practical terms, as a consequence of this theology of music, Luther employed the method of a liturgical placement of hymns to reform the existing order of the mass in order to make the congregation a fixed element of liturgy and worship. For this purpose, he rewrote the *ordo* (*Formula missae*) and compiled the *Deutsche Messe* in the vernacular, both orders full of congregational music (e.g.,

psalm-hymns, *leisen* and *de tempore* hymns). Because of his deep appreciation of music Luther also used music in his educational efforts and reforms, including the young people and educational institutions, as well as the congregation in church, thus instrumentalising the didactical and even missionary capacity of music. In his overall reforming endeavours, Luther employed the principle of substituting and adding to rather than merely eliminating the existing, thus being anti-reformistic.

7. Consequently, for Luther, music was very important and even indispensable in his reforming efforts; e.g., in the fields of worship and liturgy, as well as education.

The question now is: What consequences from this distinctive Lutheran understanding of music can be drawn to the benefit of future Lutheran mission work?⁶⁹ How can Luther's

69 That a firm Lutheran mission must look at Luther himself and his reforming efforts to gain insights from Lutheran principles and procedures is natural, but, especially in the field of music, it is actually a demand made by Luther himself because he did put so much emphasis on music, theologically and practically, that a Lutheran mission work must do likewise. For

theoretical and practical appreciation of music be applied to music in the missionary context?⁷⁰ Some consequences and provisional applications may be summarised as follows:

1. Since Luther could draw lines between music and the triune God - especially by associating music with God's creation accessible through a christological interpretation -, he gave music its own distinctive value and meaning. Consequently, he appreciated music as integral part of his reforming efforts. Missiologically, Lutheran mission could recognise and acknowledge from that theology of music conceived by Luther that music, being part of God's creation, is a theological and yet relevant outflow of the trinitarian *missio Dei* executed by its different ministries. Lutheran mission could learn from Luther's pragmatic attitude so that it also considers music as integral part of every missionary effort, from the very beginning on. Thus, mission could be as effective as Luther's reforms.

2. Lutheran missiology and mission work must reflect Luther's doctrines of the justification of the sinner and of the priesthood of all believers; with all liturgical and musical consequences emerging from this. Here the structure of dialogue, God's gift of grace and the human's response of faith, becomes vital in dogmatic-missiological and practical-missionary terms regarding form and content of worship and liturgy, as well as mission work.

3. Practically, Luther's use of music suggests that in many, if not all areas of mission work music ought to be placed purposely - from the onset in every missionary effort aiming at *re-forming* people (in the sense of conversion), including in missionary liturgy and worship, as well as missionary education.

4. Helpful principles for effective mission were also given by Luther: such as his innovative and yet not radical methods, like a music which combines the old with the new (this is an important aspect in the missionary encounter with existing secular or religious cultural practices or music in, for example, the African context); respect for and openness to the characteristics of a specific culture (e.g., in the African continent with regard to communal singing or dancing); adaptation of the music of the people and creation of music for the people (i.e., besides others, accessible melodies and texts in the vernacular); texts and melodies of high standards, but with relevance to the people; music (lyrics and melody) which is theologically founded and attractively inviting, at the same time capable of strengthening the faith "inside", as well as kindling faith "outside"; in mission work theologians and musicians have to work together.

5. A convincing musical instance for all these missiological and missionary aspects

further reasons as justification of the considering of Luther's work in modern mission work, see footnote 52 *passim*.

70 The answers to this question will be found throughout this thesis, not just in this chapter.

based on Luther's convictions is his chorale "*Ein' feste Burg ist unser Gott*".

As we have seen, these applications and consequences may refer directly to Luther's understanding and appreciation of music. Resulting from this, it is the conviction of this thesis that especially Lutheran mission work would gain much momentum, if it would consider music as indispensable part of every missionary effort and even in its missiology! However, this does not imply that it is recommended to apply Luther's way of music or its usage uncritically, as some theologians of the "*Kirchenmusikalische Erneuerungsbewegung*" (= "Movement for the revival of church music")⁷¹ after World War II in Germany apparently did. Rather, it should be done in the same manner which Luther himself adopted: "This is the clue. Throw nothing away, but at the same time, look forward, not back" (Halter 1955:93).

71 The aim of the “*Kirchenmusikalische Erneuerungsbewegung*” was to revive music in the liturgical context. The liturgists who represented this movement, like Söhngen (1967 & 1975), tried to restore Luther’s own musical practice and theology. Their emphasis was on the functional aspect of music in respect to the text of vocal music. Although the movement boosted the recovery of the significance of music in liturgy and worship, the theological foundation for it was rather one-sided; namely, it was embedded in the ontological interpretation of the *creatura*-aspect of music which led to an over-emphasising of the proclamatory function of music in connection with words only. Furthermore, the movement’s intention was a merely reconstructive and uncritical revival of the music of the Reformation time. Nevertheless, later in this thesis I adapt some theological and musical insights of Söhngen which contribute to the argumentation of it. For further details and an examination of the “*Kirchenmusikalische Erneuerungsbewegung*”, refer, for example, to Wilson-Dickson (1994:228-233; concerning new movements in Protestant church music of the 20th century); Krummacher (1994:11-12,25-33,104-116; giving a list of literature references referring particularly to Söhngen) and Krieg (1990; providing a critical analysis of the whole movement; in turn, for a discussion of Krieg’s exposition, see Krummacher 1994:125-130).

CHAPTER 4: A history of music in the Lutheran mission

Luther regarded music as indispensable and employed it purposely in many areas of his reforming work. Moreover, I have argued that Luther's interpretation and instrumentalisation of music could contribute much to modern Lutheran mission work and missiology. The question resulting from this then is: How has explicit Lutheran mission work actually utilised music in its mission, and how is it done today?

In this chapter, I attempt to give at least a preliminary answer to this question by analysing one significant example of a Lutheran mission society: the work of the *Evangelical-Lutheran Mission in Lower-Saxony/Hermannsburg* (or Hermannsburg Mission, as it was formerly known and as it is referred to throughout this thesis) in Southern Africa, particularly in the area of the diocese which is now called *Evangelical-Lutheran Church in Southern Africa - Western Diocese* (ELCSA-WD). Since this chapter is the second leg of the historical investigation of this thesis's subject, I now focus more on historical developments in the missionary employment of music. However, the present situation of the mission work in respect to music is also considered. Both the past and present use of music in mission allows a fuller picture of music in Lutheran mission in South Africa to emerge. The analysis includes the following: a short description of one musical instance, some important patches of the history of the above mission institutions to provide the historical background of their mission work, which will be instrumental to the understanding of the subject of music, and finally the specific employment of music in their actual historical and current missionary efforts. From this examination, some consequences with regard to music in future (Lutheran) mission work and missiology become evident.

4.1 “*Ke rata go utlwa ...*” (Ps 85:9)

“*Ke rata go utlwa ...*” (= “I would like to listen ...”)¹ is a spiritual song written in Setswana, the main language spoken in the territory of the ELCSA-WD, and composed by a missionary of the Hermannsburg Mission. Furthermore, this hymn is still in use in worship; in some congregations it is even sung every Sunday in church. These facts make it adequate and useful to begin the analysis of music in the mission work of the Hermannsburg Mission and the ELCSA-WD with this musical piece.

¹ For the music of the song, see appendix 2, where the original version in tonic sol-fa notation and my transcription into staff notation are given.

The musical piece “*Ke rata go utlwa*” was composed by Heinrich Holsten² of the Hermannsburg Mission in 1965 on the occasion of a synod gathering in Pretoria. Because of its obvious popularity, Holsten (*Mosupa-Tsela* 1/1966:4) published text and notes of it in the following edition of *Mosupa-Tsela* (= The one who gives directions)³ in 1966.

The text of the hymn, written in Setswana - and not in an European language -, is: “*Ke rata go utlwa, ke rata go utlwa se Morena Modimo o tlaa se buang, gonne batho ba ona, le baratiwa ba ona, ruri, ruri, ruri, o tlaa bua nabo, ruri o tlaa bua tsa kagiso, tsa kagiso, tsa kagiso*”.⁴ This is an adaptation of Ps 85:9 which, in the Setswana Central Bible translation *Beibele* (1994), runs as follows: “*Ke rata go utlwa se Morena, Modimo o tla se buang; gonne batho ba ona, e bong baratiwa ba ona, ruri, o tla bua nabo tsa kagiso*”. The English *NRSV* (1994) translates it with: “Let me hear what God the LORD will speak, for he will speak peace to his people, to his faithful”.⁵ According to Perowne (1976 II:125-126), the words of this verse express “the attitude of calm and quiet expectation”.⁶

This attitude of a faithful expectation in respect to God’s Word is quite accurately converted into music by Holsten’s composition: the melody of the composition is flowing with but a few rhythmic accentuations, though with a certain tension built up through a gradually rising movement of the melody and some repetitions of musical motifs fitting to the text. For instance, at the beginning of the piece the phrase “*Ke rata go utlwa*” is repeated, accordingly the same rhythmic motif occurs twice, while the melody rises from G’ to D’’. Although no

2 Born in 1912 in Germany, Holsten was in 1950 sent by the then Hermannsburg Mission to South Africa where he stayed for the rest of his life. I take a closer look at his life and work later on in this chapter; for a brief summary of it, refer to Pape (1986:79-80).

3 *Mosupa-Tsela* was the main newsletter of the former Tswana-Region of the Evangelical-Lutheran Church in South Africa and later of the ELCSA-WD. It was established in 1914 and distributed within the Lutheran church for many years. Yet, it does not exist anymore, and an attempt to revive it failed in 1998. Fischer (*Mosupa-Tsela* 1/2 1985:1-2) gives a short report on the history of the journal with a list of its different editors-in-charge (which included also missionaries) and printers. Quotations from this journal will be found throughout this chapter, as it is a valuable source of the history of the ELCSA-WD.

4 Translation: “I like to hear, I like to hear what the Lord God will say, because his people and his beloved ones, truly, truly, truly will he speak to them, truly will he speak to them about (the issues of) peace, peace, peace”.

5 It has to be noted here that *NRSV* (1994) has these words as verse 8 of Ps 85, whereas the Setswana-Bible *Beibele* (1994), as well as Luther’s German version of the Bible, *Die Bibel* (1985), have it as verse 9. I will refer to it as verse 9.

6 Perowne (1976 II:125) gives both possible translations, “I will hear” and “let me hear”. *NRSV* (1994) has “Let me hear”, whereas *Beibele* (1994) translates with “I like to hear” and *Die Bibel* (1985) paraphrases with a conjunctive form, “*könnte ich doch hören*” (“if I only could hear”). Nevertheless, all given versions reflect a kind of faithful anticipation of an important utterance of God.

dynamics are prescribed, the musical movement which is full of tension creates a feeling of suspense and excitement. The song is written in G-major; the range of the melody begins with F[#] and ends with E'', which means that the range of a 7th is employed. Steps of whole tones dominate the melody; no chromatic movements occur; mainly minims and crotchets are found with a quaver just twice and dotted notes only six times. Regarding its rhythmic structure, a kind of barform is employed, though not strictly enforced. The harmonies of the song are rather simple but pleasing: the majority of the chords are major chords, just very few minor chords are used. In contextual terms important, Holsten published his work in tonic sol-fa notation (instead of staff notation) and in a four-part choir setting (not just with the melody) which is typical for notation and performance of present African (church) music respectively.

Holsten's piece reflects his understanding of African music, as, for example, the major mode, the harmonies and the four-part setting, as well as the limitation to and concentration on one verse only of the said psalm indicate.⁷ However, at least two instances suggest that he apparently did not totally accept the African style of music. On the one hand, the preference for the major mode in African music becomes apparent, when at one place of the song the given minor chord is usually dissolved into a major chord by adding one more note in-between in today's practice of singing the piece; namely, in the repetition of the phrase "*ke rata go utlwa*" the E-minor chord at "*go*" is actually changed into a C-major chord through singing a C'' instead of a second B' after the original first B' in the soprano. On the other hand, in actual singing today, one notices three different places in the soprano part where a minim note is split-up into two crotchets by adding another note; this might fit better to the predilection of African music for rhythmic movements. These changes in today's actual singing of Holsten's composition might well be part of the process of adaptation and assimilation of it. Moreover, in composing the melody, Holsten did not consider the tonal character of the Setswana language:⁸ for instance, if the opening sequence "*Ke rata go utlwa*" would have been composed according to the grammatical tones of the Setswana language,

⁷ Particularly the singing of just one biblical verse is reminiscent of African choruses. A more exact description of African music is given in chapter 5.

⁸ It has definitely to be acknowledged that Setswana, like most other so-called Bantu languages, is a tonal language (Mascher 1995:86). Although many linguists, as some dictionaries show, do not seem to agree because they do not refer to the different tones of the language or they use material full of mistakes concerning the tones (Mascher 1995:91), there are others giving the right tones of the vocabulary, like Kgasa & Tsonope (1995). That Setswana is indeed a tonal language, everyone will notice who only once attentively listens to the reading of a biblical text on a Sunday morning in a Setswana speaking congregation,

even without any knowledge of the language! Further deliberation on this issue follows at a later stage in this chapter. then “*rata*” would have been set higher and not put on the same note as “*ke*” and “*go*” would be lower than “*rata*”.⁹

More important than the way of singing it, though, is the question of how the song was integrated into the liturgical *ordo* of worship. Though this was probably done at a later stage and not intended in the beginning, “*Ke rata go utlwa*” is regularly sung either before or after the reading of the sermon text, so that it serves as a kind of preparation for receiving the Word of God. Thus, the song relates to the original meaning of Ps 85, the faithful awaiting of God’s Word, by singing verse 9. The hymn further enjoys the status of a quasiliturgical piece of the Ordinary, though it is not written in any liturgical form.

This rather short examination of “*Ke rata go utlwa*”, a composition by a Lutheran missionary in and for the South African context, allows some provisional conclusions:

1. Comparing Holsten’s music with Luther’s principles, as discussed in chapter 3, one recognises a number of important characteristics of Luther’s music which are also used in “*Ke rata go utlwa*”. These are the following: it is a biblical text (a psalm verse in particular) put into music, while the music is set as the mouthpiece of the words; the principle of accessibility (e.g., through the melody’s range and mode or the repetition of certain rhythmic motifs); the criterion of familiarity evident in the use of some characteristic values of the indigenous music and culture (e.g., the indigenous language, the harmonies or the four-part setting); the liturgical placement of the musical piece; and the active employment of music of quite high quality in Holsten’s missionary work.¹⁰

2. However, also a discontinuity between Luther’s music and Holsten’s “*Ke rata go utlwa*” has to be pointed out; especially in respect to the indigenous music and language (in particular, concerning the fact that Setswana is a tone language and that African music usually has a preference for rhythmically more interesting music, including dancing). Thus, Luther’s criteria of familiarity and attractiveness are not fully manifest in the piece. Moreover, apparently this spiritual song was composed rather occasionally for a meeting than purposefully for the liturgy, as Luther presumably would have done.

⁹ However, this does not suggest that one could express the grammatical tones of the language exactly in musical tones, like through specific intervals, because the language tones of Setswana are merely grammatical and not musical! Cole (1996:53) clearly states with reference to Setswana and other tonal languages that in “analyzing a tone language, we are not concerned with the exact or absolute degrees of musical pitch used in speech either by a single individual or by different speakers. No two people pronounce a word with exactly the same tones, as may be confirmed by instrumental analysis. Furthermore, the same individual uses different tones in pronouncing a given word at different times. It is therefore the relative tones that are important”.

10 This aspect will be discussed more intensively later on in this chapter.

In conclusion, it might be argued that, with his song “*Ke rata go utlwa*”, Holsten did not employ Luther’s interpretations and criteria of music in his reforming work wholeheartedly, but rather with timidity. Whether this was generally true of the music in the mission work of the Hermannsburg Mission, the mission society he was working for, and how music is considered in the current mission work of the Hermannsburg Mission and the ELCSA-WD is examined in the course of this chapter.

4.2 Brief history of the Hermannsburg Mission and the ELCSA-Western Diocese

According to Elphik (1997:1), about

72.6 per cent of South Africans now claim to be Christian, up from about 46 per cent in 1911. Over the twentieth century Christianity has grown most dramatically among Africans - the largest, fastest growing, and now politically dominant sector of the South African population - up from 26 per cent of Africans in 1911 to 76 per cent in 1990. In addition, by 1990, 92.1 per cent of South African whites, 86 per cent of Coloureds, and 13 per cent of Indians called themselves Christians.

Of these, in 1990, some 842000 were Lutherans, 2.1 per cent of the South African population (Scriba & Lislud 1997:173). This represents the numerical success of fervent missionary work of mostly American and European mission societies on the African continent. Particularly in the 19th century, “Christian missionaries fanned out into the southern African interior, injecting themselves into power politics of the region” (Elphik 1997:1). Although, on the one hand, those missionaries often had to fight against opposition by both Whites and Blacks (:1), Neill (1990:313-314) is correct in stating that the fast growth of Christianity in Africa is, on the other hand, owed not just to the work of the missionaries, but also to African people themselves. Likewise, Elphik (1997:4) points out that “the spread of Christianity owed more to the zeal of African converts than to the direct actions of missionaries”, including “the armies of African evangelists”, like the Xhosa prophet Ntsikana. Yet, this was due to the fact that by “the early nineteenth century South Africa had become one of the most intensively ‘occupied’ fields of Christian mission in the world” (:3). Several Lutheran mission societies, too, were active in Southern Africa.¹¹ One main Lutheran mission society still actively present

11 Besides the *Moravians* (their mission agency was founded in 1727) and the *London Missionary Society* (founded in 1795), there were also different Lutheran mission societies active in South Africa; amongst them the *Rhenish Missionary Society* (1828), the *Norwegian*

Mission Society (1842), the *Finnish Mission Society*, the *American Lutheran Mission* (1873), the *Church of Sweden Mission* (1874) and the *Berlin Missionary Society* (1824); the latter having been the first Lutheran mission to arrive in the country. For an overview of the activity

through financial assistance and personnel is the Hermannsburg Mission, especially in the area of the ELCSA-WD. In consequence, it makes sense to examine briefly some general developments in the history of this mission society in connection with the ELCSA-Western Diocese, including theological and missiological principles, before the specific question of music in the mission work of the Hermannsburg Mission and the ELCSA-WD can be adequately discussed. This question can then be better understood and put into proper perspective.

4.2.1 Ludwig Harms and the beginnings of the Hermannsburg Mission

In the 19th century, the Lüneburger Heide in the northern part of Germany, where the village Hermannsburg is situated, was “characterised by poor, sandy land, forest and wet meadows”, the population was poor, and the leading authority on the people lay with the pastor and the teacher - a fact which made the Bible “both the spiritual and practical basis of all daily teaching” (Mignon 1996:1).¹² Closely intertwined with this situation was the establishment of the Hermannsburg Mission. The Hermannsburg Mission, founded in 1849 by the Lutheran pastor Ludwig Harms, was one outcome of the revivalist movement of the 18th and 19th century in Europe, as “all revivalist movements developed into missionary movements” (:1).¹³

But the breeding-ground of Ludwig Harms’s missionary movement had different roots: the then Kingdom of Hanover can be described as “a conservative country in a time of democratic movements”, a mood connected with “a romantic revitalisation of German history and traditions” (Harms 1999:7). It was the time after the period of Enlightenment which had caused opposition resulting in the advent of Pietism and later of patriotic and nationalist conservatism, evident in Klaus Harms’s 95 theses from 1817 publicly announced at the Wartburg Festival in remembrance of Luther’s 95 theses of 1517 (Heussi 1988:454-455). Fostered by this event, a new Lutheran orthodoxy emerged having a strong emphasis on Lutheran confessionalism (:466-467). Ludwig Harms and the Hermannsburg mission

of these mission societies, refer to Heussi (1988:503), Neill (1990:207-211) and Scriba & Lislerud (1997:174-181).

12 The cultural roots of the Lüneburger Heide (namely, the Langobards) and its history in combination with its two missionary movements (the first being that of the Billings, the second that of Harms), are pondered extensively by Schroeder (1992:16-22).

13 Bienert (1993:22-23) argues that Ludwig von Zinzendorf and his “*Brüdergemeine*” (= “Brethren”), the Moravians, provided in fact the roots of the revivalist and missionary movements; a question not yet analysed sufficiently. Likewise, Tamcke (2000:39) points to Harms’s connection to congregations of the *Brüdergemeine* in Celle and Bergen near Hermannsburg.

movement were part of this ideological and religious current (Meyer-Roscher 1984:23).

Harms (1808-1865), the founder of the Hermannsburg Mission Society, was “a strong critic of rationalism and the eighteenth-century Enlightenment;¹⁴ his preaching sparked a revival among the farming community that made up his congregation” (Scriba & Lislerud 1997:176). This was done strictly according to Lutheran confessional principles.¹⁵ After having studied at the university in Göttingen and been employed as a private teacher and later as assistant pastor to his father in Hermannsburg, in 1848/49¹⁶ Harms became the new pastor in Hermannsburg, where the “charismatic preacher quickly won an enthusiastic audience, particularly amongst the youth” (Mignon 1996:1). One reason for this success was the Low German, the people’s language, in which he held his sermons and all gatherings (:1; Tamcke 2000:40-42). When introduced to his congregation as the new minister, the ceremony of induction was celebrated according to the liturgical form of the wedding; thus symbolising a spiritual marriage between pastor and congregation (Bienert 1993:23; Tamcke 2000:40). This intimate relationship between Harms and the congregation of Hermannsburg contributed significantly to the establishment of a mission society in the same year. From the onset, the parishioners were involved as active supporters of his vision, namely, the conversion of the “heathen” who did not yet know Christ (Harms 1999:13; Tamcke 2000:46-47). The biblical

14 This view has to be qualified by mentioning that Harms went through a significant change with respect to his theological orientation; namely, from being an adherent of rationalism with much interest in philosophy and ancient languages, who interpreted Jesus merely as a moral ideal of a teacher, to becoming a distinct exponent of conservative Lutheran orthodoxy and confessionalism (Tamcke 2000:39). Harms (1999:27-28) names two factors which might have contributed to the emergence of his “clear Lutheran stance”: Firstly, through the experiences he made in his congregational service “he discovered the importance of the sacraments and he learned to appreciate Luther’s realistic understanding of Holy Communion, as well as his insistence that Baptism is the bath of regeneration”. Secondly, through the general renewal in church and theology, Harms learned to appreciate “the rediscovery of the results of Reformation within the church”.

15 Bienert (1993:27) distinguishes between two different phases in Harms’s understanding of Lutheranism which influenced his views on mission. He argues that the principle Harms adhered to earlier could be put this way: “A revived, living Christian congregation does mission work or is engaged in mission” (= “*Eine erweckte, lebendige christliche Gemeinde treibt Mission bzw. engagiert sich für die Mission*”); whereas at a later stage in the theological life of Harms the underlying principle for his missionary efforts could be

outlined as: “A Lutheran congregation naturally does Lutheran mission work” (= “*Eine lutherische Gemeinde treibt selbstverständlich lutherische Mission*”).

16 Mignon (1996:1) has 1848 as the decisive year, whereas Bienert (1993:23) and Tamcke (2000:40) have 1849. The correct date seems to be 1849, because 1848 was the year of his father’s death, while in 1849 Harms became officially his successor and, subsequently, the Hermannsburg Mission was founded by him.

foundation for his missionary zeal was taken from Jn 17:3, where it is said: “*Das ist aber das ewige Leben, daß sie dich, der du allein wahrer Gott bist, und den du gesandt hast, Jesus Christus, erkennen*” (Pape 1986:1; NRSV (1994): “And this is eternal life, that they may know you, the only true God, and Jesus Christ whom you have sent”). It seems that Harms was deeply rooted in his home (i.e., congregation, village, culture and country) and, at the same time, “ecumenically” orientated in regard to the universal conversion of all people in all countries to Christ.¹⁷ On the one hand, Harms (in Bienert 1993:24) could say that

next to being a Christian comes that I am from Lüneburg with my whole heart and soul and that no other country in the whole world can surpass the Lüneburger Heide. And next to being from Lüneburg comes that I am from Hermannsburg, and Hermannsburg to me is the most delightful and prettiest village of the moor.¹⁸

Furthermore, he could dismiss his first missionaries by urging them: “Do not forget that you are Lutherans, Germans and from Hermannsburg”¹⁹ (:24). On the other hand, he could envisage his broad missionary goal with the following words:

Within a short time a whole country will be covered by a network of mission stations, and nations will be converted and armed with a Christian lifestyle and education so that they can defend themselves successfully against pernicious European pressure and not fall prey to the Europeans (this is a translation given by Harms 1999:8).²⁰

17 This universal view is apparent, for example, in Harms’s last published prayer from 1865 (quoted by Gremels 1994:5-6). Gremels (:7) notices three different and yet interrelated circles through which Harms would embrace all humankind. These are: First, Harms praises to be a Christian, then he laments over Jews and those who are just nominally Christians, and finally he concentrates on the real big issue and task - mission to the pagans who would be lost without converting to Christ.

18 Harms (quoted in Bienert 1993:24): “*Nächst dem, daß ich ein Christ bin, bin ich ein Lüneburger mit Leib und Seele, und kein Land in der ganzen Welt geht mir über die Lüneburger Heide. Und nächst dem, daß ich ein Lüneburger bin, bin ich ein Hermannsburger, und Hermannsburg ist mir das lieblichste und schönste Dorf in der Heide*”. Here Harms’s very close and even intimate affiliation with his home becomes evident.

19 Harms (in Bienert 1993:24): “*Vergeßt nicht, daß ihr Lutheraner, Deutsche und Hermannsburger seid*”.

20 This “anti-European” statement indicates that the above-mentioned utterances of Harms did not imply a mere nationalistic-imperialistic undertone which would belong to a later period of mission and colonialism, because those statements were made with reference to Christianity only, as Voges (2000:260) argues; Harms himself said: “All we are and have we owe to Christendom” (= “*Alles, was wir sind und haben, verdanken wir dem Christentum*”). Yet, having later been an exponent of the conservative and nationalistic revival of the 19th century in Germany, as expounded above, one would expect that Harms was not totally free from nationalistic-imperialistic visions. Anyway, Harms’s rather unclear stance concerning this issue could not prevent the missionaries of the Hermannsburg Mission to fall to an attitude of cultural superiority and disregard with respect to African culture soon after the death of Harms (cf. Hasselhorn 1988:212).

In other words, although Harms aimed at the whole world as place to do Lutheran mission work and to become the one church of Christ, he maintained the importance of a close relationship between the congregations newly to be formed overseas and the home base in Hermannsburg (Stolle 1993:135-136). Hence, the new congregations had to be integrated into the existing Lutheran church in Germany: therefore, missionaries and “colonists” - lay people, usually craftsmen, who should support the preaching of the Gospel through their Christian lifestyle (Voges 2000:240) -, were sent overseas

to establish a string of congregations in Africa modelled on the medieval communities that had been evangelized the German borderland east of the Elbe River. They were also to create a mission church identical in doctrine, liturgy, discipline, and organization to the church at home. Harms believed that the ‘heathen’ would be attracted by three distinctive features of Lutheran missions: ‘the glory of our divine service, the pure teaching and divine sacrament of our church and the power of our singing’ (Scriba & Lislerud 1997:176; Voges 2000:240).

It was the task of the missionaries to fulfil this vision of Harms’s mission. For that purpose Harms founded the “*Missionsanstalt*” (= “Mission Centre”), including a mission seminary. The first twelve prospective missionaries - selected and to be trained to serve their Lord as committed messengers of Christ in foreign countries and faithful shepherds of the newly converted heathen far from home pastures - moved into the seminary in 1849 (Tamcke 2000:34). Harms called them his “*Zöglinge*” (= “fledglings”), in the sense that he treated them as being their father and they were his children; an assumption of subordination which the missionaries themselves later enforced in their relationship towards the African people (Mignon 1996:32). Most mission candidates came from a poor rural farming background in Lower-Saxony (Mignon 1991:40)²¹ and, yet, had a strong feeling of being sent by God to teach “heathens” without culture the only valid European-Christian culture

(:38). That is why the Hermannsburg Mission usually is referred to “as a ‘Bauernmission’ (a farmers’ or peasants’ mission)” (Winkler 1989:23).²² Mignon (1996:2) explains the motivation of the

21 The statistics, which Hasselhorn (1988:224) gives, show that, indeed, the vast majority of missionaries recruited in 1885, 1910 and 1935 belonged to families where the father was a peasant or even just a day-labourer, and the like, or later a missionary himself (1885: 32 missionaries out of 45 belonged to that group, 1910: 40 out of 58, 1935: 38 out of 73). Furthermore, most of them came from rural villages in Lower-Saxony (from a village came in 1885: 55 missionaries out of 60, 1910: 61 out of 63, 1935: 66 out of 75; born in Lower-Saxony were in 1885: 43 missionaries out of 60, 1910: 40 out of 63, 1935: 66 out of 75).

22 In their mission work in South Africa, the missionaries used their farming skills to teach the African population farming methods, which was another mission strategy to form strong ties with the new Christian community, as well as a means to make a living because of the low

“*Zöglinge*” to enter the newly established mission seminary:

Entry into the mission service offered the young farmers and artisans a chance to escape the desperate and uncertain future in the village. The career as a missionary not only combined the two positions of pastor and teacher, but also offered the possibility of leaving the native country in a relatively protected way, while embarking on a future which appeared to outsiders to be unknown, but whose objective for the mission was clearly mapped out. Part of the motivation was also the conviction that one would be working on a divine task which towered in importance above one’s individual destiny - the proclamation of salvation in a ‘heathen world’ (Mignon 1996:2).

Thus, they attended enthusiastically the mission seminary where they were taught by Theodor Harms (1819-1885), the brother of Ludwig Harms. The syllabus of the four year course included the whole range of theological subjects, but also German proficiency, basic English, as well as singing and worshipping together; the afternoon was reserved for working in the fields (Harms 1999:25-26). The aim of studying, working and worshipping together, still practiced nowadays, was to make the future missionaries servants, not masters, and to equip them “to practice and pass on their teaching according to the Lutheran confessions, which he (*sc.* Harms) felt were nearest to the Biblical teaching” (:27).²³ But the real learning, according to Harms, would have to take place at their final destination overseas so that it would be in compliance with the respective rules and customs there (Stolle 1993:135). Although one would consider this understanding to be a helpful tool with regard to - spoken in modern terms - “inter-cultural learning” and “inculturation of the Gospel”, one has to take into account that the missionaries did not know much about the culture and religion of the people in Africa where they were heading to (Voges 2000:249); on the

contrary, they referred to them just as “heathen” without any valuable culture worth considering - an anticipation which would also apply to African music.²⁴

After having founded the mission seminary with his first twelve mission candidates in 1849, Harms managed to have a ship built, the *Candace* (named with reference to Acts 8:27), so that in 1853 the first missionaries, including some “colonists”, could literally embark upon

salary the missionaries received (Winkler 1989:24). Moreover, this gave them “a strong feeling of selfreliance and independence” (:24-25).

23 A detailed description of the life at the mission seminary during its first years is given by Tamcke (2000:35-38), including the daily schedule and some photographs of Harms’s first candidates.

24 Winkler (1989:68) infers that the dominant Lutheran theology of that time was “culturally bound to German culture. Lutheranism and German culture were inseparably linked for Harms. Africans were seen as heathens, without any true religion or culture. Both had to be brought to them by the missionaries. The unspoken corollary was that African culture and customs were likely to be sinful or even unChristian”.

their new missionary task (Tamcke 2000:49-50).²⁵ In 1878, under the new leadership of Ludwig Harms’s brother Theodor Harms,²⁶ it came to a separation between the mission society and the Regional Lutheran Church in Hanover. He founded the strictly confessional “Evangelical Lutheran Free Church” (Heussi 1988:478; Tamcke 2000:53-60), so that, as a consequence of this, the mission had to find its own independent way (Bienert 1993:34). In 1886 it came to another split, this time within the Free Church, which led in 1892 to the establishment of its own Lutheran mission society, the *Bleckmarer Mission* (= Bleckmar Mission; Tamcke 2000:68-70,121), still active in Africa as the mission agency of the Lutheran Free Church.²⁷ 1959 was another decisive point in the life of all Lutheran mission societies in Germany, because the General Synod of the “United Evangelical Lutheran Church of Germany” entrusted the responsibility for doing mission work to all constituent churches (Harms 2000:127), which resulted in the engagement of the Evangelical Lutheran Regional Church of Hanover in the matters of the Hermannsburg Mission in 1965/66 (:131-133). The rapprochement of the Hermannsburg Mission and the Regional Church of Hanover reached a new quality in 1972, when the Regional Church of Hanover enacted the cooperation with the Hermannsburg Mission, in so far as it assigned its task of doing mission work to this mission society (:135). Finally, in 1977, the “Evangelical Lutheran Mission in Lower-Saxony/ Evangelical Lutheran Mission”, integrating the *Leipziger Mission* (= Leipzig Mission), was established (:142-143). Emerging from these beginnings,²⁸ quite a large body of a mission society could be formed: the Hermannsburg Mission now works in cooperation with churches in different countries in Africa, Asia and America; an affiliation based on partnership.²⁹

4.2.2 The emergence of the ELCSA-Western Diocese

Turning now to the history of the work of the Hermannsburg Mission in Southern Africa, it

25 The *Candace* is up to this time the symbol of the Hermannsburg Mission. A picture of the original ship is shown by Tamcke (2000:49).

26 A list of all Mission-Directors from 1849 until 1959 can be found in Hasselhorn (1988:217), while the names of the subsequent Mission-Directors can be traced in the article of Harms (2000:151-153).

27 The still existing connection between the Hermannsburg Mission and the Bleckmar Mission is emphasised by Stolle (1993:124-148; in particular 137-140 and, concerning the history of the Bleckmar Mission, 137-146).

28 Extensive deliberation on important developments in the history of the Hermannsburg Mission can be found in Schroeder (1992:17-22,46-82), Tamcke (2000:33-125) and Harms (2000:127-232).

29 An overview of the different associations between the Hermannsburg Mission and churches overseas, with an emphasis on future prospects, is given by Lüdemann (2000:741-768).

has to be stated that the beginning of doing missionary work in this part of the world was rather accidental:³⁰ The missionaries and “colonists”, who were on board the *Candace*, were denied entry to what today is known as Ethiopia, where they had intended to convert the Galla people. As a result of this, in 1854, they went further south to dock at Durban harbour, which was not quite as strange as one might think, because there had already been an existing relationship between the Kingdom of Hanover and South Africa via the British ruling home -, where they were welcomed by Wilhelm Posselt, a missionary of the Berlin Mission (Grünwald 1996:65-68). In 1857, some missionaries were called by President Pretorius to come and evangelise the Bakwena, a tribe of the Tswana people, in Betchuanaland,³¹ because he had confused Hermannsburg with Herrnhut, the Moravian missionaries of which he had heard concerning their successful mission work in the Cape Colony (Mignon 1991:40).³²

Unfortunately, the work of the German Lutheran missionaries in the southern African

countries resulted into “two sets of congregations ..., one white and one black” (Winkler 1989:25). Hence, today we have, besides the African Lutheran churches (and other Lutheran churches of different origins), also two German Lutheran churches in South Africa (the “Evangelical Lutheran Church in Southern Africa (Natal-Transvaal)” and the “Evangelical Lutheran Church in Southern Africa (Cape Church)”),³³ in addition to the “Evangelical

Lutheran Free Church of South Africa". A development which has started in 1911 with the

30 For a full report on the situation and the occurrences prior to the beginning and just after the commencement of the work of the Hermannsburg Mission in Southern Africa, refer to Schroeder (1992:62-118) and Voges (2000:233-244). Moreover, a list of the Superintendents of the Hermannsburg Mission in South Africa from 1860 to 1945 can be found in Hasselhorn (1988:217). A short summary of historical developments in the overall, not just Lutheran, mission work in South Africa is given by Elphik (1997:1-15).

31 The 19th century history of the work of the Hermannsburg Mission in Botswana is investigated by Mignon (1991:38-59 and 1996:1-39). In Botswana, the missionary work was for the Lutherans, at least in the beginning, more successful than in the rest of Southern Africa, because "the aim of converting whole tribes could be facilitated through the conversion of the chief" (Winkler 1989:27-28). However, Proske (1989), in his doctoral thesis, interprets the missionary endeavours of the Hermannsburg missionaries in Botswana as a failure.

32 Over the long run, the work of the Germans "fitted into the Boer's plans for extending their control over the Tswana in the Western Transvaal", and the Hermannsburg Mission "generally cultivated a close relationship with the government of the day", thus developing "their unique identity" (Winkler 1989:27-29). Mignon (1996:8) gives a map depicting the route the first Hermannsburg missionaries among the Tswana took from Natal to Betschuanaland.

33 Scriba (1993:7-10) gives a brief summary of the history of the "Evangelical Lutheran Church in Southern Africa (Natal-Transvaal)", referring especially to its roots which lie in the work of the Hermannsburg Mission.

forming of a separate German speaking Lutheran synod next to the traditional African church and which has been further pushed by the independence of the African churches in 1963.³⁴

According to D.P. Ramokoka, the former Bishop of the ELCSA-WD (the church this thesis is focusing on), his church "is a child of different mission agencies from Germany, America and the countries which are called 'Scandinavian Countries'"³⁵ (*Mosupa-Tsela* 1 1998:1); later in his article (:2), though, he has to admit that the establishment of the Lutheran parishes in Botswana and Transvaal mainly goes back to efforts of missionaries working for the Hermannsburg Mission.³⁶ However, the missionary groundwork in evangelising the Tswana and Sotho had been accomplished by missionaries of the London Missionary Society, namely, the Scottish John Campbell, Robert Moffat (who pioneered in presenting the very first complete Bible translation into Setswana in 1857 (Beck 1997:118)), David Livingstone and John Mackenzie (:107-111). Yet,

Lutherans had run more than a third of the mission stations in southern Africa - 70 per cent of those in Natal and Transvaal - and had provided almost a half of the missionaries in the region. Among many black communities in

Natal and Transvaal, Lutheranism became the majority expression of Christianity by the early twentieth century (Scriba & Lislud 1997:173).

34 According to Winkler (1989:25), the “root of separation lay in the missiology of the HMS [= Hermannsburg Mission Society], and its strong ties to the church in Germany and to German settlers in South Africa”; he further argues that “their dualistic understanding of the Two Kingdom Doctrine allowed them to value spiritual unity over temporal (organizational or structural) unity”. Though the close affinity to German culture and especially language was definitely one reason for this development, as Grünwald (1996:68-69) indicates when she elucidates the language problems of the missionaries which resulted in the sending of German speaking wives to them, it has to be kept in mind that the “*Bauernmission*” of Hermannsburg stood out due to the practice of missionary work rather than missiological theory. Scriba & Lislud (1997:177), therefore, give practical reasons for the separation, when they relate that within the Hermannsburg Mission “missionaries and ‘colonists’ formed the core of a congregation in which blacks and whites at first worshipped together, but with the arrival of women and children, services and schooling evolved along language lines”. However, it seems that this was not the only reason for the split; it probably were the obvious strong cultural ties with Germany coupled with the feeling of cultural superiority mentioned earlier that led to the formation of a separate German synod.

35 Ramokoka (*Mosupa-Tsela* 1/1998:1): “... *ke ngwana wa dimissione tse di farologaneng go tswa Jeremane, Amerika le dinaga tse di bidiwang* ‘Scandinavian Countries’”.

36 Ramokoka (*Mosupa-Tsela* 1/1998:2) gives a list of the first Lutheran congregations together with the names of the missionaries who founded them, all of whom were working for the Hermannsburg Mission. He further mentions that Chief Setshele welcomed the founder of the very first mission station in Dithejwane (Botswana) “with great joy” (“*ka boitumelo jo bogolo*”; :2). Mignon (1996:38) quotes the first letter Setshele had written to Ludwig Harms in August 1857; it becomes apparent that his reasons for accepting the missionaries were rather “carnal” reasons, as he asked for gunpowder for his dying cattle. See also Neill (1990:244-245).

Since Harms and the Hermannsburg missionaries intended to create “*Volkskirchen*”, national churches similar to those in Germany, “in which Christianity would be expressed in the language and culture of individual African and immigrant peoples” (Scriba & Lislud 1997:173),³⁷ the conversion of whole tribes was mandatory.³⁸ Hence, the missionaries were always dependent on the goodwill or resentment of the respective chiefs, as Neill (1990:244) points out.³⁹ Amongst the Tswana people, this practice of converting the chief and his family and thus the whole tribe was quite common (Voges 2000:247).⁴⁰ Furthermore, indigenous evangelists were of significant support in the spread of the Gospel in the region, as indicated earlier: the first Tswana missionary of the Bakwena ba Mogopa tribe,⁴¹ for instance, was David Mokgatle who succeeded in Bethanie (Bammann 1995:68).⁴² But, across the board, the relationship between missionary and convert, mission society in Germany and new church in Africa could be described as that of a mother-to-child relationship, as is indicated by a rather unspectacular and yet meaningful utterance made in a report given by former Mission-Director Georg Haccius (1890:103; emphasis added), where he states that almost “everywhere

37 However, this should not have become the argument for not allowing the local people to learn another important language, like English, which was for a long time prohibited particularly by Hermannsburg missionaries at their mission owned schools; most likely based on their conservative nationalistic background prevalent in Germany at that time, as pointed out earlier. This ban kept the indigenous people in isolation and excluded them from further education. Likewise, Winkler (1989:28) argues that Hermannsburg's "missiology of 'Volkskirchen' also required that converts learn their faith in their mother tongue. Africans began to suspect that this was part of a strategy of barring them from higher education"; the African majority, therefore, "experienced the dominance of the HMS missionaries as preventing their own progress". One is also reminded of what has been said above in footnote 34. For more deliberation on the difficulties inherent to the issue of language policies and school education in the work of the Hermannsburg Mission, refer to Hasselhorn (1988:117-124) and Voges (2000:251,268-271).

38 The question of land distribution and ownership, which is related to tribal conversions and the issue of colonialism, is accurately examined in the doctoral thesis of Hasselhorn (1988) as a critical aspect of Hermannsburg mission work between 1880 and 1939.

39 Mignon (1996:7) relates an instance where, during a drought in Botswana, the missionaries were competing with the traditional rainmaker who happened to be the brother of Chief Setshele.

40 This is reminiscent of the post-Reformation practice in Germany, where the sovereign decided about the religious denomination his dependents had to accept, according to the rule "*Cuius regio, eius religio*" (= "It is his religion, whose region it is"; cf. Heussi 1988:305).

41 Breutz (1953:100-105) gives a concise report on churches and schools, the mode of settlement, the material culture, tribal marks and dress, cattle and pastoralism, agriculture, economics, as well as health in the area of the Bakwena ba Mogopa tribe at that time. This tribe was very instrumental to the founding of Lutheran congregations in that region, as Breutz (:100) claims that "the oldest mission working among the baKwena ba Mogopa is the Hermannsburg Mission which established its first station, Bethanie, in 1864".

42 Bammann (1991, especially :7-29, and 1995:60-74) explores quite exhaustively life and work of this important African missionary helper.

the mission festivals are held on the same day as the one at home in Hermannsburg, so that the *mother-congregation* and her *daughters* in the world of the heathens, united in the spirit, together lift up their hearts and hands for prayer, praising and thanksgiving".⁴³

Nevertheless, in 1966, D.P. Rapoo, the former president of the church, was installed in office as the first black bishop of the "Evangelical Lutheran Church in Southern Africa - Tswana Region" (Voges 2000:303). Eventually, in 1975, the different black churches, together with the Hermannsburg Mission synod, as well as the Coloured and Indian parishes (but without the participation of the German Lutheran synods), built the one united "Evangelical Lutheran Church in Southern Africa (ELCSA)" with seven regional dioceses⁴⁴ and different circuits within the dioceses (Winkler 1989:25; Scriba & Lislerud 1997:184). Phalwane (1998:13), the current Executive Secretary of the ELCSA-WD, names as aim of this uniting of the church at that time that it served "to stand up against the separation of the church along the tribal lines. In other words, the aim was to stand up against the intention of the Boer's government to foster the apartheid government".⁴⁵ Though the white Lutherans have not yet joined the ELCSA, there are negotiations under way to form an all Lutheran

church in Southern Africa. The “Unity Committee” was formed in 1984 in both churches, white and black (Scriba 1995:25), but has not been successful so far. Phalwane (1998:16) views this situation as a mistake and a debt of the church, because it would keep on with apartheid within the Lutheran church. The fulfilment of the unification of all South African Lutherans, though, seems to be a task given into the hands of the future ...

During the course of this chapter’s analysis, it has emerged that one question most relevant to modern and future mission work is that of the connection between culture and mission work. This means, for instance, the encounter of different cultures in the course of missionary work: as a case in point, here that of European-German Lutheranism of the Hermannsburg Mission, there that of African-Tswana Lutheranism of the ELCSA-WD. Since Christians in South Africa are so numerous and influential in all sectors of public life, including culture, they will also have an impact on future developments - for instance, rich

43 Haccius (1890:103): “... überall werden die Missionsfeste an demselben Tage wie das in Hermannsburg in der Heimat gehalten, so daß die Muttergemeinde und die Töchter in der Heidenwelt im Geiste vereinigt gemeinsam Herzen und Hände erheben zum Beten, Loben, und Danken”. It may be annotated here that this practice has been abandoned today.

44 These dioceses are the following: Botswana Diocese, Cape Orange Diocese, Central Diocese, Eastern Diocese (including Swaziland), Northern Diocese, South Eastern Diocese and Western Diocese.

45 Phalwane (1998:13): “... e ne e le go ema kgatthanong le kgaoganyo ya kereke ka Semorafe. Ka mafoko a mangwe maikaelelo e ne e le go ema kgatthanong le maitlhommo a puso ya maburu ya go tsepamisa puso ya tlhaolele”.

“Christian musical traditions have also flourished, some with strongly African character” (Elphik 1997:1-2). Music has cultural implications which are of paramount importance in mission work, as different musical traditions and styles and the question of Africanising the churches. Consequently, I now focus especially on music in the mission work of the Hermannsburg Mission and the ELCSA-WD to gain more insights helpful in the progression of future mission work and the evolution of an adequate missiology for Southern Africa. These further deliberations on the subject are significant for the mission of the Lutheran church, particularly with the missionary view that it is a minority in South Africa and it even has to cope with a decline in numerical proportions with respect to the South African population, namely, from 4.1 % in 1960 to 2.1 % in 1990 (Scriba & Lislerud 1997:173).

4.3 Music in the mission of the Hermannsburg Mission and the ELCSA-Western Diocese

A few details regarding music in past and present mission work of the Hermannsburg Mission and the ELCSA-WD are now discussed. Although it is only possible to highlight some aspects in the framework of this thesis's argumentation, this will help to develop a liturgical-missiological structure, as well as to promote a relevant practice of future mission work supported and even carried out by liturgy and music.

4.3.1 The Hermannsburg Mission and the objective of culture

As indicated above, the issue of culture and mission has always been latent in the mission work of the Hermannsburg Mission. By giving some examples, in addition to what has been said above, one will recognise a development in Hermannsburg's assessment of African culture and tradition.

In the beginning, Ludwig Harms and the first missionaries were held captive in the bondage of their German culture. Their assumption presupposed an indissoluble connection between Lutheranism and German culture,⁴⁶ "made not only by Harms, but by most Lutheran missionaries" (Winkler 1989:68). Furthermore, Harms was so convinced of the value of his

46 An impressive example of the strong knot of German culture tied by the first missionaries - even in a foreign context - is shown by Mignon (1996:27). She gives a photograph of the mission headquarter in New Hermannsburg, Natal, and comments: "The building was designed in the typical style of northern Germany and represented the biggest construction in Natal during the fifties of the 19. century".

Lutheran German culture that, without knowing anything about African music, he even thought "the power of our singing" could attract the African people (in Scriba & Lislérud 1997:176). Then, at a later stage, Georg Haccius (1890:106), who later became the Mission-Director, on his visitation tour to South Africa in 1887 to 1889, commented on the singing of the African people claiming: "The singing of the congregation is flourishing in our mission. In that, one may notice that the same is a daughter of the Lutheran, the singing church and also a child of Hermannsburg".⁴⁷ He further described his perception of African music arguing that, as listening to "their monotonous unmelodic folk singing, one cannot believe that these peoples have so much love and talent to singing"⁴⁸ (:106). Again later, though, Mission-Director Christoph Schomerus (*HMB*⁴⁹ 86/1939:58-59), adhering to the national(istic) interpretation of the church (*Volkskirche*), could argue that

the black person remains also in the Christian church a black person, unless he gets tempted by European civilisation so that he despises his national values and becomes the monkey of the white man. It would be wrong, if the

missionary would apply all forms of Christian congregational life of his European home to the mission field. Surely, there are such forms which developed from the Gospel and are valid everywhere On the other hand, there are national customs which can be integrated as building blocks in the new congregation⁵⁰ (Schomerus *HMB* 86/1939:58-59).

Finally, in the second half of the 20th century, the dialogue between the European missionary's culture and the African convert's culture rose to a new quality. The willingness

47 Haccius (1890:106): "*Der Gemeindegesang steht in unserer Mission in Blüte. Daran kann man es merken, daß dieselbe eine Tochter der lutherischen, der singenden Kirche und auch, daß sie ein Kind Hermannsburgs ist*".

48 Haccius (1890:106): "... ihre eintönigen unmelodischen Volksgesänge, so sollte man's nicht glauben, daß diese Völker so viel Liebe und Begabung zum Gesange haben". Here the total lack of understanding of or, at least, respect for African music becomes evident.

49 The *Hermannsburger Missionsblatt* (= Hermannsburg Mission Paper) was created by Ludwig Harms himself and is the official journal of the Hermannsburg Mission. Though now called *Mitteilen* (= Sharing), it will be referred to as *HMB* throughout this thesis.

50 Schomerus (*HMB* 86/1939:58-59): "*Der Schwarze bleibt auch in der christlichen Kirche ein Schwarzer, es sei denn, daß er sich durch die europäische Zivilisation dazu verführen läßt, seine völkischen Güter zu verachten und zum Affen des weißen Mannes zu werden. Es wäre verkehrt, wenn der Missionar alle Formen christlichen Gemeindelebens von seiner europäischen Heimat her auf das Missionsfeld übertragen wollte. Es gibt gewiß solche Formen, die aus dem Evangelium erwachsen sind und überall gelten Es gibt andererseits auch völkische Sitten, die als Bausteine der neuen Gemeinde eingeführt werden können*". Hence, Schomerus (:59) could rightly praise the contribution of mission with regard to indigenous culture claiming that mission "conserves the mother tongue of the black man [*sic*] and makes it a written language through Bible and hymn book; it collects the customs of his people and includes them in the life of the congregation where possible".

to understand replaced total ignorance, as a lecture given by the Hermannsburg missionary Dehnke (1968:1-13) indicated: in his paper, Dehnke exposed himself to the important, yet intricate subject of the *Proclamation of justification in the context of Tswana-paganism and Tswana-syncretism*;⁵¹ an objective related to the question of Gospel and culture, because he elucidated some traditional Setswana terminology and thus demonstrated his interest in at least some aspects of Tswana culture to be able to proclaim the Gospel in an appropriate manner.

To further explore this connection between mission work and culture, important in every missionary effort, I now focus on a few instances of actual music and their employment for missionary purposes in the work of the Hermannsburg Mission and the ELCSA-WD. For the question is: What kind of implications does culture have in mission work? Music, being a significant element of culture, can serve as a creative example in this respect.

4.3.2 *The music of the Hermannsburg Mission and the ELCSA-Western Diocese*⁵²

For Luther, hymn books had been instrumental in the spread of the teachings of his reforms. This has been indicated above. Likewise, one has to know the history and the contents of the mission hymn books if one wants to come to a conclusion regarding the question: What kind of music has been used in the mission work of the Hermannsburg Mission and the ELCSA-WD? I, therefore, examine the relevant historical and present hymn books first and then turn to the role singing and musical instruments have played in missionary worship and, finally, to the issue of new compositions in comparison to the old hymns.

The first hymn book used by the Hermannsburg missionaries in their German and later also in their African congregations was based on the *Lüneburgisches Kirchen-Gesang-Buch* (1876; = Lüneburger church hymn book). This comprehensive hymnal and prayer book encompassed 1020 hymns, an appendix with again 155 hymns, a separate section with prayers and antiphons and a list of the readings for each Sunday (including the Passion Story and a rather antisemitic description of Jerusalem's destruction). In the hymn section, no notation

⁵¹ This is the translation of the original title *Die Verkündigung von der Rechtfertigung im Kontext des Tswana-Heidentums und des Tswana-Synkretismus*, a paper presented in 1968 at the annual conference of the Hermannsburg Mission.

⁵² It has to be mentioned and acknowledged here that this chapter owes much insight to two interviews which I conducted with two Hermannsburg missionaries: the one interviewed on 27 February 2001 was E.F. Lange, the present Dean of the Moretele-Circuit and the Bishop's Deputy of the ELCSA-WD; the other, H. Voges, a retired Hermannsburg missionary of the ELCSA-WD, was interviewed on 14 February 2001. Both interviews provided me with valuable information concerning historical and current aspects of music ministry of the Hermannsburg Mission and the ELCSA-WD.

was given, only the texts. This influential hymnal was a 1013 pages strong book for liturgical use.⁵³

In 1857, Ludwig Harms mentioned a hymn book which would have to be printed so that it could be used in Africa (Voges 2000:252). He hereby referred to *Das singende und betende Zion* (1915; = The singing and praying Zion), edited by Theodor Harms and based on the *Lüneburgisches Kirchen-Gesang-Buch*.⁵⁴ The number of hymns had been reduced to 591, with an appendix comprising entries up to number 641. Once again, just the texts were given; almost exclusively written in Reformation time, the period of Lutheran Orthodoxy and the time of Pietism. It further included a separate section with specific mission hymns, all of which had been written by 19th century composers (Knak, Knapp and Krummacher).

Thus, one could argue that a kind of contextualisation with respect to the awakening of the missionary movement in the 19th century in Europe had taken place. Its structure had more of a catechetical emphasis in comparison to the first hymnal which was designed according to dogmatic subjects.⁵⁵ Accordingly, the hymn book could be characterised as a *Volksgesangbuch* (= People's hymn book); thus being in line with the then prevailing conservative nationalistic mood. The purpose was to teach the people the basics of the Christian faith and theology by means of songs. This nature of this hymn book has been retained in all subsequent hymnals of the ELCSA-WD.

Consequently, the Setswana translation of this hymn book, *Sione e e opelañ* (1903;⁵⁶

53 The content of the hymnal was divided into different theological and liturgical sections: 1. praise and weekly songs, 2. festive songs, 3. hymns on God's works and favours (organised according to the Apostle's Creed: God's creation, provision, preservation and government; salvation; sanctification and grace), 4. songs on the means of grace (embracing the Word of God, prayer, the sacraments and the Christian church as such), 5. songs on the duties of the people (e.g., referring to penitence and true faith), 6. songs on the miseries of humans (referring, for example, to sin and general neediness), 7. songs on the Last Four Things (namely, death, resurrection, Judgement Day and Eternity), 8. songs for the different times of the day and, finally, 9. songs on profession, status and journeys. This table of content shows that the structure of the hymn book was dogmatically designed.

54 Although the exact year of publication cannot be established, it was probably published for the first time in the early 1860s; definitely, though, before 1869, because Theodor Harms referred to it with the year 1869 in his *Hermannsburgers Missions-Choralbuch* (1876:1; = Hermannsburg mission chorale book).

55 The hymnal's content was structured as follows: 1. praise songs, 2. festive songs (according to the church calendar), 3. songs on the Catechism (including: 1. the Ten Commandments, the Word of God and penitential hymns; 2. faith: God-Father, God-Son, God-Holy Spirit, The Last Things (thus elucidating the Apostle's Creed); 3. the Lord's Prayer; 4. Baptism; 5. Holy Communion (all of these having been objectives Luther himself had considered as indispensable in teaching and theology, as shown in section 3.3.3)), 4. prayers for the different times of the day, 5. rules for the Christian home.

56 The edition on hand is the 11th printing of the 1903 hymnal. This suggests that the first edition had probably been published towards the end of the 19th century.

= The singing Zion), is oriented closely towards the German edition. The quick succession of its impressions suggests that there was a need to have a written hymnal available to all congregations. It contained less hymns than the German original; 360 hymns which were all translated from German into Setswana. Giving Jas 5:13 as motto, once again the texts of the hymns, not their melodies, were printed; neither had it an appendix, nor a prayer section. The hymns were arranged according to the order provided by the previous hymnal in German.⁵⁷ As has been indicated above, that structure had been the model for all subsequent hymn books which were to follow in the ELCSA-WD, while the vast majority of hymns it contained was retained. Another edition of the Setswana hymnal, the 20th impression of

1955 had a few hymns added to the previous selection, so that, all in all, it consisted of 402 hymns of which the texts only were printed (with just the German title written)⁵⁸ - none of African origin, though -; whereas again another edition of the hymnal, the 21st impression of 1958, was a mere reprint without any changes.

It seems that a new hymn book for the Tswana context in the ELCSA-WD was introduced in 1971; for, in *Mosupa-Tsela* (9/10 1971:6), Holsten says (in translation): “Again we have a new hymnal in our church”. This was the *Kopelo ya Kereke ya Luthere - Setswana* (1996; = Hymn book of the Lutheran Church - Setswana (*Kopelo*)). With it, a new motto was put in front of the hymnal: Ps 92:2, which focuses more clearly on the actual singing as thanksgiving and praising God, whereas the former motto from Jas 5:13 rather emphasised the reasons for and meaning of singing talking about affliction, prayer and joy. Moreover, Holsten (*Mosupa-Tsela* 9/10 1971:6-7; emphasis in original) explained the new hymnal thus:

This is why the meeting of the congregation is made into a worship-service only, if

57 The headings of the different sections of the hymn book were: 1. hymns of praise, 2. hymns for the Sundays, 3. hymns for (church) festivals (according to the liturgical year), 4. penitential hymns, 5. hymns about faith (including the creed, and, different to the German original, also hymns on Christian lifestyle, love for one another, as well as doubt and temptation), 6. hymns of prayer, 7. hymns for the Sacraments (Baptism and Holy Communion), 8. hymns for different times (which included also the sanctification of the church and weddings), 9. hymn of benediction. Moreover, the lessons for the Sundays were given, as well as the liturgical form taken from the 19th century *Kantional zur Lüneburgischen Kirchenordnung* (Harms & Enckhausen (no year); = Book of canticles according to the Lüneburger church constitution). Comparing both tables of content, the German and the Setswana one, it becomes evident that they are quite parallel.

58 By giving the texts only, together with the German title of the hymns which would not help much in the African context, it is indicated that apparently the people did not know musical notes and thus learned the melodies just by repeating the singing over and over again with the help of the missionaries and their helpers. This way of spreading new melodies by only singing them regularly is still practised in connection with African choruses.

these two things are there; namely, IF GOD SPEAKS TO US through his Word and WE ANSWER through prayer and hymns. Really, HYMNS MUST BE THE WORD OF GOD OR OUR RESPONSE (reaction), THROUGH WHICH WE RESPOND TO THE QUESTIONS OF GOD’S WORD⁵⁹ (Holsten 1971:6-7).

Could this interpretation not have been given by Luther himself? Yet, the character and the selection of hymns were not different to the previous hymn books:⁶⁰ Again reduced

to 386 hymns and omitting any 20th century composition of German or African origin,⁶¹ the

59 Holsten (*Mosupa-Tsela* 9/10 1971:6-7): “*Ka moo go kopana ga phuthego go dirwa tirelo-Modimo fela, fa dilo tse pedi tseo di le teng; ke gore, FA MODIMO O BUA LE RONA ka lefoko la ona, mme rona RE ARABA ka thapelo le difela. Kana tota DIFELA DI TSHWANETSE GO NNA LEFOKO LA MODIMO GONGWE KARABO* (reaction) *YA RONA, E RE ARABANG DIPOTSO TSA LEFOKO LA MODIMO KA YONA*”. Holsten (:7) further introduces two hymns of the new hymnal, one which had only a new number and the other one totally new (talking about clear commitment to faith). According to Voges (2001), Holsten was one of the members of the committee which compiled the new hymnal *Kopelo* (1996); other members were the missionaries Otto Brümmerhoff, Siegfried Lemke and Heinrich Pfitzinger, as well as the indigenous minister George Sepeng.

60 This fact implies that the musical and theological content of the hymnals used in the missionary context of South Africa, the ELCSA-WD in particular, did not change significantly, as one would have expected, from 1876 to 2003! One has to bear in mind that alone in the German context of the Lutheran church, after the introduction of the regional hymn books in 1854, until 1992 there were at least four different hymn books which were always significantly revised editions. Those were the respective regional hymnal from 1854 on, the *Deutsches Evangelisches Gesangbuch* (= German Evangelical hymn book) in the 1930s, the *Evangelisches Kirchengesangbuch* (= Evangelical church hymn book) after World War II and the current *Evangelisches Gesangbuch* (1994; = Evangelical hymn book (EG)) from 1992 (cf. Albrecht 1995:125-136). A brief introduction to the current German hymnal, pointing to its importance also for the Southern African context with respect to its multilingual nature, is given by Rohwer (1994:30-31).

61 At least hymns of 20th century German missionary origin can be found in the hymn book *Difela tša Kereke* (1960; = Hymns of the church). This is the current hymnal of the Northern Sotho/Sepedi and Venda speaking tribes of the Northern Diocese of the ELCSA and some Sepedi speaking congregations in the ELCSA-WD, which were founded by the Berlin Mission. The hymn book was edited by the Berlin missionary Hagens and contains 390 hymns and 12 canons, the liturgical form of the Holy Communion service, a form of the Sunday School service, as well as the prayers and lessons for the Sundays. All musical pieces are written in four-part tonic sol-fa notation and in the Northern Sotho language, while many hymns are also given in the Venda language. The names of 27 contributors, translators and text writers, as well as composers, are listed at the end of the book (:349-352). These were mostly missionaries of the Berlin Mission who lived in the 19th or 20th century; but also a few African people contributed to the hymnal, whose hymns are similar to the ones of German origin. Thus, this co-operation and productivity could provide the congregants with one hymn a day throughout the year, namely, the 365 hymns of the main part of the hymnal, as is stressed by the editors (:349): “In this new hymn book we have 365 songs, which means that on every day of the year we can sing a hymn” (“*Mo pukeng e mpsha yeo ya difela re na le dikopelo tše 365, ke gore ka tšatši le lengwe le le lengwe la ngwaga re ka kgona go opela sefela se sengwe*”).

arrangement of the hymns remained like the one found in *Sion e e opela*.⁶² However, it also contained the antiphons, the Sunday lessons, liturgical musical pieces in tonic sol-fa notation, the Sunday Psalms in tonic sol-fa notation and a significant appendix embracing the most essential theological - or better catechetical - Lutheran teachings, like Luther's *Small Catechism*, some rules of church discipline, the creeds, as well as a selection of everyday prayers and a short explanation of the church calendar. Hence, *Kopelo* has revived

the old order of the *Lüneburgisches Kirchen-Gesang-Buch*, thus making it a valuable tool for liturgy and worship, catechesis and home devotion. Though hymns and structure did not differ much from the previous hymnals, two specific ingredients with musical-missionary relevance need to be addressed here.

On the one hand, while in earlier hymn books the texts only were given, *Kopelo* has at least the musical sections of the Ordinary and the Proper of the liturgy in tonic sol-fa notation (e.g., psalms and the *credo*); furthermore, *Kopelo* gives the intonation of the first line of the hymns with tonic sol-fa notes.⁶³ This suggests that the missionaries employed the method of teaching songs by means of tonic sol-fa notation, at least, from the middle of the 20th century (see also *Harepa* (1994)). This is done up to this day in the African church context.

On the other hand, it has to be noted that all given texts, either hymns or prayers or liturgical pieces or Luther's catechism, have been translated into Setswana, the vernacular of the Tswana people. Though these endeavours to provide the people in the missionary context with texts in their indigenous language have to be praised, some problems of translation ought to be named. As indicated above, Setswana is a tonal language,⁶⁴ belonging to the Sotho

62 The content of the new hymnal encompassed ten sections similar to the ones found in *Sion e e opelañ*, with just a few differences worth mentioning: The former section on "faith", the subdivision "Holy Spirit", which had comprised the objectives of "Church", the "Word of God", et cetera, was now given another heading, "*Ka ga bophelo ka tumelo*" (= "On life through faith"), while the subdivision on "The Last Things" had become a section on its own. This change implies that the work of the Holy Spirit, an essential theological issue of the trinitarian creed, was reduced merely to the time of Pentecost, whereas earlier it had been adequately linked to the whole life of the Christian (embracing rightly the church, the Word of God, the way of life, eternal life, etc.). This hymnological change in the emphasis of the work of the Holy Spirit should be given considerable theological thought, especially in the African missionary context with respect to a continuing conversion - it is not only the Pentecostal churches where the Holy Spirit acts, but also the Lutheran church! The connection between dogmatics and hymnology has been proved by Luther.

63 Tonic sol-fa notation of all hymns for all four parts of the choir are given in a separate edition of *Kopelo*, called *Moopelo wa Kopelo* (1994; = The (way of) singing of the hymnal).

64 A short introduction to the Setswana language is given by Gollbach (1992:17), without reference to the tonal nature of Setswana, though. For an extensive exploration of the language, refer to Cole (1996), who also refers to the work of the Hermannsburg missionaries in connection with the Setswana language (:XXVI; Mascher 1995:87-88).

language-family of the niger-kordofanic language-complex (Mascher 1995:84-86). This causes problems which also the Hermannsburg missionaries have experienced in trying to translate the German hymn texts into this African language. In most instances they did not - or rather could not - consider the different tones of the words,⁶⁵ when assigning the words to

the respective notes of the melody. This is made even more difficult in the case of several stanzas where they have different sets of words with divergent tonal patterns. Luther's hymn "*Nun freut euch, lieben Christengmein*", in *Kopelo* (1996:198-200) given as number 169, makes these problems evident because 10 verses must naturally be full of wrong language tones, and at some places not even the number of syllables of a word is considered: for instance, "*itumeleng*" (= "let us rejoice") which has in Setswana five syllables ("*-ng*" being a syllable on its own with its specific tone), whereas it gets only four musical notes and thus is short of one count. Moreover, the translators often had to abbreviate words to fit the Setswana expressions into the previously existing melodies, as hymn 156 of *Kopelo* (1996:185) shows, because it is full of abbreviations. Both aspects are detrimental to the understanding of the message of the hymns with which missionary work should be concerned - at the very least, it distracts the singer proficient in Setswana. Nevertheless, overall the Hermannsburg missionaries always exerted themselves to learn the indigenous language, shown by the fact that they endeavoured to translate the hymns and the Bible into the vernacular and opted for the vernacular as school language (Mascher 1995:88-89).⁶⁶ However, the first objections against the restriction to Setswana were publicly voiced by Moiloa (*Mosupa-Tsela* 1/2 1975:6-7), when he encouraged particularly the ministers to learn English - adding, though: "Let us get used to this language (English), but when we speak a European language, let us not forget that we are Tswana people!" ("*A re itlwaetseng puo e, mme fa re tšhoma, re se lebale gore re Batswana!*"). That the appropriate language in worship services is instrumental in missionary efforts is rightly stressed by Berger (2000 I:60-69), as she refers to the "Word

⁶⁵ The importance of the tones is illustrated, when Tswana people sometimes refer to people, who are not fluent in pronouncing their language correctly, by saying: "*Ba opela Setswana!*" or "*Ba itse go opela ka Setswana ...!*" (= "They sing in Setswana!" or "They can sing in Setswana ...!", which implies: "... but not speak!"). These statements also refer to the singing of the Lutheran hymns, because they point to the wrong tones given in the hymns. Furthermore, at the 2001 workers convention of the ELCSA-WD, the issue of Lutheran liturgical music and the correct tones for it was raised by Dean Motswasele, a Lutheran pastor who knows both Setswana and German, who argued that the existing liturgy has to be adjusted according to the correct language tones. At the end of the discussion, the then Bishop Ramokoka agreed and said: "Yes, we need to have our own liturgy!" (my translation).

⁶⁶ Already Mission-Director Schomerus (*HMB* 3/1930:51) emphasised (in translation) that "in worship no other language than the mother tongue is used", while he dismisses quests for singing English songs at church. For some implications of this attitude, see footnote 37. of Life" when discussing the missionary dimension of the language used in worship and liturgy. Berger (2000 I:63; in translation) argues that the words of the liturgy make room for the encounter with the Word of Life, God himself, and she calls for a multi-lingual liturgical

language because the “Word of Life is in reality a plural”. This is, similar to Luther, a notion of language worth considering in the missionary context, while the essential importance of the vernacular, particularly when singing church music, cannot be over-emphasised either.

Considering both aspects, multilingual and indigenous language in liturgy, will definitely foster and enhance missionary efforts to convey the biblical message appropriately. Hymn books with a well thought out structure and carefully selected hymns will contribute much to this, too. Assessing *Kopelo* (1996) as it is, the then Bishop Ramokoka (2001:4) of the ELCSA-WD could even state in his report to the Diocesan workers convention held in 2001: “Our hymnal is really rich, as far as its message is concerned”.⁶⁷

Besides the main hymn book, which contained only German chorales and hymns translated into Setswana, there is the *Harepa* (1994; = Harp) in use in the congregations of the ELCSA-WD. This hymn book emerged from the *Harpe ea Sekolo* (Behrens sr. & Behrens jr. 1911; = Harp for the school) which itself rooted in the German *Grosse Missionsharfe* (Niemeyer 1977a/b; = Big mission harp).

Niemeyer’s *Grosse Missionsharfe*,⁶⁸ based on the smaller *Kleine Missionsharfe* (= Small mission harp), was distributed within mission circles and congregations interested in mission work to serve as a spiritual song book for choir and instrumental accompaniment (piano or harmonium). It was seen as a “collection of spiritual songs of freedom” (Niemeyer 1977a:IV; “*Sammlung geistlicher Freiheitslieder*”) and consisted of 326 four-part hymns in its first section and 295 songs in its second part. The songs may be called “pious spiritual battle-songs” mainly from the 19th century with some written in the early 20th century. Quite a large section of this book is occupied by songs relating to “Church and Mission”, but also to Christian ethical questions, “Emperor and Kingdom”, “Yearning for Heaven” and “Love to God and Jesus” - a mixture of themes related to the moods both of Pietism and Romanticism.

This collection of spiritual songs has been translated into Setswana in the early 20th century. The song book evolving from this translation was the *Harpe ea Sekolo* (1911),

⁶⁷ Ramokoka (2001:4): “*Kopelo ya rona e humile molaetsa e le ruri*”. Then Ramokoka relates an encounter with a member of the Zion Christian Church who once told him: “The Lutheran hymnal one can use, even when you do not have the Bible” (= “*Kopelo ya Luthere motho o ka e dirisa le fa o sa tshola Beibele*”). This relates to utterances I often hear even today at funerals, which usually have an ecumenical touch: “The Lutheran hymns have a message to tell!” (= “*Difela tsa Luthere di na le molaetsa!*”).

⁶⁸ The first volume was issued before 1895 (probably around 1880), the second one in 1898. compiled and edited by W. Behrens jr. and W. Behrens sr. It contained 200 songs and 45 German hymns, including religious, as well as songs on everyday subjects for the children at

school. This spiritual song book soon gained much popularity among Lutherans, although its music was first written in four-part staff notation. Except number 190, a Transvaal folk song, all pieces were of European origin and only translated from German, Dutch or English into Setswana.

Today's *Harepa* (1994) is in its 5th edition. After the 2nd impression in 1934 which had only the text, beginning with the third edition (1935) onwards, the musical notes were written in four-part tonic sol-fa notation (*Harepa* 1994:4). The present edition contains 201 songs and hymns, religious and more secular folk songs from Europe mixed with Christmas carols and 10 typical German canons, but with no piece from the traditional African context.⁶⁹ Nevertheless, experience tells that even today congregations, church choirs in particular, enjoy singing these songs, regarding them almost as their own, at least specific Lutheran, heritage. The picture of a harp is printed on all editions since the first impression of *Harpe ea Sekolo*, though the harp is usually not referred to as a musical instrument for playing church music (cf. Ammer 1995:180-182) - it is rather often used as a symbol of secular choirs; thus, maybe, indicating the song book's somewhat loose connection to liturgy and worship.

This rather brief overview of hymn books employed in the mission work of the Hermannsburg Mission and the ELCSA-WD has shown some interesting aspects relevant to future music-ministry in mission: 1. The genesis of the current *Kopelo* is: 1. *Lüneburgisches Kirchen-Gesang-Buch*, 2. *Das singende und betende Zion*, 3. *Sione e e opelañ*, 4. *Kopelo*; the other spiritual song book still in use, *Harepa*, was formed by *Kleine Missionsharfe*, *Grosse Missionsharfe* and *Harpe ea Sekolo*. 2. Most of the hymns and spiritual songs in

⁶⁹ The selection of songs differs slightly from the 1911 edition; for example, the old number 175 ("*Methepa ea latela*"; *Harepa* :307-308) is omitted in the 1994 impression, whereas number 48 ("*Wena Moya wa Boitshepo*") of the 1994 (:57) edition has not been in the earlier edition of 1911. This might be due to the fact that W. Behrens sr. had compiled another collection of hymns and spiritual songs in the meantime, called *Mekhua ea go opela Lihela tsa Kerke ea Thuto ea Luther* (Behrens 1931; = Way of singing hymns of the church according to the Lutheran doctrine). Alphabetically arranged, this hymnal contained 185, mainly German hymns in four-part staff notation, giving mostly just the first stanza of each piece. The texts are either only translations or revised translated texts; the music was arranged and adapted by 19th century musicians (namely, H. and Fr. Enckhausen, Hille, Kulke and Layritz), who sometimes simplified the melodies: e.g., the original number 118 (:72) which had no bar lines now has a 3/4 meter and is written in A-major instead of G-major; number 159 (:99) which originally did not have bar lines either is now written in a 4/4 measure and the key of B-minor has been made into C-minor, while the rhythm of the melody is slightly revised. Some of its hymns found their way into *Kopelo* (like 118), some not. Hence, it seems that Behrens's *Mekhua ea go opela* has been influential both to *Harepa* and *Kopelo*.

those hymn books were of German origin, the texts always translated into Setswana and the music usually given in a four-part choir setting (Scriba & Lislerud 1997:187). In these church hymnals, a rather catechetical arrangement of the hymns emerged, thus making them useful at church, in teaching and at home; thereby being a tool for missionary work. 3. It became evident that soon after having established the first Lutheran congregations music was needed and instrumentalised in Hermannsburg missionary work, obvious in the early printing of hymn books, which greatly supported the missionary efforts, as it had been in Reformation time. 4. Though the hymnals mainly consisted of hymns of which the texts had been translated into the vernacular (with all its problems and obstacles, like the tonal character of the language, but also with significant missionary relevance, like the appropriateness of liturgical language as “Word of Life”), their melodies remained European and, hence, were strange to African culture - one might call the result a *half-way contextualisation*. 5. However, in the light of the corporate character of the hymn books which helped to open the people to the grace of Christ, it may be assumed that hymn books contributed significantly to missionary conversions in Southern Africa: the Lutheran mission was a singing mission!

Taking this conclusion into consideration, the question arises: What other developments in South African Lutheran mission have fostered the establishment of the Lutheran mission as a singing mission? Three main contributing factors can be discerned: 1. the forming of the ELCSAMO, 2. the encouragement of singing among children and young people, 3. the introduction of brass bands.

As the Lutheran congregations have always been singing congregations - be it at Luther's time in Germany or in 19th century South Africa -, after the merger of the different regions which resulted in the formation of the ELCSA in 1975, one of the first church bodies emerging was the ELCSAMO (= “Evangelical Lutheran Church in Southern Africa Music Organisation”). In its latest revised constitution, the ELCSAMO-Moretele Circuit of the Western Diocese (2002:1) formulates the following as its aims and objectives:

- 2.1. To interest members of the congregations in church music
- 2.2. To promote the standard of hymn and anthem singing in the church
- 2.3. To allow members full active participation in church services
- 2.4. To develop musical talent in the church
- 2.5. To acquaint members with famous religious songs and composers
- 2.6. To propagate good quality church music through the medium of recording
- 2.7. Through music, to awaken religious zest
- 2.8. To provide music education in the church.

Without analysing all aspects of this list, I focus on three of them which have missionary implications: firstly, similar to Luther, music is seen as means for “full active

participation” in worship; secondly, again parallel to Luther’s own music, the ELCSAMO commits itself to music of “good quality”; thirdly, evangelising ability is ascribed to music when it is said that it could “awaken religious zest” (ELCSAMO-Moretele Circuit 2002:1). How can all this be achieved? The choirs usually practice on a regular basis and perform quite often at church services; workshops are conducted on circuit level; further, there are music competitions held annually on circuit level, Diocesan level and ELCSA level.⁷⁰ All this contributes to promote music and singing in the mission of the Lutheran church.

Children and young people, too, are participating actively through singing in worship. Similar to Luther’s practice, also in the ELCSA-WD children were always encouraged to learn hymns at home to be able to sing them at church together with their parents (Holsten (*Mosupa-Tsela* 4/1961:4)). A small booklet with songs for children, called *Pako Modimo* (= Praise of God) has also be handed out (:4). Another childrens song book worth mentioning is Schulte’s (1989) *A re opeleng! Meopelwane ya Banyana* (= Let us sing! A booklet of songs for children). Though it contains mostly European songs, translated into Setswana and given in tonic sol-fa notation, as well as in staff notation, it also has a few African choruses - for the

⁷⁰ Music competitions have not always been appreciated unanimously. On the contrary, when Nthate first tried to introduce competitions he had to fight against resistance. His brother-in-law, Phalatse, replied, according to Lange (2001): “If we would conduct singing competitions to praise God, then we would also have to pray and preach competing against each other! What then if the bishop would not be the winner?”. Rather differently, Molokwane (*Mosupa-Tsela* 10/1958:4) argues that if there would not be a kind of will to surpass others in every singer, it would mean that the singing was done with fear and restraint; for singing resembles preaching, in the sense that it is carried out in front of people to convince them (“*Ha go sena phadiso mo baopeding ba sa ikaella gore ba ya go phala ba bangwe ke tiro e e dirwang ka poifo le ka go tshoga, ka gore go opela ke go rera fa pele ga batho.*”). In opposition to this view, Tisane (*Mosupa-Tsela* 3/4 1976:5), later bishop of the ELCSA-WD, when reporting about a “festival of hymns” (“*moletlo wa difela*”) held in Phalane, emphasised that it had not been a competition but just a good opportunity to sing together. It seems, however, that, according to Molopyane (*Mosupa-Tsela* 9/10 1985:4), the first competitions were held in 1977 and *terminus ad quem* for the first time trophies were handed over to the winning choir is 1985. Voges (2001) pointed to the fact that the Hermannsburg missionaries Holsten and Dehnke, but also F. Meyer, a church musician from Germany, promoted singing and held singing festivals, but did not organise singing competitions. Nonetheless, the competitions have developed into the main musical events each year where all age groups are actively and committedly involved. Although mostly pieces without liturgical relevance are rehearsed and performed - a practice which has to be questioned -, the quality of singing has definitely improved, as marksheets show that today’s adjudicators consider professional references (like accuracy, tone quality, diction, rhythm, phrasing and the overall interpretation of the pieces) in their evaluations. Moreover, African compositions have a more significant place in them, because each choir may sing Western (mostly English) pieces and/or African compositions. The musical progress and the strengthened connection to the church, especially amongst young people, as well as the

missionary opportunities of these competitions as part of evangelising programmes are obvious.

first time ever in a Lutheran Tswana song book. Moreover, probably the missionary Holsten composed a simple but attractive four-part song for children in 1962 (*Mosupa-Tsela* 2/1962a:3), “*Jesu a re: ‘Bana ba tle!’*” (“Jesus says: ‘Come, children!’”).⁷¹ Written in F-major within the range of a 9th and set in a 4/4 meter with no rhythmic accentuations, it employs almost only minims and crotchets; its text refers to Mk 10 with the intention to call children to Jesus and parents to support them in their faith. A song in the modern form consisting of four stanzas and a refrain, it served to involve also children in praising God through new music. A photograph from 1960 (*Mosupa-Tsela* 2/1960:3) depicts young Tswana people singing in a choir. In 1974, Mogase (*Mosupa-Tsela* 3/4 1974:4) encouraged the youth to join the church choirs, referring to singing as protection against the work of Satan. Nowadays, Lutheran youth groups usually focus on singing and sometimes form the backbones of congregational singing, which also led to more and more disenchantment with traditional Lutheran chorales.

Youth were targeted especially when brass bands were introduced. They developed into a kind of trademark of the Lutheran church, at least if the congregation is of Hermannsburg origin (Scriba & Lislerud 1997:187). Consequently, though belonging to the ELCSAMO, there are efforts made to form a separate body for the brass bands. Sometimes with *meropa* (= drums) as accompaniment, brass bands are often asked to brighten up church festivals, but also wedding parties, funerals, etc. However, when playing in church services trying to accompany the congregational singing, it becomes evident that the Tswana people are not used to singing with instrumental accompaniment, as the congregation would remain quiet when the brass band plays - this is a practice reminiscent of the Reformation time practice of alternating. The repertoire of brass bands comprises European hymns and chorales, but also African choruses. Although, similar to the development of the congregational hymn book, in the beginning there have been special hymn books for brass bands in the mission context,⁷² today the brass bands use the musical material available from

⁷¹ See appendix 3 for the original tonic sol-fa and my transcription into staff notation.

⁷² In 1888, a hymn book for brass bands designed especially for the mission context was edited in Hermannsburg, Oepke’s *Hallelujah! - Choräle, Lieder, Motetten und Märsche. Zunächst für Posaunenchoräle* (I 1908, II 1910, III 1907; = *Hallelujah! - Chorales, songs, motets and marches. Firstly for brass bands*; cf. Schnabel 1993:42-43). This first tracable chorale book for brass bands contained, in its first volume, 150 hymns with settings by H. and Fr. Enckhausen and Hille, as well as a brief introduction to music theory and how to play brass instruments; in its second volume it had 118 spiritual songs; while the third volume consisted of music as divergent as spiritual songs, folk tunes and settings by Bach.

All pieces were given in a six-part arrangement both for B^b-instruments and E^b-instruments, which hints at the special way of notation implemented in Hermannsburg; namely, a mixture of military- and religious Kuhlo-intonation. *Hallelujah!* is explicitly dedicated to promote mission efforts,

Germany, like the *Posaunen-Choralbuch zum Evangelischen Gesangbuch* (1994; = Brass chorale book for the Evangelical hymn book). The history of brass bands in (Lutheran) missionary work dates back to the beginnings of the Hermannsburg Mission. Already Theodor Harms, the musical brother of Ludwig Harms, started with his first twelve mission candidates to play brass instruments;⁷³ later the brass choir even

accompanied hymns and spiritual songs. Soon this was copied by other congregations in the surrounding and such choirs became a widespread mark of the revival

movement in the whole area (Harms 1999:26-27).

Hermannsburg became the second centre of brass music in Germany, next to Bielefeld-Bethel and Johannes Kuhlo (Schnabel 1993:46-47). Although folk tunes were always part of the repertoire of brass choirs, the focus was on spiritual revivalist songs and hymns (:64).⁷⁴ This juxtaposition of religious and secular music seems to be very appropriate and relevant also to the African missionary context where spiritual choruses are sung at church and at home. Hence, soon brass bands were introduced by Hermannsburg missionaries in their Tswana congregations (the following information is given by Voges and Lange in their respective February 2001 interviews; cf. Schnabel 1993:187-188). Before brass bands were established on a broader basis also in Lutheran congregations, first the ministers only were trained in playing brass instruments at the seminary; a photograph from 1976 (Mogajane

as it is said, “for best success in mission” (Oepke I 1908:1; “*Ertrag zum Besten der Mission*”). The aim of the book and playing in brass bands is described as strengthening existing fervour to praise God, reviving dead fervour and awakening fervour where there has not been any (:III). Another hymn book which was used by brass bands, though having been conceived for organ in the German speaking congregations in South Africa, was edited by Theodor Harms in 1876 in Hermannsburg, the *Missionschoralbuch* (1876; = Mission chorale book). It contained 712 hymn settings written by G.H.Fr. Enckhausen and designed to complement *Das singende und betende Zion* from 1869 mentioned above (cf. Haccius 1890:107-108). Alphabetically arranged and with a list according to the meters of the hymns, the melodies of the hymns were slightly revised, like number 188 of which the rhythm is changed.

⁷³ Schroeder (1992:48-51) quotes Theodor Harms telling of the events leading up to the formation of the first brass band by the missionaries: They practised regularly with twelve instruments borrowed from converted people, who had played dance music with them which they would not do anymore as Christians. The pieces they played were taken from Oepke’s *Hallelujah!*, which, in the beginning, had the notation in military style, and later from hymn

books written by Kuhlo, Bachmann and Ehmann (see Schnabel 1993:42-69 for the exact history of these brass chorale books in Germany).

74 Interestingly, this mixture of religious and secular brass music was similar to the American marching brass bands which influenced church music, as well as jazz music, because they too played “slow, solemn or dirges” hymns at funerals and “hot jazz and lively marches” in the late 19th and early 20th century on the streets of New Orleans (Schafer 1994:145).

Mosupa-Tsela 9/1976:8), depicting students being taught by the later bishop Ramokoka, gives proof of this. Brass bands were formed on congregational level by individual pastors and missionaries, though; but this has not been done with missionary purpose in mind, but rather depended on personal interest in it. Pioneers in forming brass bands in congregations were the Hermannsburg missionaries Behrens in Bethanie and Jericho, as well as Hacke in Mosetlha. In the 20th century brass choirs were formed by the German missionaries Reeber in Moshana, Richter in Jericho and Lekubu, Dalka in Tlhabane, Wingert in Kana and especially Lange in Hebron and Mabopane; supported by indigenous music missionaries, like Morebodi in Dinokana, Maletswa in Lehurutshe and Kube in Mosetlha. In Lekubu, Rostan (1986) wrote, with the help of Modisane, a *Beginner's course* for teaching staff notation and playing brass music, a book which is used to date. The co-operation between missionary and indigenous pastor contributed much to the success of this special musical-missionary ministry, so that today there are still brass bands active in several parishes of the ELCSA-WD: namely, in Modisa/Mabopane, Mosetlha, Tswelelang (Rama), as well as, just starting, Lefika/Mabopane (formed by me) and Lorato/Mabopane; Bethanie, Jericho, Hebron; Kana; Pella, Lehurutshe and Dinokana.⁷⁵ The relationship between white and black Lutheran congregations is also supported by brass choirs, namely, through joined workshops and music festivals.⁷⁶

Evolving from this brief description of the development of brass music in mission, the missionary dimension of brass choirs becomes evident: Special brass band festivals and events for explicit missionary purposes are to be mentioned in this regard (Schnabel 1993:178-188), as well as the playing in liturgical church services. The music of brass choirs as part of the actual church music has a proclamatory function and, therefore, is “the missionary consequence of the church and wants to call to and encourage faith” (Meyer & Hahne 1994:34: “*die missionarische Auswirkung der Kirche und möchte zum Glauben rufen und ermutigen*”). Another function of brass band music is to praise God, thus helping to shape faith (:34). I may add that this praise of God might become also a musical expression of the experience of conversion in the mission context.

Hence, in summary, the ELCSAMO, the children choirs and youth choirs, as well as the brass choirs made particularly the Hermannsburg Mission a singing mission. Though not

theoretically reasoned or strategically founded but rather practically orientated, this music

75 That almost every German speaking congregation had, besides a choir, also a brass band is shown by Schroeder (1992:259-260), where one finds a list of the respective parishes.

76 In *Mosupa-Tsela* (2/1960:4), for instance, one finds a photograph showing the brass choir of the German speaking Lutheran congregation of Kroondal playing at the opening ceremony of the ELCSA Marang Theological Seminary near Rustenburg.

ministry of the Hermannsburg missionaries had and still has a great impact on all missionary efforts in the ELCSA-WD and beyond, thus fostering the Lutheran church to become an even more distinctly musical church.

However, a pressing aspect in modern mission, related to that issue of mission and culture, is the question: How are new compositions in mission work viewed by the Hermannsburg Mission and the ELCSA-WD? It seems that the call for composing new African songs and introducing them also to Lutheran worship service is getting louder throughout southern Africa. Quite an early quest for African music was made by Molokwane (*Mosupa-Tsela* 9/1959:3) who gave thanks to the German missionaries for having brought with them their hymns, but who, at the same time, encouraged his people to write their own African hymns. This quest is now repeatedly made with new intensity, as ELCSA-WD Diocesan Council minutes (e.g., No. 105/2001:6) and ELCSA Church Council minutes (e.g., No. 96/2001:13) show, which refer particularly to composing African traditional choruses. One of the latest circular of the ELCSA-WD Executive Secretary Phalwane (2002:1) states:

It is evident that the time has come that the German melody of the hymns of Kopelo has to be transformed into African ones. Therefore, my people, you are challenged to write and compose this African melody and to send your compositions to the

Executive Secretary. It is requested that you send each composition which you finish by indicating to which hymn it refers.⁷⁷

The emphasis here is laid on new African music, not on new words, as Phalwane asks for the composition of new melodies to the existing words. That Phalwane holds to the words of the hymns might suggest that the value of the texts of the traditional Lutheran chorales and hymns is recognised and appreciated, assumingly because of their theological density and literary quality.

The question emerging then is: How has the relationship between African chorus and Lutheran chorale been determined in the missionary context of the Hermannsburg Mission and the ELCSA-WD? Missionaries only reluctantly accepted African choruses

during the second half of the 20th century;⁷⁸ even the first black bishop of the ELCSA-WD, Rapoo, did not

77 Phalwane (2002:1): “*Go bonala gore nako e fithile ya gore melodi ya Sejeremane ya difela tsa Kopelo e fetoletwe mo go ya SeAfrika. Ka moo багаetsho lo gwetlhiwa go kwala le go tlhama melodi eo ya SeAfrika le go romela ditlhamo tsa lona go Executive Secretary. Kopo ke gore tlhamo nngwe le nngwe e o e fetsang o e romele le go supa gore e amana le sefela sefe*”. In earlier ELCSA-WD Diocesan Council minutes (e.g., No. 105/2001:6), it has been more generally referred to the composition of “songs/hymns”.

78 A condensed analysis of choruses is given in section 5.3.1.

allow choruses to be sung at church, as ministers and congregants alike confirm. Gradually this attitude changed with the chorus sung at the time of the Sunday offering, as it is still common today. The ELCSA Church Council minutes (No. 96/2001:13; italics in original) deemed it necessary to prescribe that “*the use of selected choruses be allowed but not at the expense of hymns in the church service*”. Bishop Sibiya (2001:9-10; italics in original), the current Presiding Bishop of the ELCSA, in one of his pastoral letters, speaks about indigenisation of the liturgy, and very impressively continues by saying that another

element of indigenisation is spontaneous singing. People’s memory is to be found in their songs. Even if people cannot learn the Gospel by hearing or reading, they will learn it by singing it. What is very positive with choruses is that a biblical text or even a concept remains in ones mind. It is a wonderful advantage to have part of the Bible in your head. But this is true of our hymns. It is for this reason that I would be very reluctant to substitute them for anything. When overseas guests criticise our singing as being not African, my answer is: ‘*Lobe den Herren, den mächtigen König*’ is as (much a) part of my culture as ‘*Siyahamb’ ekukhanyeni kweNkosi*’. Music is a very powerful ministry. It can reach where other ministries cannot.

This appreciation for music, both African choruses and European hymns, has always been reflected in the joy with which African congregations use to sing their songs - even at a time where there were no choruses allowed, as Schomerus (*HMB* 3/1930:50) noticed, that “one could notice that they were singing with real pleasure”.⁷⁹ Moreover, the value of Lutheran chorales, as indicated by Sibiya’s (2001:10) remarks, is that they are known all over the world, like Luther’s “*Ein’ feste Burg ist unser Gott*”, which, according to Schomerus (*HMB* 5/1925:89), had been translated into 70 languages at that time, so that it had become “the battle song of the mission” (= “*das Trutzlied der Mission*”). Indeed, this worldwide relevance of Lutheran chorales is of great help in the universal mission context!⁸⁰ Another comment helpful to mission is made by Schomerus (:89-90), when he distinguishes between different types of hymns which had been sung at different times, referring to more pietistic hymns in the beginning of the missionary movement and the revival of orthodox

Lutheran chorales at a later stage in the missionary involvement - a distinction worth considering in connection with music in future Lutheran mission work because of the obvious contextuality of music also in mission. It seems to emerge from this brief discussion of the values of cho-

79 Schomerus (*HMB* 3/1930:50): “*Man konnte es den Leuten anmerken, welche Freude ihnen das Singen machte*”.

80 Schomerus (*HMB* 5/1925:90) relates an instance where two German sailors came to India and recognised the melody of several German hymns when passing by a church! rales and choruses that both types of church music ought be given a place in future (Lutheran) mission. It is not a question of *either - or*, but the answer has to be an inclusive *and!*

However, besides the existing traditional hymns, new African compositions are needed.⁸¹ The question resulting from the lack of African compositions in the Lutheran mission is: How have Hermannsburg missionaries contributed to the formation of a corpus of new compositions for the African mission context? As we have seen above, children songs have been composed, like Holsten’s “*Jesu a re: ‘Bana ba tle!’*”. Not many African choruses born within the Lutheran church are known, though.

The first hymn by an African pastor of the ELCSA-WD which could be traced in written form is Seithamo’s “*Yo o nang le peo, o itumela thata*”⁸² (*Mosupa-Tsela* 9/1960:3; = “The one who has the seed, is full of joy”). Interestingly, Seithamo has written just a new text on an existing hymn melody in F-minor, a mode most inappropriate to African singing which prefers the major mode. In contrast, in Phalwane’s (2002:1) circular letter quoted above, exactly the opposite has been requested: new melodies to traditional Lutheran chorale texts. Hence, it seems that the focus of the Africanising of church music or contextualisation has switched from the text to the music. But also missionaries contributed much to the score of new compositions. For instance, van Scharrel (*Mosupa-Tsela* 1/1962:4) has written new words to an existing melody of which the words had been lost, “*Lona Bakriste opelang*”⁸³ (= “You Christians sing”), based on Psalm 33. Holsten in particular composed many new songs which were sung by congregations - some of them are still sung today. To name just a few examples: “*Tlaa, Moya wa Modimo*”⁸⁴ (*Mosupa-Tsela* 5/1964:3-4; = “Come, Holy Spirit”), a four-part song for Pentecost; “*Ngwana yo o kwa Bethlehem*”⁸⁵ (*Mosupa-Tsela* 9/1965:4; = “The child over there in Bethlehem”), a polyphonic choir piece for Christmas; “*Dirisa kutlwelo botlhoko le tshiamo*”⁸⁶ (*Mosupa-Tsela* 1/2 1970a:6-7), the motto for 1970 from Hos 12:6 put into music (“But as for you, return to your God, hold fast to love and justice, and

81 One is reminded of the annual competitions which might be a good platform for introducing new compositions to choirs and congregations, possibly even in the format of a specific composition contest (see footnote 70).

82 The full text is given in appendix 4.

83 One can find the song in the original tonic sol-fa notation and in my transcription into staff notation in appendix 5.

84 The piece in original tonic sol-fa notation, as well as in my staff notation transcription is given in appendix 6.

85 For the original tonic sol-fa notation and my transcription into staff notation, refer to appendix 7.

86 The song, in tonic sol-fa notation and in my transcription, is given in appendix 8.

wait continually for your God”), a piece which helped to memorise the new year’s motto;⁸⁷

“*Baka Morena, moya wa me*”⁸⁸ (*Mosupa-Tsela* 5/6 1970b:4-5 and 9/10 1970b:4-5; = “Praise the Lord, my soul”), a rather rhythmical four-part choir piece on the text of Ps 103:1-2. Two instances of compositions by an African Lutheran pastor, E.L. Ledwaba, may complete this small overview: “*Samuele*”⁸⁹ (*Mosupa-Tsela* 3/4 1984:4; = “Samuel”), a very rhythmic and lively but not polyphonic four-part choir setting telling the story of Samuel and Elia (1Sam 4), as well as “*Re morafe wa Modimo*”⁹⁰ (:5; = “We are the people of God”), a simple but upbeat song for four voices, the words emphasising that all Christians belong to God.

When analysing these musical examples, one can summarise a few characteristic elements: 1. The texts of these 20th century Lutheran compositions consist mainly of biblical words or themes, written mostly in more than one stanza. The content has usually a proclamatory or catechetical thrust, providing the singers and listeners with an explanation of biblical passages or the church year. 2. Musically, those songs are written either in F-major or C-major, mostly in a 4/4 meter within a range of an 8th to an 11th. The four-part settings have simple harmonies, consisting of mostly major chords with little chromatic movements and even less rhythmic accentuations (except the African composition “*Samuele*”); very seldom the respective dynamics are given; no real polyphony can be detected, instead quite often the voices, Soprano and Alto in particular, are sung in parallel third-intervals. However, the majority of the musical expressions fit to the theological content of the texts, thus supporting their message. 3. This implies that the music is always subordinated to the text. But on the other hand, the general disregard for the language tones - neither the missionaries, nor the African composers have considered them adequately - might suggest a subordination of the text to the music with regard to the Setswana speaking composers, while on the part of the foreign missionary the reason might be a lack of understanding with regard to the importance of these language tones. 4. Finally, one has to bear in mind that none of the aforementioned songs has found its way into either *Kopelo* or *Harepa*. The question, therefore, is: Why is that so? Is it because of a lack of quality or because of a mis-interpreta-

87 This is a custom still practiced in the Lutheran church in Germany, where usually canons on the motto of the new year are composed and sung.

88 The original tonic sol-fa notation and my transcription of the first verse into staff notation can be found in appendix 9.

89 For the song in tonic sol-fa notation, as well as in staff notation, as transcribed by me, refer to appendix 10.

90 The text, as well as the music of the song, in original tonic sol-fa and transcribed staff notation, are given in appendix 11.

tion of what Lutheran church music ought to be like or because of a failure of an appropriate contextualisation of the music (most songs seem to be composed from the European viewpoint of melody and harmonics and not from the African angle of rhythm)? This is a question not easily to be answered. Most likely the answer is a mixture of all these aspects.

4.3.3 The significance and employment of music in the mission of the Hermannsburg Mission and the ELCSA-Western Diocese

To evaluate effectively the impact music had in the missionary efforts of the Hermannsburg Mission and the ELCSA-WD, the focus will now be on the following questions: 1. How did missionaries view the meaning and relevance of music in mission? 2. In what way has music actually been employed by missionaries with respect to missionary liturgy and education? 3. In the overall sense, did Hermannsburg missionaries utilise music consistently in mission?

How deeply rooted the Hermannsburg Mission and its missionaries have been in the tradition of the singing church of Luther, at least in practical terms, and how much the people of the ELCSA-WD have appreciated the value of music, becomes evident, when some of their utterances are compared with those of other mission societies: For instance, in his report on *The spiritual life of our Coloured congregations in the light of God's Word*, Kuschke (1911:5-22; = *Das geistliche Leben unserer farbigen Gemeinden im Lichte des geistlichen Wortes*) of the Berlin Mission did not mention anything about music or liturgy, although they are part of every Christian spiritual life. When lecturing on *Our mission literature* (= *Unsere Missionsliteratur*), Günther (1911:24-28), a missionary of the Moravians, did not refer to hymn books which are an integral part of mission literature. But also the assistant to the Mission-Director of the Hermannsburg Mission, Wickert (1928:1-13), in his comprehensive report on the Hermannsburg Mission in 1927, did not include anything about music.

In contrast, others like Ludwig Harms, as well as Mission-Director Schomerus often referred to music in mission work: Ludwig Harms (*HMB* 2/1855:74-75) praised the singing in the morning and in the evening, not just at church, but also at home. He further mentioned

“the first brass band consisting of the converted heathens in Africa” (*HMB* 25/1878:5; my translation), which would be established soon in Bethanie in South Africa. His gratefulness for the singing of congregations and choirs and even the formation of brass bands is expressed by Theodor Harms (*HMB* 11/1884:219). Behrens (*HMB* 3/1890:37) once related that school pupils were involved in singing chorales. Niebuhr (*HMB* 7/1905:104) told about men who practised playing brass instruments, even when they were migrant workers. Director Haccius (*HMB* 7/1913:214) explained his appreciation for music and liturgy on the occasion of the mission festival celebrated in Hermannsburg, arguing that “definitely the Word of God is the main thing, but liturgy does not form just the nice frame. Both belong together, like light and shine, like body and spirit”.⁹¹ That the singing might be an indication for the liveliness of a congregation becomes obvious in a report given by Warber (*HMB* 1/1926:9), as he praised the good polyphonic and harmonic congregational singing claiming that “where there is such a singing at church, the matter is not yet hopeless”.⁹² Schomerus (*HMB* 3/1930:48-49,52-53) noticed on his visitation journey to South Africa that the African congregants came to church singing and left the church with a song on their lips; he further reported that most congregations had a church bell; moreover, while usually the sermons were brief, the singing in unison or four parts had been given much relevance during worship time.⁹³ Furthermore, in a report given by missionary Meyer (*HMB* 1/1932:6-7), the participation of the women of the “Prayer Womens League” through singing in worship services is emphasised. In 1935, Schomerus (*HMB* 4/1935:54) could even argue that “a person who disrespects singing does not yet know, what the essence of the Gospel is”.⁹⁴ Moreover, African Lutherans themselves interpreted their music by appreciating it: Molokwane (*Mosupa-Tsela* 9/1958:4) stressed that a person who sings must understand what he sings; thus, he will be able to sing with all his heart so that the content of the hymns might comfort him at times or enkindle joy in him (Molokwane *Mosupa-Tsela* 10/1958:4, 12/1958:3-4); consequently, he (*Mosupa-Tsela* 1/ 1959:4) concluded that “to learn singing is something very important”.⁹⁵

These statements show the following: 1. Hermannsburg missionaries, as well as the African people they were working with regarded music, including singing and playing musical instruments, as highly important in living a Christian life. 2. Everyone could take part and actually participated in the singing at church, be it the congregations, the women’s group or the children; all were involved in proclaiming the biblical message and praising God by means of music. 3. Music was, therefore, employed practically in nearly all missionary efforts,

91 Haccius (*HMB* 7/1913:214): “... *freilich das Wort Gottes die Hauptsache ist, aber die Liturgie nicht etwa nur den schönen Rahmen bildet. Beides gehört zusammen wie Licht und Schein, wie Leib und Geist*”.

92 Warber (*HMB* 1/1926:9): “*Wo man noch einen solchen Kirchengesang hat, da ist die Sache noch nicht hoffnungslos*”.

93 Even today, unlike in other churches or even unlike the Lutheran tradition itself, the sermon is not the sole centre of the (Tswana) worship service, but rather the singing is regarded by most worshippers as highly important in all church gatherings.

94 Schomerus (*HMB* 4/1935:54): “*Ein Mensch, der den Gesang geringschätzt, weiß noch nicht, was das Wesen des Evangeliums ist*”.

95 Molokwane (*Mosupa-Tsela* 1/1959:4): “*Go ithuta go opela ke selo se se batlegang thata*”.

though mostly without a theoretically founded mission strategy.

The question resulting from these observations is: How has music actually been employed in the mission of the Hermannsburg Mission and the ELCSA-WD? Three aspects may be differentiated which are similar to the ones examined in connection with Luther: music in mission liturgy, music in mission education and music in the overall mission work.

The liturgical form the Hermannsburg missionaries employed in their mission work in the ELCSA-WD has been the one found in the Lüneburger *Kirchen-Ordnung* (1873; = Lüneburg church constitution) of 1643 (Haccius 1890:100-101; Voges 2000:252), which was based on the previous church orders of 1564 and 1619 (*Kirchen-Ordnung* 1873:III-VIII) and had been transferred unchanged to the Hermannsburg mission field (:I). It contained the church laws and rules, as well as the liturgical orders concerning Baptism, Holy Communion, and other services, including prayers and psalms for each Sunday. Regarding music, it states (:117; italics in original): “God also wants to be honoured and worshipped through people, as the psalm says, ‘*His praise is in the communion of the Saints*’”.⁹⁶ Two different liturgical books emerged from this Lüneburger *Kirchen-Ordnung*, the one being the *Kantional zur Lüneburgischen Kirchenordnung* (no year; = Book of canticles according to the Lüneburger church constitution), which Theodor Harms and Fr. Enckhausen edited probably between 1873 and 1875;⁹⁷ the other being the *Agende zur Kirchenordnung* (1912; = Order of service according to the church constitution) of 1912,⁹⁸ especially designed for the Hermannsburg Mission. Both orders were written in German, though supposed to be used by the Hermannsburg missionaries in the African mission field. As Haccius (1890:100) pointed out, the aim of this transfer of a German church constitution without any alterations, originally from the time of Lutheran Orthodoxy to the African mission context was “to bind the mission

96 *Kirchen-Ordnung* (1873:117): “Gott will auch also, durch die Menschen, in Versammlungen geehret und angebeten seyn, wie der Psalm sagt: Sein Lob ist in der Versammlung der Heiligen”.

97 The *Kantional* (no year) consisted of the liturgical pieces (text and music) of the Ordinary with all relevant prayers and psalms for the Sundays. The editors, Theodor Harms and Fr. Enckhausen (:III-IV), regarded the *Kantional* as “necessary to the Hermannsburgers to serve as a fixed order for the heathens”, because the congregation would be a fighting church; herein, the choir would be the representative to the (eschatological) triumphant church, whereas the organ and other musical instruments would represent the unreasonable creature. Apparently, this interpretation assigned an almost never-ending task to the singing of the choir, whereas organ and other musical instruments were given a supportive duty only.

98 Beginning with a prayer from Ps 84 and quotes of prayers by Augustine, Luther, Bugenhagen (the reformer of northern Germany) and Harms, the *Agende* (1912:III-IV) contained the liturgical order of service and the order of Baptism, Holy Communion, etc., as well as a section with different prayers for worship services.

as closely as possible to the regional church at home and to subordinate it to the same church order”.⁹⁹ Hence, in 1921, this order of service was translated into Setswana and edited by the book committee of the church¹⁰⁰ as *Agende ea Thulaganyo ea Kerike* (1921; = Order of service according to the order of the church). It included all texts and musical pieces in staff notation which had been in the German order, with no major changes. This first Setswana order of service was then revised in 1950 by the new book committee of the church,¹⁰¹ now called *Agende ya Baruti* (ELCSA (Tswana Region) 1950; = Order of service for ministers).¹⁰² Through changes made, it represented, in comparison to earlier editions, a reduction and simplification meeting the practical needs of ministers in their service; for example, instead of psalm texts for all Sundays in Advent there is only one left for this period of the church year, whereas the words of institution remained almost totally the same. In 1985, this liturgical form had again been revised.¹⁰³ Major changes are found in the musical parts of the liturgy of Holy Communion, fewer changes can be noticed in the entrance liturgy of the Ordinary. Nonetheless, these changes did not seem to serve the purpose of Africanising the liturgy, but rather had merely modernising effects, because the liturgical music composed and still sung has been and still is basically German-European with no affiliation to African music or culture whatsoever. Moreover, except the choruses sung quasi-liturgically at the time of the

99 Haccius (1890:100): “... die Mission möglichst eng mit der heimatlichen Landeskirche zu verbinden und sie unter das Kirchenregiment derselben zu stellen”.

100 According to Voges (2001), members of this committee were the missionaries Rudolph Tönsing, Ferdinand Jensen, Wilhelm Behrens sr. (who later left the committee), Hermann Wenhold jr. and probably Ernst Penzhorn; with no African representative participating.

101 As Voges (2001) relates, members of the new book committee, responsible for all literary work of the church, were the missionaries Heinz Dehnke, Herman Greve, Heinrich Holsten, Otto Rathe, as well as the two indigenous ministers Goitsema Seitlhamo and George Sepeng. This committee also revised the *Kopelo* (1996). Interestingly, the Tswana Region of the Lutheran Church had a liturgical committee before a theological committee was formed. This indicates a preference for practical issues, like liturgical ones, over theoretical objectives, like theological-missiological considerations, in the mission work of the Hermannsburg Mission. Later the theological and the liturgical committees were

combined to serve as the “Liturgical and Theological Committee”, whereas later, with the forming of the ELCSA, it was again divided into the “Liturgy and Hymnal Committee” and the “Theology Committee”.

102 This *Agende ya Baruti* (ELCSA (Tswana Region) 1950) is available in the form of photostatic copies only, issued by the ELCSA-WD head offices and not in an edited book format. Although it is designed especially for ministers, parts of the order of service found its way into the *Kopelo* (1996); the musical parts, though, which are given in the original staff notation are written in tonic sol-fa notation in the *Kopelo*.

103 As with the earlier one, also this new liturgical order of 1985, which is also given in the revised *Kopelo* since 1987, is available only in the form of photostatic copies, not yet in an edited book format

weekly Sunday collection, no African musical piece has yet found its way into the liturgical order of worship.

In other words, the Hermannsburg missionaries did not employ any method related to Luther’s liturgical placement of relevant indigenous hymns and chorales. This, despite the 1995 declaration of the Lutheran federation *LUCSA* (= Lutheran Churches in Southern Africa¹⁰⁴) “that indigenization of the liturgy, of African church music, and of other forms of expressing and interpreting the gospel should be encouraged and shared in combined services” (Scriba & Lislerud 1997:187). Related to this issue, Bishop Sibiya (2001:9) argued that

one may have to state that we must yet strive for multiracial congregations in ELCSA. At the moment, our pattern of worship is European. The Altar Book¹⁰⁵ is a translation from European liturgies. Indigenisation, on the other hand allows an

African heritage to impact on traditional liturgy. It is something like ‘change the container without changing the contents’. My fear is that our congregations are faster in this regard and we reluctantly and often embarrassed have to ‘follow’ them.¹⁰⁶

With his fears, Sibiya refers to the entering of more and more African elements into the liturgy of the church, like the singing of choruses, the playing of drums or dancing. This current move towards the Africanising of the worship experience is, for instance, shown by tapes recorded by the Youth of the ELCSA-WD, like *Moretele Youth Choir - Gospels & Spirituals* (1994), with the African Lutheran pastor Kube having been responsible for it, or the tape *Western Diocese Youth League - ‘Here am I, send me Lord’* (2001), with all circuits of the ELCSA-WD participating. Both projects have been accomplished without any assistance of a (Hermannsburg) missionary.¹⁰⁷

104 For a brief summary about the development of *LUCSA*, refer to Scriba & Lislerud (1997:181-186).

105 He hereby refers to the ELCSA *Altar Book* (ELCSA 1995a), which contains all relevant liturgical orders of the ELCSA in a translated version into English (just the texts, not the music).

106 As early as 1985, also Molete (*Mosupa-Tsela* 1/2 1985:3; my translation) called for a “mission work in the local church” which, for him, implied that African ministers do African mission work; though not referring to music and liturgy in particular.

107 However, one example of modern Hermannsburg mission work by means of worship and liturgy, which might pave the way for a contextualisation of the liturgy also in the realm of the Hermannsburg Mission and the ELCSA-WD, ought to be mentioned here: Krause (1996:214-243) presents a programme on worship and liturgy as a tool for promoting congregational life, giving several practical impulses, like workshops and worship services. Although it is a concept conceived for the German context, it already spread successfully also to churches in other continents, like South America. Why should this promotion of congregational life, orientated towards God’s promises, not also be effective in mission in the African context? It is a practical approach to understand and to contextualise worship and liturgy.

Overlooking the recorded material on music of the Hermannsburg Mission, one notices that musical notes have been positioned in every corner of the mission work, especially in the educational work; in a particular way, though not necessarily theoretically founded. Also in the training of missionaries and ministers, music was an indispensable part of the curriculum. As reported above, Theodor Harms began already in the first year of the operation of the mission seminary to form a missionary brass band together with the first twelve mission candidates (Schnabel 1993:299).¹⁰⁸ As a consequence, two hours a week for brass choir rehearsal was part of the seminary curriculum in 1849 on top of one hour singing in the first academic year, while this was reduced to two hours singing and music a week in the third year of studies in 1851. Later, in the first academic year beginning in 1892, the curriculum had again two hours music per week (for these curricula, see Tamcke 2000:63-64). Exhorting the missionaries before going on board the *Candace* in 1859, Ludwig Harms (*HMB* 9/1859:136-137; italics in original) urged them to obey the third rule of a Christian community on board saying that they ought

to teach and encourage one another with spiritual, delightful songs, singing and playing for the Lord in your hearts. The singing of spiritual, delightful songs is really one of the most marvellous gifts of God which is also the reason why it

was

always most highly appreciated in our dear church. And you are not only able to sing, you lucky people, but you can even accompany your singing with trombones.¹⁰⁹

Then, being involved in teaching African people to become helpers and later ministers themselves in their church, the missionaries utilised music in their educational efforts. Mignon (1996:28) gives a photograph depicting the first local teachers of the Betchuanaland Mission in about 1888 commenting that, in 1874, the Hermannsburg Mission established “their first seminary for ‘the training of national helpers’ at the Mission station in

Bethanie/Transvaal”, and the curriculum also included “singing and music (violin lessons!)”. Even today music is part of the training of missionaries at the mission seminary in Hermannsburg/Germany, as the tape recorded by the seminary students, *Preise den Herrn, meine Seele ...* (Missionsseminar

108 Schnabel (1993:308) relates that Ludwig Harms agreed to have brass instruments played at the seminary, but disagreed to provide the players with the money to buy the instruments.

109 Harms (*HMB* 9/1859:136-137): “... lehret und vermahnet euch selbst mit geistlichen, lieblichen Liedern, singet und spielet dem Herrn in euren Herzen. Der Gesang geistlicher, lieblicher Lieder ist wahrlich eine der herrlichsten Gaben Gottes und darum auch immer in unserer theuren Kirche besonders hoch und werth gehalten. Und ihr könnt nicht bloß singen, ihr glücklichen Leute, ihr könnt den Gesang auch mit Posaunen begleiten”.

1988; = Praise the Lord, my soul ...) indicates. But, different from earlier times when only Lutheran hymns and chorales or German folk tunes were sung, today the music performed at the mission seminary is ecumenically oriented, as *Preise den Herrn, meine Seele ...* shows: it includes pieces from the Russian Orthodox tradition, Taizé or South Africa, sung in German, English, Latin or Setswana. This indicates a shift in the Hermannsburg approach to different cultures in the mission context, affecting also music, which provides directions for future mission work.

Finally, to give two influential examples of how Hermannsburg missionaries instrumentalised music in their overall missionary efforts in the region of the ELCSA-WD, I briefly turn to the life and work of Wilhelm Behrens sr. and Heinrich Holsten (regarding music in particular).

Wilhelm Behrens sr. (1827-1900), a former farmer from Hermannsburg, attended the mission seminary in 1853, donated his farm to the Hermannsburg Mission in 1854 and, in 1858, came to South Africa; eventually, in 1865, he founded the first Lutheran Tswana congregation of Hermannsburg origin in Bethanie (Pape 1986:15).¹¹⁰ Behrens attracted his congregants particularly with music, writing lyrics and composing melodies for the songs and even starting a brass choir (:16). Theodor Harms (*HMB* 25/1878:5) mentions musical instruments which were used by the very first brass band of the Lutheran church in Southern Africa formed by Behrens (see also Schnabel 1993:188). Behrens (*HMB* 16/1869:103,105) gives reports on the progress he, supported by his daughter, made with his congregants in the singing of four-part pieces sometimes even sung in German (*HMB* 3/1895:34). Once he (*HMB* 14/1867:50) even asked for the donation of a harmonium to accompany the congregational singing, mentioning also the participation of pupils (*HMB* 3/1890:37). Schindler (*HMB* 2/1886:56), in the report on his trip to South Africa, expressed his gratitude and joy about the good brass choir in Bethanie. Further, Haccius (*HMB* 1/1889:25) claimed

that Bethanie was the spring of such music, referring to a children's song written by Behrens to the melody of a German hunting song.¹¹¹ Behrens (*HMB* 3/1895:34) himself expressed his appreciation for music, when he said:

110 The founding of the congregation in Bethanie has been done with the help of the indigenous missionary helper, David Mokgatle (Bammann 1995:64), a fact Pape (1986:15) conceals. A photograph of the first converts baptised in 1865 in Bethanie is shown by Mignon (1996:26).

111 Besides his own compositions, Behrens participated also in the editing of two hymnals, *Mekhwa ea go opela Lihela* (1931) and *Harpe ea Sekolo* (1911), as indicated above.

what a power does indeed music and singing have, they are able to move the heart more than the best sermon. How much do we owe thanksgiving to God the Lord, that we live in our dear singing Lutheran church¹¹² (Behrens 1895:34).

After having referred to a Hermannsburg missionary of the 19th century, I now turn to a missionary of the 20th century, Heinrich Holsten (1912-1992). His importance as a missionary who emphasised music in his mission efforts is supported by the facts that one of his compositions, "*Ba tla tswa kwa Botlhabatsatsi ...*" (= "They will come from the East ..."; Lk 13:29), has been part of the 2002 Singing Competitions of the ELCSA, while his composition "*Tsholanang*" (= "Hold together!") is still appreciated by choirs and brass bands alike. Holsten attended the mission seminary in 1934, completed his studies in 1949 and was sent to Southern Africa in 1950, where he worked as a missionary in Rustenburg, Ramoutswa (Botswana) and Pretoria¹¹³ (Pape 1986:80). His favourite tool for doing missionary work was music (:80): he wrote the lyrics and composed the melodies of several songs, such as the ones examined above, he formed choirs, and he contributed much to the new *Kopelo* (1996). Moreover, he organised singing festivals on parish level, which provided congregations with the opportunity to learn and perform a new song. Holsten (1995:7; my translation) argued that "one expects that the preacher always presents a new sermon for a festival. Why then should this be different with the choir?". "*Ke rata go utlwa...*", the piece dealt with earlier, is a good example of his music: biblically founded texts, as well as melodies and settings of quality, both appropriate for the African context. He, furthermore, deliberately pondered the value of music asking, for instance, the question "Do we know the value of the hymns?" and answering it by stating that "hymns have a great value. But revival is a help only, if the person having been born again sees the foundation of the faith through hymns"¹¹⁴ (*Mosupa-Tsela* 8/1968:3-4). Another aspect of hymns is also tackled by Holsten (*Mosupa-Tsela* 4/1967:1): Singing hymns is the human response to God's wonders, namely, the praising of the triune God with new songs. It becomes evident that, for Holsten, the basis for his music ministry in mission

112 Behrens (*HMB* 3/1895:34): “*Welch eine Macht ist doch in Musik und Gesang, sie können das Herz oft mehr bewegen, als die beste Predigt. Wie sehr sind wir doch Gott dem Herrn viel Dank schuldig, daß wir in unserer lieben singenden lutherischen Kirche leben*”.

113 Here he committed himself particularly to the establishment of congregations in the so-called “townships”, like Mamelodi, Ga-Rankuwa and Thembisa. This meant for the Hermannsburg Mission a first step towards mission in cities and “townships”, not solely in rural areas anymore.

114 Holsten (*Mosupa-Tsela* 8/1968:3): “*A re itse mosola wa difela? difela di na le mosola o mogolo. Mme tsosoloso ke thuso fela, fa motho yo o tsosiwang a bona motheo wa tumelo ka difela*”. That is, according to Holsten (:4), why one needs to know what one is singing.

was a theological insight perceived by faith. Similar to Luther, singing meant responding faithfully and full of faith to God’s acts.

Evaluating these few aspects of the mission work of two important Hermannsburg missionaries, I may claim that some missionaries of the Hermannsburg Mission (e.g., also H. Dehnke) utilised music in their overall missionary efforts. However, this was based on individual insight and personal interest, not necessarily on a broad missiological foundation. Yet, these missionary endeavours by means of music have to be recognised and appreciated!

4.4 Consequences for Lutheran mission

Before drawing some preliminary conclusions concerning future mission work, I summarise the above analysis of music in the mission of the Hermannsburg Mission and the ELCSA-WD. Through this, some helpful suggestions will emerge.

1. Ludwig Harms, the founder of the Hermannsburg Mission, was a gifted preacher and organiser who had the missionary vision to convert the “heathen” in Africa to Christ; a vision based on Jn 17:3. Coming from a conservative revivalist background, Harms embarked on a strict confessional Lutheran mission work and established in 1849 the “Mission Centre” in close connection with his congregation in Hermannsburg. Deeply rooted in the local culture and language, he equated Lutheranism with German culture. Both these characteristics, the missionary enthusiasm concerning worldwide conversion and the rootedness in the German culture, resulted in an attempt to establish national churches (*Volkskirchen*) in the African mission field, similar to the European medieval communities. The missionaries of the rather rural “peasant’s mission” (*Bauernmission*) received a quite comprehensive training at the mission seminary. The curriculum, including worshipping and working together, but lacking lessons on African culture, was designed to enable them to do a comprehensive mission work, together with the “colonists”. Herein, the thrust of converting the African people to Christianity was mixed with a prevalent feeling of cultural superiority. Over the years, though, the Hermannsburg Mission developed from a single

mission society into a mission agency of the church, co-operating with partner churches overseas.

2. The ELCSA has been described as the “child of different mission societies”, while many congregations of the ELCSA-WD in particular are of Hermannsburg origin. Tribal conversions, as well as African evangelists were, especially in the beginning, of great help in the formation of new congregations. Though the ELCSA-WD became relatively early independent (with its own African bishop as of from 1975), the relationship between the German mission society and the young African church remained almost until recently that of a parent-children kind. Moreover, the question of convergence between the different (white and black) Lutheran churches in Southern Africa is not yet solved; generally, there still exists a division along cultural lines.

3. Also the music of the Lutheran mission reflected that cultural bondage. Although the texts of the hymns employed in the mission work were usually translated into Setswana, their melodies remained typical European; thus symbolising a kind of a *half-way contextualisation*. However, hymn books were almost from the onset utilised in the missionary efforts of the Hermannsburg Mission and the ELCSA-WD. The content of the hymnals often had a catechetical and proclamatory aim to support the teaching of the biblical-theological message and thereby to foster missionary conversion.

4. Supportive to this musical impact on mission work were the establishment of the ELCSAMO, the forming of children’s choirs and youth groups, as well as the introduction of brass bands. This instrumentalisation of music in mission indicates that the Hermannsburg Mission and the ELCSA-WD acknowledged the value of music in their mission work, consistently referring to it in practical terms rather than within a missiological framework.

5. Practically, a German Lutheran liturgical order of service, based on the Lüneburger *Kirchen-Ordnung* of 1643, was used and is still sung each Sunday in worship. Only translated into Setswana and reduced to a simplified format, this liturgical form seems to be rather detrimental to true contextualisation of liturgy and worship. Even musically, there is not yet any effort put into a kind of liturgical placement of indigenous music, such as that of Luther. However, *in praxi*, the liturgy becomes more and more “African” through the singing of indigenous choruses. In missionary education, though, music also played a major role; e.g., in the training of missionaries and clergy. The curriculum included singing and playing musical instruments. However, this teaching of music was usually restricted to European music, not widened up to the ecumenical horizon - a practice which changed only gradually in recent years, including the call for the composition of original African church music. Though the examples of Behrens and Holsten indicate that the missionaries employed

music in their overall mission efforts, this was done only on an individual practical basis and not an activity stemming from a firm missiological conviction.

6. In conclusion, one might say that, rooted in conservative Lutheran missionary zeal, music was utilised from the beginning in the mission work of the Hermannsburg Mission and later the ELCSA-WD. Music was used in liturgy, education and the overall missionary efforts, supported by hymn books, the forming of music organisations, singing and instrumental groups. However, because of the rootedness in German culture, also the music reflected the misunderstanding or lack of understanding of the significant relevance of truly contextualised music supportive to missionary success. Further, while the practical importance of music in mission was acknowledged, this instrumentalisation of music depended neither on a comprehensive missiology, nor on a theoretically founded evangelising strategy. Despite these shortcomings, the mission of the singing Lutheran church could be described as a singing Lutheran mission!

Resulting from these characteristic features, inherent to the musical-liturgical work of the Hermannsburg Mission and the ELCSA-WD, some suggestions helpful in future (Lutheran) mission work may be made:

1. As indicated in chapter 1 of this thesis, a mission enterprise is advised to investigate its historical roots and theological-missiological foundation, so that it understands the present mission work and gains some insights helpful in future mission. For instance, the fact of a cultural narrowness of the Hermannsburg Mission, as well as its missionary fervour to convert all people has taught this - in a rather negative and a positive way respectively.

2. The music employed in the work of the Hermannsburg Mission and the ELCSA-WD, apparent in their hymnals and liturgical orders, has shown that cultural aspects, including music, have a major impact on mission work. This cultural significance has clearly to be considered in present missionary efforts.

3. The wide range of the utilisation of music in the mission of the Hermannsburg Mission, like that of Behrens and Holsten, and the ELCSA-WD, like the ELCSAMO, as well as vocal or instrumental music groups, suggests that music has to be taken into consideration from the start in every missionary effort. With regard to the Lutheran mission, it may be concluded that, while that Lutheran musical tradition (evident in Lutheran chorales) should not be discarded at all, at the same time the respective context has also to be considered, when composing or using new music in mission.

4. Moreover, if mission wants to succeed in converting people in a sustainable way, also liturgy and worship (being the centre of every congregational life) have to reflect a true

contextualisation of the Gospel. New compositions will be instrumental in this process, as calls for them indicate.

5. Since the mission work by means of music employed by the Hermannsburg Mission and the ELCSA-WD lacks an explicit theological-missiological framework, it is suggested that such a theoretical foundation ought to be searched for, formulated and then practically implemented, so that it can be as effective as Luther's reform work, as shown in chapter 3 of this thesis. Practice and theory enhance and stimulate each other!

Since the relevance of culture in connection with mission has become evident so far, the next step into the future of mission in Africa by means of music is the attempt to understand the present character of music - music as part of culture and of mission. This will be the focus of the following two chapters.¹¹⁵ Thus, the *half-way contextualisation* of the Hermannsburg Mission could develop into a fully fleshed contextualisation of future mission!

115 As Scott (2000:81) claims, it is “important for all missionaries to be oriented towards the power of indigenous music for enhancing their ministry in any society in which they will serve”. Hence, aspects of African music will be analysed first and then of music in general.

CHAPTER 5: Africa and music

Since this thesis focuses on music in future (Lutheran) mission work, it is advisable to begin the evaluation of the significance of music in present mission with the analysis of one relevant example of music in the mission field. In the context of the thesis, this means that, in this chapter, I concentrate on current music in Africa, especially the music of the Sotho/Tswana people,¹ after which, in chapter 6, I discuss some aspects of present music in general which are relevant to future mission by means of music.

Particularly for the African context, Scott's (2000:72) perception is true that music

is goes to the deep places of intense feeling, as all true art does. This understanding is vital if we are to find new direction and better ways of using the powerful medium of music for more acceptable communication of the Gospel.

Thus, this chapter begins with an analysis of one significant African chorus - choruses which are a typical African form of music having liturgical, as well as missionary implications. Then the discussion of a few aspects of African music in general follows, including cultural and religious notions, whereafter the focus turns to the specific music in the Sotho/Tswana regions (with which this thesis is concerned in respect to the mission work of the Hermannsburg Mission and the ELCSA-WD). This examination of African music in general and of the music of the Tswana/Sotho people in particular will help to bring the rather strange African music closer to the non-African missionary and to understand the implications inherent to this music, so that its value in mission work can be appreciated. At the end, a few consequences resulting from these analyses can be named relevant to future (Lutheran) mission.

5.1 "*Ga go na yo 'tshwanang le Jesu*"

African choruses would be described by many of my parishoners as one truly typical African music. Their importance with regard to the mission of the church lies in three characteristic features: choruses bring together church-life and everyday-life, as they are sung everywhere

¹ Tswana and Sotho culture and religion, including music, may be seen together, because their roots are the same, as is shown by the fact that they belong to the same language family (see the language triangle of Setswana, Northern Sotho and Southern Sotho given by Mascher (1995:87), who subsumes this language group under the so-called Bantu-languages

of the Niger-Kordofanic language family). Also Setiloane (1978) speaks of the *Traditional world-view of the Sotho-Tswana*.

and not only at church; choruses bring together the old and the young, because most people enjoy singing them irrespective of age; choruses bring together the different churches, because there is probably not one church in South Africa which does not allow the singing of them. One might call this the *communicative ecumenical missionary quality of choruses*.

Thus, it makes good sense to begin my examination of music in the mission context of Africa with a brief analysis of one significant chorus: “*Ga go na yo ‘tshwanang le Jesu*”.² This particular chorus was chosen because of its quality and its specific features. Furthermore, the chorus is still sung and it can be assumed that it is known in all, at least, Setswana speaking South African congregations and churches.

As with most choruses, “*Ga go na yo ‘tshwanang le Jesu*” was written at a time and at a place which cannot be verified. However, what can be established is that it has appeared at the end of the 1990s and that, because it is written in Setswana/Sepedi, it must have been composed in the Setswana or Sepedi speaking regions of South Africa. Neither the composer, nor the lyricist is known.

The text of the chorus runs as follows:

Ga go na yo ‘tshwanang le Jesu, ga go na yo ‘tshwanang nae. Ga go na yo ‘tshwanang le Jesu, ga go na yo ‘tshwanang nae. : | | Ka nyakanyaka (or: ka batlabatla) gotlhe, gotlhe; ka dikologa gotlhe, gotlhe; ka mo fumana gotlhe, gotlhe. Ga go na yo ‘tshwanang nae.

(= There is nobody who is like Jesus, there is nobody who is like him. There is nobody who is like Jesus, there is nobody who is like him. : | | And I went out in search of him everywhere, everywhere [wherever I am]; and I went around and around [to look out for him wherever I am]; and I found him everywhere, everywhere [wherever I am]. There is nobody who is like him.).

Somewhat reminiscent of the deep Pietistic perception and practice of piety (“*Herzensfrömmigkeit*”, = “piety of the heart”), the text clearly centres - in just one short and plausible stanza - on the rather instinctive expression of the believing singer’s relationship to her or his Lord, Jesus Christ. With only a few words this relationship of faith is impressively described. Included herein is the understanding of the omnipresent Lord, as it is indicated by the emphasis on “*gotlhe*” (= “everywhere”). This reminds one of the typical mission text found in Mt 28:16-20,³ especially in verse 20: “And remember, I am with you always, to the

² The chorus is given in appendix 12. This is my edition of the song based on an earlier transcription made by Lange, which has been first edited in a worship bulletin printed by

Lange (1999:13) on the occasion of the celebrations of *150 years ELM - 150 years partners in mission*.

3 Concerning the missionary implications inherent to this biblical text, see Bosch (1996:56-83), who interprets Matthew's view of mission as "disciple-making" in the sense of a "costly end of the age".⁴ Furthermore, the text expresses the permanent seeking for the Lord ("*ka nyakanyaka*" = "... and I really wanted ..."), which is vital in the process of a missionary conversion.

These notions of the lyrics are underscored also by the music of the chorus with its rather moving up-beat spirit. Composed in a four-part setting for congregational or choral use, the music fits the message of the text, as well as the African communal feeling. Rhythmically dominated, the music, written in B-major and in a 4/4 measure, consists solely of major chords with simple harmonies, but no dissonances and a small range of a 6th; furthermore, no dynamics are prescribed, but one can assume a forte as appropriate; the different voices progress in parallel movements which do not really produce a polyphony, but rather a homophony. The main statement of the words, namely, that there is no one like Jesus, is musically repeated; thus employing a bar-form structure (as Luther usually did). Melodic motifs are frequently repeated, as are rhythmic motifs, both repetitions reflecting movement and emotional affection. Three recurring rhythmic motifs are discernable: 1. dotted crotchet, quaver, crotchet, quaver, quaver, crotchet, quaver; 2. minim, dotted crotchet, quaver; 3. crotchet, quaver, dotted crotchet, crotchet. Especially these rhythmic motifs, when compared with the music of Holsten (as analysed above), show that the chorus is primarily rhythmically orientated and only secondarily towards harmonic or melodic principles.⁵

Regarding the performance of the chorus, particularly two qualities are to be mentioned, because they demonstrate its "African" character: Firstly, the opening line of the piece is usually sung by the leader of the group or choir, before all singers join in the singing. This is called the call-and-response form of singing, typical to African choral music. Secondly, the singing of this chorus is, appropriate to its textual content, accompanied by movements and dancing, again characteristic to the African rendition of music. When the line "*ka nyakanyaka gotlhe, gotlhe*" (= "and I really wanted [him] everywhere, everywhere") is sung, the singers are bending down moving from one side to the other side with open arms, thus symbolising the desire to receive Jesus into their life; while singing "*ka dikologa gotlhe*,

discipleship" (Bosch 1996:82), saying that, for Matthew, "Christians find their true identity when they are involved in mission, in communicating to others a new way of life, a new interpretation of reality and of God, and in committing themselves to the liberation and salvation of others" (:83).

4 The Setswana Bible (1994) translation has verse 20b as: “*Mme itseng, nna ke na le lona ka malatsi otlhe go ya bokhutlong jwa lefatshe*” (= “And know, I will be with you on all days until the end of the world”).

5 Supportive to this view is the fact that one finds not one single semi-breve and just five times a minim in this musical piece. Moreover, the rather simple harmonics, dynamics and other features of the melody suggest the rhythmic orientation of the song.

gotlhe” (= “and I turned around everywhere, everywhere”), they revolve on their own axis to enact the seeking for Jesus at all times and at all places; when they sing “*ka mo fumana gotlhe, gotlhe*” (= “and I found him everywhere, everywhere”) the singers express their joy over Jesus, whom they have found, by the clapping of hands. This way of rendering the chorus resembles the way of enacting the message of songs, as Luther’s hymn “*Vom Himmel hoch*” has done it, which has originally been part of a nativity play. This is a way of *re-reflecting* and *re-producing* the contents of the lyrics, very effective in the process of missionary conversion. Text, music and performance combined express and emphasise the searching for and the finding of Jesus Christ as the Lord of life who provides a foundation for life.

Summarising, it may be concluded that

1. the origin of the chorus “*Ga go na yo ‘tshwanang le Jesu*” is not known. This seems to be the case with many African choruses.

2. The text of the chorus is given in one brief verse, but is repeated over and over again, so that it is made comprehensible and can be internalised easily. It contains a description of the believer’s relationship to Jesus, stressing the process of seeking and finding. Moreover, one detects slight associations with mission (e.g., Mt 28:20, as well as hints at missionary conversion). When it is sung, the text has the potential to invite others to live with Jesus as Lord, just as the singers do.

3. “*Ga go na yo ‘tshwanang le Jesu*” is musically based on rhythm, not on harmony or melody. This rhythmic emphasis together with its melodic simplicity make the chorus attractive and accessible to African people whose ears are familiar with this kind of current music. The inclusive four-part setting invites all who might hear the message to join in the song.

4. The combination of singing and playful enacting of the chorus supports the communication and reception of the message by the whole person. Thus, it is a relevant expression of the present intellectual and emotional understanding of life and faith in the African context.

Considering these characteristic qualities of “*Ga go na yo ‘tshwanang le Jesu*”, one may argue that they are definitely worth to be *re-lected* and *re-produced* in future mission. Because it will emerge that, through (this kind of) music, missionary efforts are supported

and missionary conversion is fostered! Hence, Scott (2000:72) is right when she argues that learning to

hear and speak a language opens the way for basic communication. Learning to identify and work within the framework of the cultural mores of a people opens the way for better understanding and wiser communication. But learning the role of music, learning the songs themselves and what they express in the total community, opens the way for identifying with people at a deeper emotional level (Scott 2000:72).⁶

Therefore, the viewpoint is now be broadened from one example of African music to African music in general. In doing so, the significance of music in the African context also concerning mission in Africa will evolve.

5.2 Aspects of African music

In the previous chapter, we have seen that the Hermannsburg missionaries entered Southern Africa with a feeling of cultural superiority which only recently vanished. This stance against African culture and religion could be generalised as having been the common attitude of Western missionaries. This ignorance towards the

primal religions in Africa by many western missionaries led to a radical divorce between Christian faith and cultural experience, which was the very opposite of African life in which religion and life are one (Rakoczy 2000:80).

Included in this disregard for African culture was also music.⁷ Even traditional African religious music has been despised by Christian missionaries as “an obstacle to real conversion” (van Thiel 1990:183), because African music, the music of drums in particular, was associated with “‘pagan’ practices” not suitable to Christian worship services (Nketia 1974:14-15).⁸ As a consequence of this lack of understanding, many peoples abandoned their musical traditions.⁹ However, another fact has also to be acknowledged in this connection: As Kubik (2001:196) shows, some missionaries have to be seen as preservers of African music, because as early as prior to World War I “German missionaries, researchers and members of the military recorded African music in various territories”. For whatever reason this might

⁶ That is why I earlier spoke of a *half-way contextualisation* with regard to the musical missionary efforts of the Hermannsburg Mission and the ELCSA-WD, which, for instance, emphasised the language and the words of hymns (through textual translations), but neglected their music (in the sense of a lack of musical translations).

7 The arts in general were affected by this mis-understanding of African culture and traditions, as Förster (1988:8) points out by mentioning the example of African sculptures. He refers to Pablo Picasso's judgement over African art, whose views on it were allegedly twofold: abhorrence and attraction at the same time.

8 Nketia (1974:15) adds that apparently the "fact that drums and other percussion instruments were used in the Ethiopian church, which had been established in the fourth century A.D. ... did not affect the evangelistic prejudices".

9 Kirby (1971:247) mentions the Hottentots as one example who, after the arrival of the missionaries, decided to abandon "their own musical practices and to imitate those of their mentors with more or less success".

have been done, the recordings now enable researchers to examine traditional African music.¹⁰

In examining and interpreting African music, the question is

whether the ultimate goal of the researcher is to seek out the meaning of music as it is perceived by those who make it, or whether it is to perceive and distill the patterns of that music from an outside analytical viewpoint (Merriam 1982:443).

Merriam (1982:443) is right when he answers this question thus: "As in all such disputes, both sides are needed Through the dialectic, a new and richer understanding of problems of cross-cultural analysis is already emerging". This dialectic research implies that the missionary ought to understand it first, before giving a judgement over African music; thus, going beyond mere "passive acceptance", as Karolyi (1998:IX) calls the current attitude towards African music.¹¹ As a result of it, the missionary will recognise the importance of music in Africa and might utilise music accordingly in her/his mission work.

Hence, this chapter begins with a brief description of important features of African music, before some relevant musical aspects in African culture and religion, as well as the interpretation of music will prove the significance of music in African life and thinking.¹² This examination engenders the appreciation of the relevance of music in future mission in Africa.

5.2.1 *The music of Africa*

Speaking of African music, one has to take cognisance of the fact that Africa is not, as Western people often think, "a homogenous entity, absorbable in one glance, as it were" (Karolyi 1998:3). On the contrary, it is very diverse¹³ - with regard to landscape and climate,

¹⁰ Blacking (1976:3-4) argues rightly, though, that the term used for this kind of musical research, *ethnomusicology*, ought to be discarded, because all musicology was in a sense *ethno-musicology*. It would be wrong that *musicology* usually refers to the "art" music of

Europe”, while *ethno-musicology* only to non-European music; both notions (European and non-European music) were culturally tuned terms.

11 Concerning African sculptures, Förster (1988:12) concludes that an adequate interpretation of them is not possible without paying attention to their contextual connections. This is also true of African traditional music.

12 Obviously, this cannot be done extensively, but only regarding aspects with relevance to mission, as this thesis is a missiological rather than a musicological work. For an overview of the links between music, culture and society, see, for instance, Wells (1994), who presents the music of the Basotho arguing that musical styles “are the product of, and a comment upon, social identities set within specific socio-cultural parameters, necessarily existing in time” (:1).

13 A comprehensive overview of Africa’s most important, but quite diverse, historical developments, including cultural aspects, is given by Iliffe (2000) in his *Geschichte Afrikas* (original title: *Africans - The history of a continent*). For a concise summary of especially

history, population, culture (like language, arts, et cetera), religion or the way of life (cf.

Födermayr 1998b:536-538; Karolyi 1998:3).¹⁴ Because of certain historical developments

and differences which emerged from them, also with respect to culture and religion, “Africa is not a museum piece. African society is a living, dynamic society” (Kudadjie 1996:63).

Thus, “testimony is given to the immense African resources for innovation, invention, reinvention, resilience and adaptation” (Kubik 2001:190).¹⁵ However, despite the diversity of

cultural practices, for Kudadjie (1996:63), “there is ample evidence of enough recurrent themes and patterns common to African societies”. This is also true to African music (cf.

Karolyi 1998:3). These specific common patterns of African music are the main concern of the following analysis - with the apparent differences in mind, though. One basic notion in

African music is the musician’s aim “to express life in all of its aspects through the medium of sound”, whereas for Western artists music “is an autonomous and independent art”

(Bebey 1975:3).¹⁶

One implication of this fundamental significance of music is that African music is mainly vocal music, as the text in conjunction with its melodic flow can best express the different facets of life. Thus,

as vocal music is cultivated everywhere in its own right, both as a group activity and a means of individual expression. In some societies, individual singing forms part of institutionalized behavior. The vocal forms used in African societies, therefore,

include accompanied and unaccompanied solos, songs performed by two people in unison or in a duet, and songs performed by choruses (Nketia 1974:139-140).

South Africa’s history, focusing on political and economic developments, see Schicho (1999:136-167).

14 This diversity, also of musical forms, leads, according to Födermayr (1998b:538), to the musicological task of examining, inter alia, the different regional musical styles.

15 Kubik (2001:190-194) considers the historical developments regarding African languages as formative factors in all areas of culture and arts, like music or literature. The diversity of language, for instance, led to “the overlapping distribution areas of single cultural traits or trait clusters resulting from millennia of superseding waves of invention, contact, diffusion and migration” which are “characteristic of present-day Africa” (:193). Kaemmer (1998:716) argues that, though “interethnic borrowing of cultural features has occurred in southern Africa as far back in time as we can determine, it is only in the last three hundred fifty years that the impact of non-African societies is clear and overwhelming. The impact of non-African societies comes partly from the musical practices themselves, but the impact of social and cultural changes brought about by European conquest has been paramount”. One question arising then is: What exactly is *African* music?

16 Naturally, this thesis will not deal with the characteristic features of Western music, as there are many works on this subject (e.g., Ammer’s (1995) music dictionary, Hindley’s (1997:41-532) comprehensive encyclopedia of music or Bruhn & Rösing (1998) and their work on musicology), whereas this thesis focuses on the African mission context. For major differences between Western and African music, refer to Bebey (1975:2-3) and Merriam (1982:68-108,443-461).

Although this vocal character of African music does not diminish the relevance of musical instruments, one may argue that vocal music is “truly the essence of African musical art” (Bebey 1975:115). This characterisation implies that African music seems to equate music with words sung, so that some emphasis would then be put on the significance of the text. Moreover, the singing voice itself is of importance in the articulation of the words. However, not in the sense of a “beautiful singing voice”, but in the sense of voices which are capable to “adapt themselves to their musical context” (:115). In Africa, this means that singers are apt to use “an open, resonant voice quality” together with “a wide variety of tonal qualities” and some ornamental devices (Merriam 1982:95-96) to be able to express the contents of the respective text appropriately.

One problem arising in mission, related to this vocal and thus word-centred music in Africa, is the tonal character of many African languages, apparent in their phonemic tones (Merriam 1982:141; Cole 1996:1-3). To be rightly understood, the hymn sung in the African mission context needs to have the correct language tones!¹⁷ This is an aspect much neglected by missionaries in the past. Without much knowledge of the linguistics of African languages, they made many mistakes when translating hymn texts (van Thiel 1990:170).¹⁸ Van Thiel (:175) concludes from this lack of understanding that the “existing texts, very often inaccurate translations of European hymns, are often incomprehensible to the African: because of their lack of adaptation”. A strong congruence between music and text is demanded by African language rules. Because of these deep bonds between speaking and singing in Africa, Bebey (1975:122) rightly claims that “without African languages, African music would not exist”!¹⁹

This deep “harmony which must exist between the structure of the text and that of African folk music” (van Thiel 1990:193) forces one to acknowledge that mere translations

are not sufficient in missionary proclamation through song; thus, “new songs should be

17 It is not right to say, as Kaemmer (1998:701) argues, that the Southern African languages “are not so highly dependent upon tones as are the languages of West Africa, so the match of speech tone with melody is more a matter of aesthetics than comprehension”. The language tones of all so-called Bantu languages, like Setswana, are grammatical tones, so that the correct or false tone has not just aesthetical implications, but also consequences with regard to meaning and comprehension. Cole (1996:54), for instance, gives a list of some words with their respective tone patterns and their different meanings depending on their tones. See also Bebey (1975:122), van Thiel (1990:171), Wells (1994:181-182,186-187) and Hindley (1997:22-23).

18 Kirby (1971:251) relates an instance where a Swazi chief tried to sing a Swazi translation of the English hymn “What a friend we have in Jesus” (“*Kwa kade inhliziyo yami*”) with not much success, because “here the vernacular language is forced into the procrustean bed of European hymnology”.

19 Bebey (1975:119) can even argue that, in Africa, “it is virtually impossible to estimate” which of the two came first, “speech or song?”.
written” (van Thiel 1990:174). These new songs have to consider the voice qualities, as well as the tonal character of Africa’s music texts.²⁰

With regard to the specific character of African music, several aspects are discernable. Kubik (2001:198) points to the fact that, in “sub-Saharan Africa, music is generally conceptualized within a theoretical framework”. Although these concepts are not always explicitly articulated by composers and musicians, Schmidhofer (1998:597) has noticed two basic forms in African music, the “periodical form” (“*Periodenform*”) and the “declamation form” (“*Deklamlationsform*”). The latter refers to that close affinity of the musical structure to the given text, while that first form hints at the African understanding of time. While Westerners usually view time as “essentially linear”, in African thinking time reckoning is often thought to be “nonlinear” (Merriam 1982:456). Since African music reflects this framework of time (which I have indicated in chapter 1), musically at least two consequences can be named. These are the development, or better non-development, of musical notation in Africa and the repetitiveness of African music.

One result of the African understanding of time is linked to the notation of music, as musical notation is an expression of musical time. While Western notation developed in a quasi linear process - it “grew gradually out of the lines, hooks, and curves used in the Middle Ages” (Ammer 1995:270) -,²¹ no common notation emerged which could adequately describe African music, especially regarding its rhythms (Hindley 1997:21). Ethnomusicology still battles with this problem of transcribing Africa’s music accurately (Elschek 1998:264). Moreover, missionary music ministry usually encounters a total lack of knowledge of musical notation - besides the simple and often inaccurate tonic sol-fa notation devised by Curwen (Hindley 1997:546), which was brought by the missionaries to the first

converts (Dargie 1997:320). This notation excludes African composers and musicians from the rest of the music world and even hinders the progression of African music, also in the mission context.²²

20 Wilson-Dickson (1994:174-175) gives an impressive example from Nigeria where the African composer Whyte succeeded in writing music which develops along the tonal movements of the Igbo-language.

21 This development included the so-called *Neume*, the tonic sol-fa notation, and the present staff notation (Ammer 1995:270; for the *Neume*, see :267-268; for the tonic sol-fa notation, see :455; for the staff notation, see :416-417). For an overview on the history and importance of musical notation in (Western) music, refer to Wilson-Dickson (1994:42-48), who provides a general outline of the emergence of the present staff notation, Elschek (1998:253-268), who shows the instance of a transcription of a lullaby of the West African Pygmy people, and Flotzinger (1999:75-86), who elucidates the significance of the medieval Benedictine monasteries for the development of the staff notation in Europe.

22 The necessity of teaching the African people the quite universally used staff notation is emphasised by Gruber (1990), who has written a study guide for teaching staff notation in the

Referring to the melodies of African music,²³ Karolyi (1998:19) states that the “melodic motif of African music is likely to be repeated several times and then rhythm plays an equal, if not leading, role”. For, as with the African interpretation of time, African music is generally circular.²⁴ Merriam (1982:87) confirms this when saying that the major formal structure of African melodies is “responsorial - alternate singing by soloist and chorus”. This is called the “African call-and-response form” or “antiphonal singing”, a widely spread musical pattern in Africa (van Thiel 1990:180-181; Kubik 2001:203-204).

Generally, African music is, according to Merriam (1982:92), “diatonic in its major aspects”, while “the pentatonic is doubtless widely used”.²⁵ In African music, the melodic level “from beginning to ending tone is either even or slightly descending”, herein employing a “relative rather than a fixed pitch system” (:150). While some musicologists argue that African music does not know musical harmony, as Merriam (:92-93) relates, Karolyi (1998:25) shows that the employment of “consecutive intervals” suggests a “vertical aspect of traditional African music, where one finds a varied use of diatonic, pentatonic and modal

African context, namely, *From tonic solfa to staff notation*. Smith (1997:319) mentions that a music education programme has been set out for the musical education in South African schools, which would replace the tonic sol-fa notation through staff notation. He concludes that this “will greatly facilitate the learning of new and exciting music, for the African choral tradition is as fine and stirring as can be found anywhere in the world” (:319). For the history of the introduction of the tonic sol-fa notation in Lesotho and its implications for the development of Lesotho music, see Wells (1994:188-190). His informative comment on it: “It is still somewhat unfortunate, however, that tonic sol-fa is the only musical notation

system used in Lesotho” (:188). Because of its limitations it would also negatively affect the “musical heritage of Lesotho” (:188-189).

23 Quite an extensive analysis of the melodic and polyphonic implications in African music is given by Nketia (1974:147-167).

24 Kubik (2001:198), for instance, gives a circular presentation of the so-called “call-and-response form” of a Zulu work-song. Tracey (1986:41) defines this element of African music with the term “cycle”, which, for him, is “a sequence of melodic/rhythmic ideas which continuously repeats itself”.

25 Traces of the pentatonic character of African music can still be found in “Westernised” African music, like in the African-American blues music, as shown by Berendt (1982:171-172). He argues that, when the African pentatonic music had been confronted with the European diatonic system, African composers and musicians had to “flatten” the third and seventh degree to be able to adapt the two tonal systems to each other, which resulted in the so-called “blue note” common in blues music (cf. Merriam 1982:91-92). Furthermore, the musical relationship between that secular blues music and the religious gospel music, which encompasses gospel songs and spirituals, evident also in their pentatonic character, is set out by Berendt (1982:182-186) and Wilson-Dickson (1994:191-195). This relationship in vocal music reminds one of the church brass bands which played secular, as well as spiritual music, as mentioned in chapter 4. A comprehensive study on the character of and the relationship between spirituals and blues in the African-American tradition is provided by Cone (1992), who analyses the contents of their texts in particular.

forms of melody with this harmonic procedure”. Kubik (2001:203-204) states that African singers commonly employ a “homophonic multipart singing style”, while musical instruments often perform in a “functional polyphony”, hereby making use of the “call-and-response as a universal principle”.²⁶

However, the most striking element in African music is its rhythm. Bebey (1975:17) even claims that “most Africans do have a natural sense of rhythm which is one of the most characteristic features of African music”.²⁷ Rhythm is what gives the music its vitality and an

invisible covering that envelops each note or melodic phrase that is destined to speak of the soul or to the soul; it is the reflection of the constant presence of music. It is the element that infuses music with a biological force that brings forth a psychological fruit. (Bebey 1975:128).²⁸

Music in Africa is almost naturally associated with movement and action, as playing percussion instruments, the clapping of hands or dancing (Kubik 2001:199). Nketia (1974:168) differentiates between two types of rhythm in African music, “free rhythm” which does not have a regular basic pulse and “rhythm in strict time” which has a regular basic pulse. In these types of African rhythm, Merriam (1982:147) discovers four basic rhythmic elements: “an equal pulse base; meter, or something like it; a specific organizing principle which holds a diversity of simultaneous rhythmic streams together; and a specific starting point for rhythmic groupings (also implied in meter)”. But what is most characteristic of African rhythm is its complexity and polyrhythmic nature, as some elements show; namely, the African hemiola style, its sub-beat orientation and its polyrhythmic

downbeats (Karolyi 1998:12-16).²⁹ The polyrhythm of African music, in its significance, may be compared with

26 Kubik (2001:202) further names three broad tonal families in African music which had led to these African harmonic principles, one “derived from the experience of the natural harmonic series”, another one “extrapolated from speech-tone contrasts in tonal languages” and a last one “derived from the idea of equidistant temperament in instruments” (cf. Schmidhofer 1998:597-600).

27 An introduction to the basic principles of rhythm is provided by Ammer (1995:364). See also Karolyi (1998:9), who argues that rhythm is “the very nerve system of music”. For further information on specifically African rhythm, refer to Chernoff (1979:40-56).

28 Tracey (1986:38) describes African rhythm with the help of three keywords: “pulse”, “beat” and “cycle”. According to Tracey’s (:40-41) definition, the beat is “what is actually played, it is what you hear, and it consists of various numbers of pulses, which underlie all the parts”, while the cycle lengths usually used are “16 or 12”.

29 African rhythm is sometimes referred to as “‘irregular’ rhythm”, as done by van Thiel (1990:175). However, this is an inadequate definition of African polyrhythm, because certain basic principles, like meter, make the polyrhythms of African music quite “regular” - but in the African cyclical notion of time, not in the European linear sense of time! As Chernoff

the harmonic polyphony in European music (cf. Chernoff 1979:55). Hence, it can be concluded with Kaemmer (1998:701) that, in Southern Africa, many peoples “define music in terms of the presence of metered rhythm”, which implies that “drumming alone is considered music, and chanting or speaking words is singing, as long as it is metrical”.

This rhythmic orientation of African music, in contrast to the harmonic foundation of European music, has to be taken into consideration also in the mission context. For European hymns usually contradict this deep sense for rhythm prevalent in African music, thus being rather an obstacle than an asset to missionary efforts! Especially modern mission encounters this emphasis on rhythm in various degrees; namely, in current African music, as, for example, the popular music style “Afrobeat” shows which, similar to traditional African music, includes, inter alia, “repetitiveness, pattern-structure, call and response, sudden breaks and solo passages” with a “clear emphasis on the role of percussion” (Bender 2001:210).

This instance alludes to the question: How is African music usually performed? Musical instruments, drums in particular, as well as dancing by the whole group and the role of musicians are related to this question.

Africa calls “a vast number of musical instruments” its own, including chordophones, aerophones, as well as idiophones and membranophones (Karolyi 1998:26-45; Merriam 1982 :145-147; Hindley 1997:21-23). Yet, the most distinctive African musical instrument, which performs African music and relates to the significance of rhythm in African music, is the drum.³⁰ Thinking of drums, Africans are often reminded of the proclamatory nature of drums with reference to messages conveyed or big events advertised

or invitations to meetings announced; moreover, drums inherit a certain mood (Khosha 1989:17-18; cf. Wilson-Dickson 1994:176). Drums are a communicative tool in African traditional society (Hindley 1997:22-23). The drum is able to talk (Chernoff 1979:78), and serves symbolically as “the ‘voice’ of the ancestors” (:150). Particularly this latter quality assigned to drums forced earlier missionaries to ban drums from Christian worship services. Although one ought to be careful in revising this attitude towards drums, as long as that association with the ancestors is still valid, and not to introduce drums overhastely and without proper consideration, as other missionaries have done, drums may be and even ought to be used also in Christian worship

(1979:41; italics in original) puts it, rhythm is “something we *follow*”, so that “in African music *there are always at least two rhythms going on*”. Hence, “the coherence of conflicting rhythms is ... based upon a kind of tension which gives the music its dynamic power” (:53).

30 For an overview of the different kinds of drums and percussion instruments, as congas, bongos or tambourines, and of the diverse rhythms and dances which might be played with them, as rumba or samba, refer to Schomerus’s (2001) *Modern percussion*.

services where appropriate, i.e., where no ritualistic link to the ancestors is attached to them.³¹ For their communicative and rhythmic qualities, relevant in the African context, are to be acknowledged and utilised also in missionary efforts because of their supporting value.³²

Musical instruments in general are used by African musicians to accompany songs (Merriam 1982:145). Herein, it is not the instrument itself that matters in Africa, but the music it produces; in the sense that musical instruments “are symbols of the Creation - a time when God imbued man with life and speech” (Bebey 1975:120). This supportive and symbolic nature of African musical instruments might well foster the missionary proclamation of the Gospel, if employed adequately in Christian worship.

African musical instruments do not accompany only singing, but also dancing. Drums in particular are used to stimulate dancing, which usually means communal dances, often with an inherent “dramatic orientation” (Nketia 1974:206). Dancing involves rhythmic expressions as diverse as the simple clapping of hands or stamping with the feet and expressive body movements, thus being “intervoven with extra-musical activities and events” and as such “part of the complex texture of life”; hence, “social interaction is ... enhanced by music” (Karolyi 1998:5).³³ The meaning of dance in African societies is at least twofold: Firstly, it is an emotional expression, as the musical enactment in Africa is “by and large an emotional one: sounds, however beautiful, are meaningless if they do not offer this experience or contribute to the expressive quality of a performance” (Nketia 1974:206).³⁴ Secondly, dance may be employed “as a social and artistic medium of communication” (:207). In African dancing, the aesthetical and ethical connotations of music are combined,

with the consequence that these united aspects have “profound implications to the people for whom music and dance are essential to the proper observance of any important event” (Chernoff 1979:149-150).³⁵

The significance of dance in combination with music is obvious, as in many African languages there are no separate terms for music and dance: “the two are seen to be indivisible.

31 See also the views on this question of drums in Christian worship, as given by Hillman (1990:157), van Thiel (1990:179) and Kubik (1994b:180).

32 Wilson-Dickson (1994:172), for instance, relates a successful example of drums now effectively played in the Roman Catholic liturgy in Cameroon.

33 However, this participatory aspect of bodily expressions through the clapping of hands, and the like, can also be detected in Western popular music, and not only in African music. In most African societies, though, dance is nearly an indispensable element of the performance of music, and not just optional, as it is in Western traditions.

34 Chernoff (1979:66) emphasises the importance of dance for the whole performance of music by claiming that “a poor dancer can jeopardize the quality of the music just as a good dancer can inspire musical perfection”.

35 Consequently, there are often exact rules for the performance of dances, as Nketia (1974:213-214) shows by the example of Akan dances.

.... In a way dancing is rhythm made visible” (Karolyi 1998:6).³⁶ This physical enactment of the African sense for rhythm is instrumental also in the mission context, as that African way of emotional expression obviously has communicative implications and an interpretative thrust supportive to the reception and acceptance of the missionary message.

The role the musician can play in this emotional enactment and communicative process is significant in the African context. Since, in African traditional music, as well as in modern music, there is no “performer-audience dichotomy characteristic of Western society” (Whelan 1990:205), everybody might become a musician during a performance - as a singer, instrumentalist, or dancer. “There is no such thing as a person who cannot sing”, but a specially trained person might take over the role of leadership (:205). Hence, professional musicians who make their living through music are rare (Schmidhofer 1998:595).³⁷ The art of playing an instrument, therefore, is more important than the technique of playing it (Bebey 1975:132). As African music is usually a communal procedure, people sometimes become musicians “to fulfill a social obligation” (:22); the African musician often dedicates himself or herself as an artist “to service of the community at large” (:33). Consequently, the musician’s responsibility “extends from the music itself into the movement of its social setting” (Chernoff 1979:67), and thus musicians sometimes are even “the guardians of esoteric knowledge” (:71).

Resulting from this understanding, Tracey (1986:31-38) adequately defines African music by keywords such as “co-operation” (as African musicians from the beginning

rehearse together), “conflict”, “difference” and “relationship” (as a musical part “realizes its full potential meaning in relation to something else”), as well as “integration” (as African music maintains a balance “between individuality and communality”). This relational and communal nature of African music leads to the question: Which overall role does music play in African society and religion, and how is music interpreted in Africa?

5.2.2 *The significance of music in Africa*

Although, once again, one has to restrain oneself from over-simplifying and unnecessarily

36 Nevertheless, Karolyi (1998:6-7) is not right, when he argues that the disapproval of body movements in the Christian context goes back to “Christian preoccupation with sin and guilt”. What about the dancing in medieval monasteries (as mentioned in chapter 3), that is in a time of strict Christian morales, and what about African beliefs regarding evil spirits, et cetera? However, it is true, as Karolyi (:6) maintains, that the early missionaries tried to suppress “the African’s rhythmic sense of expression and freedom” (but because of cultural rules and values, not theological reasoning), in which efforts they did not succeed, though.

37 However, sometimes there are specific qualities and skills required and expected of musicians to get recruited, as Nketia (1974:53-56) explains, differing from tribe to tribe. generalising in terms of what African culture or society is, because “African culture and world-view are not monolithic” and “*homo africanus* has not been static” (Pobee 1980/81:43; italics in original), a few basic characteristic elements of music in African culture and society, as well as in religion, can be given. Since music generally is “a set of conventions proper to, and comprehensible only in terms of a particular culture or subculture” (Whelan 1990:207), the interpretation of music in Africa then hints at the fundamental understanding of music’s significance in the African context.

In African traditional, and more or less also present society, “life and practice is characterised by the motif of wholeness”, in the sense that one endeavours to belong to the community because life is perceived “as something communal” (Pato 1996:111-113). This implies that, “in traditional African culture, being human means first and foremost to belong. Individuals acquire their basic identity through belonging” (:114). The African term *ubuntu* reflects this fundamental perception, as it is an “African philosophy and way of life which presupposes that life, human beings and all of creation are sacred”; and it further assumes that “common life is the goal of all life including human life” (:117). Instrumental in this interpretation and practice of African life is music, since, as Tracey (1986:30) explains, “music and life go together in Africa”.

In almost each fibre of life, music is present! Music is “clearly an integral part of the life of every African individual from the moment of his birth” (Bebey 1975:8).³⁸ To

understand Africa's music is to understand Africa's culture, society and life. African music, being always connected to other forms of art, as dance or drama, is "without doubt one of the most revealing forms of expression of the black soul" (:16). For under "a rather forbidding exterior of unmelodious noise, peculiar notes and scales, rudimentary instruments, and strange tonalities, lies the whole of African life and the expression of all of its many human qualities" (:16). Although African society and music have encountered different shifts and developments, particularly during the 20th century (Kubik 2001:206-207), this position of music as reflection and interpretation of life did not change.

Particularly two aspects of African music are of importance in the mission context, namely, music seen as functional art and music as means for participation. Referring to African-American spirituals and blues music, Cone (1992:5) argues: "Black music is unity

38 Kubik (1994a:159) sets out the importance of music in all areas of African society by giving the example of music at African traditional courts, where certain musical instruments are associated with the insignia of power. That music has been part from earliest history on in African civilisation is depicted in rock paintings, artefacts, written accounts, etc., as Kubik (2001:194-196) mentions. In reference to the African-American perception of music, Cone (1992:5) even claims that "Black music is a living reality". music Black music is functional Black music is also social and political". All those qualities are capable of supporting missionary efforts.

Since music plays a vital role in all segments of culture, music is highly functional in African life. This involves rites of passage, political activities and social events (Merriam 1982:69,140-141; Schmidhofer 1998:594). African music is, therefore, often integrated into a specific social setting, where everybody may play an active role (Chernoff 1979:61,67), so that "music-making provides an effective way of focusing attention and commenting on issues of social concern and importance and thus rendering certain perspectives with a more forceful expression" (:70). It is this the "African concept of 'music for a purpose' ... realized in the functional roles it assumes" (Whelan 1990:206). However, one should not perceive African music as only socially functional, as Karolyi (1998:5) seems to do, because African music is also performed by single musicians in solitude (Schmidhofer 1998:595; Nketia 1974:22). Yet, overall the functional effectiveness of music, not its surface appearance only, dominates in African society (Blacking 1976:35).³⁹

Through this clear social function of music in Africa, community is built, as everybody may and actually does participate in any social event through music. Merriam (1982:75) speaks in this connection of a function

on at least two major levels: first, the way in which something is integrated into the workings of a society on a more or less conceptual basis and, second, the way in which people participate in a particular aspect of culture - in this case, we might speak of 'functioning'.

Since "without participation, there is no meaning", African music always "invites us to participate in the making of a community" (Chernoff 1979:23). Even its integrative polymetric rhythms allude to a fundamental sense for pluralistic sensibility, as "music's explicit purpose ... is essentially socialization" (:154-155). Hence, inherent to music is a

multiple role in relation to the community: it provides at once an opportunity for sharing in creative experience, for participating in music as a form of community experience, and for using music as an avenue for the expression of group sentiments (Nketia 1974:22).

These two aspects of African music, the functional and the communal element, have

39 This interpretation should, however, not mislead one to anticipate that African music is "more functional than in the West", as Kubik (2001:205) rightly states. Music is, for instance, as vital in rites of passage in the West as it is in the South. In Africa, though, this function seems to be attached to a deeper level of life, namely, to the communal fundament of life.

also missionary implications which have to be considered: because of its functional capacity, music can be instrumentalised for missionary efforts (in the sense of first time conversion); and because of its participatory nature, music is further able to build and sustain a Christian community (in the sense of continuous conversion). Hence, these qualities of music have now to be examined a little closer with reference to the religious sector of African life.

In African traditional religion, a theological world-view prevails which still persists in present (Christian) religion, because "in both traditional and contemporary Africa, people have no doubts at all about the reality of God" (Kudadjie 1996:69). Therefore,

practically everybody is involved in the practice of spirituality - experiencing the presence of the divine, communicating with the divine, entering into covenantal pacts, transmitting the messages or seeking and carrying out the wishes of the gods and spirit-ancestors (Kudadjie 1996:72-73).

This spirituality, directed either at a Supreme Being⁴⁰ or divinities or the spirit-ancestors⁴¹ (Kudadjie 1996:67-68), is characterised by two features contradicting each other, "spontaneity of worship" and "rigid ritualization" (Sundkler 1978:548).

As “African spirituality permeates all aspects and levels of life, from the most mundane and ordinary to the most spiritual and mystical” (Kudadjie 1996:78), in Christian everyday-life, the Bible plays an important role also “for the spiritual nurture within mission-related Protestant churches” (Sundkler 1978:549). Maluleke (2000:97-98) refers, for instance, to several choruses which “illustrate the role of the Bible as a resource for devotion among African Christians”; e.g., the chorus “My Bible and I” where the text personifies the Bible “as a ‘fellow traveler’, inspirer, treasure and gift of God”.

Within African spirituality and worship, the communal thrust is prevailing (Sundkler 1978:545). This communal experiences of African Christians can be put in the phrase “I am because we are and because we are I am” (Rakoczy 2000:81), which is related to the above-mentioned connotation of *ubuntu*. In this communal practice of spirituality, music is vital!

Especially with reference to life and worship as a ritual, music has its place in Africa. Since “the ‘unconscious mind’, if not the supernatural, comes into operation in a marked way” in its ritualistic manifestation (Karolyi 1998:21), traditional music is in one way or the other

40 Kubik (1994a:154) explains that, in African religions, the Christian dogmatic teaching of the Trinity is often interpreted by projecting it to the divinities and spiritual ancestors, thereby combining the Christian belief system with the African traditional world-view.

41 It seems that the worshipping of divinities and ancestors is even today not totally restricted to non-Christians. For a brief introduction to ancestor beliefs in Africa, refer to Balz (1987:22-25).

“part of this ritualistic celebration and lament of life” (Karolyi 1998:47); often going hand in hand with symbolic actions (Nketia 1974:29). This is true in the secular, as well as in the spiritual sphere of life. At the same time, African spontaneity co-operates with the ritual setting, reflected in recurring, as well as innovative musical forms in worship - also in modern mission churches which have not eroded African spontaneity, as Marais (1989:100) rightly maintains.⁴² Individual participation in this (equally ritualistic and spontaneous) communal worship experience is made possible through singing. Even “creative activity” is allowed in Africa’s rather fixed (musical) community life, so that music-making is linked to the institutional sphere which “ensures spontaneous participation and identification with the musical life of a community” (Nketia 1974:33-34). This fundamental quality of music in Africa, as being ritualistic and providing opportunities for spontaneity, is also attached to the spiritual-religious realm, including the mission context.

Furthermore, in many African cultures a complex system of the practice of music, religious practice and religious ideas has emerged determining the life of the individual and the community, so that Africa’s music is comprehensible only when these religious implications of it are known (Kubik 1994a:152-153,159). Unfortunately, many missionaries

who, in former times, encountered this specific African complexity of the cultural system, were not able to acknowledge this characteristic nature, as Kaemmer (1998:717-718) rightly argues. As one consequence of that complex religious-musical system and its misunderstanding by European missionaries in colonial times, African music experienced many changes. For instance, choral singing in church was introduced, promoted and accepted by African converts (:718),⁴³ different religious music styles emerged in African churches (Kubik 1994b:181-183), and music generally has become more and more “westernised” concerning harmonics, form or musical instruments, especially in sub-Saharan Africa (:184-191). Kubik (:182) notices that generally there are two reactions towards Christian mission work and its new music, either adoption and assimilation or rejection and adaptation.⁴⁴

42 Marais (1989:100) convincingly claims that new worship styles actually emerged because of (and not despite of) “the increments of freedom which have been permitted” within the mainline churches. However, one recognises a greater spontaneity in the expression of African spirituality, including music, in many of the African Independent Churches. For a brief overview of the emergence and theology of these churches, see Becken (1987:16-19).

43 One has to take note of the fact, though, that today choral singing is believed by many Africans to be even *the* original African musical-religious form. At least, the almost unqualified appreciation of African choruses indicates this; although, as we have seen above, traditional African music included many, quite diverse, singing styles.

44 Hence, Blacking (1976:41) can, with respect to the functional aspect of African music, argue that in many central and southern African cultures the people tend to distinguish

The question arises: How is music in general interpreted in African culture and religion? Resulting from the analysis thus far, a few aspects may be named.

The basic notion of the African understanding of music is that “African music can serve as a medium for articulating philosophical and religious traditions”; this makes it difficult to understand African music from outside (Chernoff 1979:74). But inside African societies, music is part of the foundational interpretation of the essence of life - with a relationship to the rhythm of cosmic reality, because the whole human being, body and soul, is usually involved in African singing (Keding 1995:150). Music is “the total expression of life, shared by all the senses” (Bebey 1975:123). This implies that music is understood in connection to the first article of the Apostles Creed; namely, music seen as a gift of God’s creation (Keding 1995:151). Between musician and music, as well as between the musical instrument and the one who made it, a “real conversation takes place”; it is “a dialogue between music and its creator”, an “intimate union between man and art ...[,] rare outside of Africa. It amounts to a total communion that is shared by the whole community” (Bebey 1975:12; Wilson-Dickson 1994:171).

This interpretation opens the path into the essence of African life. The living in the present determines the African way of life, so that life in the presence of God resembles a

charism, as Keding (1995:151) puts it. Karolyi (1998:6) links this connotation of time to the interpretation of African music. He argues that, with music, “it is the spontaneity of the now, founded on the aurally transmitted tradition as modified by the living, which links the past with the present”, because “Africans recall the aurally transmitted past and practically mould it into the present” (:6).

Through this definition and practice of music, based on the present, the individual is incorporated into the actual community. Music-making builds community, depending “on the continuity of the social groups who perform it and ... on the way the members of those groups relate to each other” (Blacking 1976:32). For African people “rely on music to build a context for community action” (Chernoff 1979:162). Consequently, in African societies, it is “the *human* content of the humanly organized sound that ‘sends’ people” (Blacking 1976:34; italics in original). One could argue with Blacking (:54) that, in Africa, “music is essential for the very survival of man’s [*sic*] humanity”, also in Christian theological interpretation.⁴⁵

“between songs that are proper to the occasion and those which have been adopted and adapted”, depending on their origin.

45 One might even argue that this is true not only in the African context, but generally in all societies, because there is no society or life that does not employ music. However, the deep connection between the fundamental theoretical and practical quality assigned to music in African societies is quite unique and, thus, gives music a much higher status.

Since music apparently “represents a stable aspect of African culture”, which includes also change (Merriam 1982:101; Nketia 1974:244), it seems imperative for the future of Africa’s music that it is founded “on the idea of development and not merely upon preservation” (Bebey 1975:139; cf. Nketia 1974:240; Wells 1994:1-2). Thus, as has been indicated above concerning Africa’s cultures as a whole, the keyword instrumental in education, as Tracey (1986:43; emphasis in original) interprets it, can also be applied to future mission: “What we are looking for is a total perfection of the relationships contained in a piece of sound. DON’T WAIT for the syllabus to lead you”. African music is innovative and will endure changes, just as mission will develop into the future of Africa and its music.

5.2.3 Summary

Some basic qualities and notions of African music have emerged in this analysis so far:

1. Since African music tries to explicitly express all facets of life, vocal music (with its words) is dominating in Africa, while also musical instruments, all kinds of drums in particular, are employed to accompany the singing. Hence, a singing voice able to adapt

itself to the contents of the sung text is of importance, as well as melodies which reflect the correct tones of the tonal languages. Thus, a deep congruence between text and music usually prevails in African vocal music. As the dominant musical forms herein, one finds the “periodical form” and the “declamation form” in Africa, both corresponding to the non-linear, but rather cyclical time reckoning in African thinking.

2. Some musical features characteristic of present African (church) music are: the tonic sol-fa notation, its repetitiveness, the call-and-response form, a relative pitch system, mostly (but not exclusively) pentatonic forms, a homophonic multi-part singing style and a functional polyphony in instrumental music which have communicative and symbolic implications, a strong emphasis on rhythm with a polymetric nature, combined with dancing which is often dramatic as emotional and communicative expression of life, and a communal co-operation in the musical performance instead of a performer-audience dichotomy.

3. Music, in African society, supports the feeling of wholeness and belonging to the community (indicated by the term *ubuntu*), as it is inherent to all, also cultural aspects of life. Therefore, African music is generally referred to as a functional art incorporated into the social setting, which serves purposely as a participatory means with the final aim of socialisation. Moreover, music is an indispensable element of African spirituality, because it fosters the communal experience important also to African Christian spirituality. Spontaneity and ritualisation are vital in the, also musical execution of worshipping which provides identification and meaning. Consequently, music fulfils the decisive task of interpreting life in the presence of God, whereby again the individual is integrated into the community. Music is one significant aspect of stability in African culture, which calls for future developments!

Hence, Bebey (1975:142-143) rightly concludes: “It is clear that African music goes far beyond the realm of art”; and although the formal elements of music might change, “it manages to retain intact those of its former functions that has given African society throughout the ages its own particular character”, because “its basic functions and deep significance are reassuringly stable”.

5.3 Aspects of the music of the Tswana

Having analysed African music in general, we have seen its significance in African everyday-life, society, culture and religious expression. Hence, I now examine briefly some specific features of the music of the Tswana people, as this thesis focuses on the music in the mission of the Hermannsburg Mission in the area of the ELCSA-WD. This analysis

comprises a few important elements of the actual music, exemplified by Tswana choruses, as well as some relevant aspects of music in Tswana culture, society and religious life.

5.3.1 *The music of the Tswana (choruses)*

Tswana music is basically vocal music, as is African music in general. However, it should be pointed out that also reed-flute ensembles have been known in former times among the Sotho-Tswana people (Kirby 1971:246; Kaemmer 1998:707),⁴⁶ while today only the *meropa*, drums, and some other percussion instruments are used to provide a rhythmic accompaniment of the singing, also in worship - in modern pop music, also Western style musical instruments are used. But this chapter focuses on the mainline music of the Tswana, that is vocal music. When dealing with contemporary vocal Tswana music, one is confronted with mainly three different musical forms: secular music, religious songs and choral pieces. As this thesis examines the impact of music in mission, I deal with church related Tswana music only.

On the one hand, there are larger choral pieces written by Tswana composers. Two examples of this category may be mentioned: “*Bonang Motlhanka wa me*” (= “See my

⁴⁶ Kirby (1971:246) refers, for instance, to a reed-flute ensemble tuned to a four-note scale and “played by the Bamalete, a Tswana tribe, at Ramutswa in British Bechuanaland (now Botswana)” in 1932, while Kaemmer (1998:707) mentions reedflute dances among the Tswana, “possibly adopted from the Khoikhoi”, and flutes of the Sotho and Pedi people. servant”), a piece of the 2002 ELCSAMO competitions, has been written by S.A. Kgarodi; it is the text of Jes 42:1-3 set to music.⁴⁷ The 2001 ELCSAMO competitions choral work “*Thapelelo ya AIDS*” (= “Prayer concerning AIDS”) by T.L. Tsambo is a musical prayer against HIV/AIDS, very relevant to the present situation in Africa.⁴⁸ The music of both pieces is of a complex Western style, including a foundation laid on melodic-harmonic principles, a four-part setting, different musical dynamics and tempi, repetitions and changes between solo, trio- or tutti-passages. They have an “African touch” only through their rather homophonic multi-part singing style, some significant rhythmic accentuations, the tonic sol-fa notation and the Setswana language. Despite their musical quality and spiritual orientation, those kinds of choral pieces do not have much liturgical-missionary relevance in Africa. Because of their more demanding degree of difficulty and their rather Western centred character, they encourage a performer-audience dichotomy and discourage real contextualisation - both rather detrimental to an Africanisation of the liturgy or authentic missionary conversion.

In opposition to this kind of religious Tswana music, choruses, on the other hand, carry the ability to foster a truly contextualised liturgy and mission. Also Pauw (1985:135) mentions “short refrains which have probably arisen spontaneously” in Tswana churches. I, therefore, examine more broadly some Tswana choruses.⁴⁹ Besides singing choruses each Sunday with my congregations, I have analysed a few characteristic Tswana choruses:

In Schulte (1989 :42(61)), one finds the Tswana song “*Lo tlaa fula se lo se jwetseng*” (= “You will pluck the fruits of what you have sown”);⁵⁰ this rhythmic chorus-like song in G-major from the Transvaal region, with the words written by Schulte, emphasises the importance of faith by referring to Old Testament people, like Elijah or Ahab, in its three stanzas. Taken from the Moretele Youth Choir (1995) tape *Lieder aus der Seele Südafrikas* (= Songs of the South African soul) are the choruses “*Moretele Sekete*” (= “Moretele-Circuit”),⁵¹ a kind of musical-religious praise song on the ELCSA-WD Moretele-Circuit in the

47 The whole text of this song is given in appendix 13.

48 The words of this prayer set to music, “*Thapelelo ya AIDS*”, is given in appendix 14. The text comprises different parts, namely, an invocation to God as healer (referring to Mosis and Aaron), a description of the devastating effect of the disease on the people of South Africa and requests for God’s healing power (appealing to God’s compassion, his teaching of the right way of prayer, his gift of medical help, etc.).

49 Another similar form of spiritual song, the so-called gospel song, does also belong to this category of Tswana music. Nonetheless, since these gospel songs usually originate in the African Independent Churches, they are regarded by many Lutherans as not appropriate for Lutheran worship - quite often the youth and their parents are divided on that issue, though. Hence, they would not support Lutheran mission much and I, therefore, leave them aside.

50 The text of the refrain and the melody of this song can be found in appendix 15.

51 One will find the words of it in appendix 16.

format of a chorus with a call-and-response play between the female and male voices, and the song “*A lesedi le phatsime*” (= “May the light shine”),⁵² a slow choral piece alternating between female and male voices and encouraging good deeds because of the coming of the Lord. Lange (1999:14) has “*Tshollela Moya wa hao, Jesu*” (= “Pour out your Spirit, Jesus”),⁵³ asking in a flowing 6/8 meter for the gift of Christ’s Holy Spirit, and “*Jesu o a makatsa*” (= “Jesus is amazing”),⁵⁴ a lively song in F-major which praises the renewing power of Jesus. Adapted from the Western Diocese Youth League (2001:No.1/2) tape *Here I am, send me Lord* are “*Se mphete wena*” (= “Please, do not pass me”), a song which asks Jesus not to forget the singer, and “*O nthute thato ya hao*” (:No.2/3; = “Teach me your will”),⁵⁵ an up-beat chorus asking for the revelation of God’s will so that one can serve him accordingly. A few other handwritten choruses have been kindly handed over to me by Lange in 2002; namely, “*Satane, tshaba mo tseleng*” (= “Satan, move out of my way”),⁵⁶ a piece which expresses musically a resistance to the trials of Satan with the help of the blood

of the lamb Jesus, “*Fa lo mpona*” (= “If you see me”),⁵⁷ a chorus which talks of the personal sending by the Holy Spirit, the rather slow “*Morena, ke go tshepile*” (= “Lord, I have trusted in you”),⁵⁸ confirming one’s trust in the Lord, “*Jesu wa galalela*” (= “Jesus of glory”),⁵⁹ a very fast chorus full of movement, including dance steps, which praises and glorifies Jesus, and the English chorus “You are my Alpha and my Omega”,⁶⁰ which is widely spread also among the Tswana congregations, an andante praise song type chorus which refers to Rev 22:13. Another well-known chorus, which I have recorded in 2002, is “*Ee, ke dumetse*” (= “Yes, I do believe”),⁶¹ a rhythmic piece which confesses one’s faith in the Lord. Furthermore, Pauw (1985:135) lists the titles of a few Tswana choruses, which he has recorded, as “*Amen, Amen*,

52 For the text of this short choral piece, refer to appendix 17.

53 The words and a four-part setting of it, in a transcription by me, are given in appendix 18.

54 For the text and a setting based on Lange’s (1999:14) version, refer to appendix 19.

55 This chorus’s text and my corrected transcription of its music into staff notation, based on Kgoadi’s (Lange 2003:2) version, are to be found in appendix 20.

56 The chorus based on Lange’s (2002) records is given in my transcription in appendix 21.

57 The words and the melody of this chorus will be found in appendix 22, transcribed by me, but based on Lange’s (2002) handwritten records.

58 Based on a four-part setting written by J.M. Sesoko, who is the current chairperson of the ELCSAMO Moretele-Circuit (ELCSA-WD), and full of mistakes, my own corrected transcription is given in appendix 23.

59 For the text of this song, refer to appendix 24.

60 For my transcription of it, which is based on that of J.M. Sesoko, see appendix 25. The often incorrect transcriptions by Sesoko, like this one, indicate the difficulty of translating African music, its rhythm in particular, into proper (Western) notation, a problem all ethnomusicological research has to deal with.

61 The words and the melody, as recorded by me, are given in appendix 26.

Amen”, “*Basione, tlang, lo dumedise*” (= “Zionists, come and greet”), “*Johane Mokolobetsi, a kolobetsa mo metsing a Joretane*” (= “John the Baptist, he baptised in the waters of the Jordan River”) and “*A re khubameng ka mangole*” (= “Let us get on our knees”).⁶²

After having analysed the text of these few choruses, one notices some characteristic features: 1. Despite the strong structural ties between the words and the melody in traditional African music,⁶³ most of the melodies of those choruses do not reflect the tonal character of the Setswana language. This fact suggests that Tswana composers have either become alienated from their own linguistic traditions or put more emphasis on the music with its rhythm and melodic flow than on the words.⁶⁴ 2. The contents of the texts of those choruses describe the basics of the Christian faith in an accessible, though also rather limited way and, yet, provide a spiritual foundation for life. Often quoting or alluding to biblical verses, recurring themes are: God as heavenly father, Jesus Christ as Lord of life, the request for the coming of the Holy Spirit and the sending by the Holy Spirit, the fight against evil forces,

like Satan. Thus, in a kind of aphorisms and mnemonics, life and faith are summarised and interpreted by means of music. 3. The way in which this is done is not theoretical academic discourse, but singing. The choruses are usually personal and concrete prayers and confessions. They give thanks, request and praise. Repetition helps to express and internalise the faith! Serving as an answer to God's Word and call, the words of choruses are a communal Christian creed in the form of music, which confirms one's faith, conveys the Christian message to others in an attractive style and provides a sustainable basis for the managing of life.

The analysis of the chorus's music yields the following results:⁶⁵ 1. The basic musical

62 Pauw (1985:135) might refer to choruses or gospel songs of the early African Independent Churches, though. Further, it has to be noted that he has made some mistakes in the transcription of the Setswana language which I have corrected here.

63 Van Thiel (1990:170-175) explains accurately the linguistic patterns of most so-called Bantu languages, to which also Setswana belongs, such as speech stress or duration values. What kind of missionary implications this linguistic approach has had in the history of European mission in Africa and still has is emphasised by Dargie (1989:136; cf. Dargie 1997:320-321), who refers especially to the grammatical mistakes early missionaries made in their translations of European hymn texts into African tonal languages, which sometimes led to a mis-understanding of the original text.

64 Wells (1994:187) explains, concerning the link between language tone and song in the tradition of the Basotho, that the tone patterns "tend to have a generative influence upon melodic inflections, but often no more than this. In Sesotho song, the tonal and rhythmic values of the spoken word are usually substantially modulated by the factors generated by the rhythmic framework that defines song in Sesotho aesthetics" (cf. :194).

65 For some general observations concerning the church music of the Tswana, choruses in particular, see Pauw (1985:135-137). The practical relevance of choruses, as experienced by a delegation of women of the ELCSA Moretele-Circuit Prayer Womens League on a trip to Germany, is described by Lange (2002/2003:90-95). Kubik (1994b:188-191) discusses some

format of all choruses is the four-part setting which allows all voices, female and male, to participate in the singing, practically and symbolically, and produces a feeling of communal musical expression.⁶⁶ Because of the accessible character of the music, its inviting atmosphere discards any performer-audience dichotomy; thus, being rather different from the typical Western style choir performances. 2. Prominent musical features found in those choruses are the frequency of major modes, simple harmonies with just a few chromatic movements, a range between 5 and 9 (the most frequent being the 8),⁶⁷ often fast tempi with only a few exceptions, less dynamics (mezzoforte or forte are common) and a homophonic style in contrast to Western polyphonic choral works. 3. But the most striking element of the choruses is their rhythm, evident in the variety of measures employed (2/4, 3/4, 4/4, 6/8, etc.), the frequency of upbeats, the note values (some dotted notes and many crotchets or

quavers, but only few minims or semi-breves), as well as in the frequent clapping of hands or dance steps.⁶⁸ 4. These specific features of African music display two results relevant to mission liturgy: On the one hand, the music is a kind of musical syncretism, that is, as Nketia (1974:17) put it, “music based on African melodic and rhythmic structures, but exploiting Western harmony and developmental techniques”.⁶⁹ On the other hand, that form of African music, especially the emphasis on rhythm, helps the Tswana singers to express themselves and their faith in an appropriate and relevant way. Does not future mission have to consider both these issues?

trends of modern non-religious African music in South Africa’s cities and townships, referring, however, also to those vocal musical forms which have developed from the mission and school sector of musical education. Closely related to Tswana church music are the mission hymns of the Sotho people, which are analysed extensively by Wells (1994:173-196).

66 However, one should remember that the four-part setting is a legacy of European multi-part choral style, and not originally African, as Kirby (1971:248) and Nketia (1974:17) stress, although many Africans today would probably refer to this vocal style as “truly African”.

67 However, I cannot confirm Kaemmer’s (1998:707) claim that Tswana vocal music is “primarily pentatonic”. Most of the above choruses are, at least, of a sextatonic nature. Regarding the church music of the early missionaries, Dargie (1997:320) shows that it “followed a diatonic system”, which is the common musical system in Europe.

68 That this rhythmic nature of African music, including dancing while singing, was met with disapproval by the early missionaries among the Xhosa is shown by Dargie (1989:136).

69 A good example of this employment of musical syncretism is the well-known song “*Tshotsholoza*”, the Zulu word for “push”, sung by the Johannesburg African Music Society on the tape *Made in Africa* (1998:(9)) because, as it is said in the annotation lines of the tape (:4), this piece is an example “of how indigenous and European religious musical strains are often thoroughly mixed and integrated, but in this case the Western element is more in the performance, as it is rendered by a large church-like choral group, while the song itself remains very African in its structure with the same short melody repeated over and over”. Another example of the combination of Western music styles with African musical patterns, which makes it a musical syncretism, is the above-mentioned Western four-part singing style interpreted through the African homophonic polyphony in Tswana choruses.

Related to that style of musical expression is the performance of the choruses. Three elements are essential in the rendition of this form of African church music: 1. Those choruses are usually performed by groups of singers, like choirs or congregations, not by soloists - unless they are warbled in solitude at home (cf. Dargie 1997:321; Kaemmer 1998:707). Hereby, the frequently employed call-and-response form involves everybody to join in the singing.⁷⁰ 2. Combined with the choral singing is often some kind of dance, slight body movements or expressive dance steps. Dance helps to perform and perceive the music and words of the chorus whole-heartedly, almost literally with body and soul.⁷¹ 3. Supportive to this reception of the chorus in its entirety is the rhythmic accompaniment through the clapping of hands and the occasional beating of the hymn book or a small leather cushion

(cf. Dargie 1997:325), as well as the playing of *meropa*, drums, or other percussion instruments, which are slowly introduced also in some Lutheran congregations and are generally very well accepted by the worshippers, as it is the case in my congregations. 4. All these elements of rendering choruses contribute to the essence of choruses, namely, their status as being something like a look-and-say method. Hence, choruses will definitely support the contextual proclamation of the Christian message and thus could foster missionary efforts in Africa!

5.3.2 *The significance of music among the Tswana*

These observations made during the analysis of a representative selection of choruses lead to the following question: What role does music in general, not just choruses, play in the life and spirituality of the Tswana people? Before this question may be answered, we have first to consider briefly some basic notions of the Tswana society and religion.⁷²

Tswana society is organised according to an order of different clans and tribes,⁷³

70 The call-and-response pattern regards the alternation between female and male voices, as well as between a soloist, who sings the first line, and a choir, that joins the solo performer after a few words or from the second line on. This, as it seems, truly African practice, is also used in the singing of Lutheran chorales at church, where usually one of the congregants begins with the first line of the hymn followed then by the whole congregation. Is this practice already part of an Africanisation of European hymns?

71 The often inglorious insensitivity of many missionaries towards dancing is exemplified by Dargie (1989:136), who refers to Xhosa music and dance and the reaction of the missionaries, who denied the first Christian converts among the Xhosa people to dance at church.

72 A rather comprehensive and convincing summary of the “Life and death among the Tswana” - this is the translation of the original German title *Leben und Tod bei den Tswana* - is provided by Gollbach (1992).

73 Gollbach (1992:24-25) lists the names of the known Tswana clans, like those of the *Rolong* tribe or the *Kwena* tribe, which have much relevance to Lutherans, as many members of those tribes are Lutherans.

which have a *kgosi*, the chief, as their leader (Gollbach 1992:63). Family bonds are very strong, as one can notice on the occasion of funerals which are usually attended by everyone who is somehow related to the deceased’s family. Part of that is due to the Tswana understanding of *botho*, which means, similar to the above-mentioned *ubuntu*, “the very essence of being” (Setiloane 1978:409). *Botho* is the reflection of the view that “what counts is the human being” (Lapointe 1995b:254).⁷⁴ The community of all people forms the backbone of every Tswana society, “based on an understanding of a relatedness of persons in community” (Setiloane 1978:408). Since, for the Tswana people, all life is sacred (Setiloane

1980:51), life and religion are seen together. Consequently, there is no “dichotomy between the sacred and the secular” (:50-51). For the Tswana, as for most African peoples, “religion or religious considerations enter into and influence all spheres of life. Therefore, can we speak about ‘The Wholeness of Human Life’” (Setiloane 1978:405). It seems that Tswana thinking is oriented towards harmony - harmony between the words and the melody of songs, harmony in the music’s polyphony which does not have many dissonances, harmony within the community, harmony between the secular and the sacred. Any dichotomy is tried to be overcome. As a consequence, a distinction between profane and spiritual music does not make any sense either in the Tswana context.

The central source of the life and spirituality in the Tswana tradition is *Modimo*. Today *Modimo* is usually translated as “God”. However, this is an interpretation propagated by the first Christian missionaries who tried to harmonise biblical ideas about God with traditional views of the Tswana (Gollbach 1992:220). Though both strains of tradition are mixed in today’s understanding of God, one can bring out some characteristic interpretations of *Modimo*: Grammatically, the term belongs to the noun-class *mo-/me-*, of which class the nouns are “miscellaneous and impersonal” (Cole 1996:75; cf. Gollbach 1992:215-216), so that the singular *Modimo* would refer to God and the plural form *medimo* to gods and spirits. But I have noticed that, in present (Christian) everyday usage of the name, *Modimo* is often connected to the noun-class which refers to personal nouns, *mo-/ba-* (Cole 1996:69-70), so that the singular form *Modimo* would mean God, in the sense of the personal *Morena*, Lord, and the plural *badimo* the ancestors. This grammatical lack of clarity appears to be a reflection of the lack of certainty of what God in Tswana understanding essentially is. Moreover, it might indicate an assimilation of traditional and Christian views concerning

⁷⁴ One interesting aspect in this focusing on *motho*, the human being, in Tswana thinking is that boys in the initiation schools often learn their history through songs telling the old stories of the people from the past, as Lapointe (1995b:255) relates. “God”. Setiloane (1978:411) argues that *Modimo* would imply a much deeper concept than the (Christian) term “God” can express.⁷⁵ He lists several traditional attributes and praise-names attached to *Modimo* (Setiloane 1976:77-86), like “MODIMO is one” or the “Supreme” (:79-80; emphasis in original). However, his argumentation can neither be denied, nor proved, since both understandings are interwoven with each other in present Tswana religion. In general, one may only conclude that *Modimo* refers to the unapproachable Supreme Being, the Creator, as transcendental principle, while the concept *Modimo* can also have existential relevance (cf. Setiloane 1978:410-411; Staugård 1991:266-267; Gollbach 1992:214-221).

In a way, the *badimo*, the ancestors, of the Tswana seem to be the agents of *Modimo* (Gollbach 1992:127). Their function is primarily to

ensure the good ordering of social relationships among the biologically living, and the fertility and well-being of men, their crops and stocks. In return, they expect 'tirelo' (service).⁷⁶ Their attitude to the living is basically parental-protective, corrective and aimed at the welfare of the whole group (Setiloane 1976:65).⁷⁷

Since Christianity has become the official religion of the Tswana people in most areas - only a few tribes in Botswana still remain untouched by Christianity -, *Modimo* is central in present-day Christian spirituality and religion of the Tswana (Dierks 1986:7-8,58-61; Staugård 1991:269).⁷⁸ Instrumental to Tswana Christianity is the worship service. A few essential aspects of it in mainline Christian churches can be named.⁷⁹ The worship experience is a communal matter, because the church group is important, not necessarily the individual,

⁷⁵ Setiloane's (1978:411) reduction of God to "deity" or "divinity", though, is not acceptable to Christian thinking and mission, since it contradicts the Christian concept, which emphasises also the personal character of God, as revealed in Jesus Christ.

⁷⁶ For ancestral sacrifices and worshipping among the Sotho and their implications for Christian worship, see Lapointe (1995a:207-218).

⁷⁷ Although the life-saving and life-sustaining capacity of ancestors in traditional Tswana society has to be taken note of, this description seems to be too romanticising and conceals the negative feelings of fear often associated with ancestral beliefs, which have been the reason for many ancestral sacrifices. However, Setiloane (1978:406) is right, when he claims that the ancestors still have essential and existential relevance to many African people; he quotes a WCC staff member saying: "To take the ancestors away from an African ... is robbing him of his personality". For an extensive explanation of the role the ancestors have played in traditional Tswana spirituality, see also Gollbach (1992:145-169).

⁷⁸ For a full picture of the history of Christianity among the Tswana people, with its different aspects, like tribal Christendom or African Independent Churches, see Dierks (1986:92-105).

⁷⁹ The specific implications inherent to worship and spirituality in the African Independent Churches among the Tswana are discussed by Pauw (1985:129-137) and Dierks (1986:95-99). See also Becken's (1972) pioneering work *Theologie der Heilung* (= Theology of healing), especially :104-116.

as Pauw (1985:125) argues; through "its numerous activities the church provides more occasions for group activity and social contacts than any other institution". Moreover, the Tswana spirituality is characterised by a preference for personal emotional expression and communication through symbolic rituals (Dierks 1986:101,105-109).⁸⁰ In all those spiritual experiences and practices, music is an essential element, as Pauw (1985:128) rightly notices.

The significance of music in the Tswana life and religion is apparent. With that sense for the coherence between the secular and the sacred, deep communal experiences, the relevance of the Supreme Being and the yet relevant *Modimo*, the emotional expression of

religion, as well as the value of symbolic communication through rituals, the execution of this way of life and religion in the Tswana Christianity is unthinkable without music. Obviously, music is able to contribute much to all of these areas of existence.

Though not theorising much on music, music is indispensable in every fibre of life and faith. The Setswana term generally used to describe music is *mmino*; yet, this is not an abstract definition of what music is in Tswana thinking.⁸¹ Referring to the manner of dancing as expression of joy (Snyman, Shole & Le Roux 1990:95; Kgasa & Tsonope 1995:157), *mmino* is a very concrete description of music. It is related to dance, as its root, the verb *go bina*, to dance or to venerate (Snyman, Shole & Le Roux 1990:11), shows. Another verb, *go opela*, means “to sing” (:118; cf. Kgasa & Tsonope 1995:204), while the noun *kopelo* comprises meanings as different as “song, singing, hymnal” (Snyman, Shole & Le Roux 1990:76). These but a few terms, used in Setswana to refer to such a complex and vital phenomenon as music, indicate that the Tswana people seem not to have much interest in abstract theories about music,⁸² but in the practical employment of it. They further suggest that music is closely assigned to the reality of everyday-life and concrete religious practice; a fact which makes it unnecessary to theorise about music. Despite the lack of a theoretical interpretation of music, the practical interpretation of music is part of the essence of the Tswana existence, the *botho*.

How deeply rooted music is in the Tswana soul, is demonstrated by the use of it in the

80 Although Dierks (1986:102) is correct in claiming that the world view, as one cultural form, is important for the communication of the Christian message, he is not right when he (:103) argues that a differentiation between world view and religion of the African people would form the missiological foundation for an adequate judgement on legitimate Africanisation or dangerous syncretism. This is a Western distinction which Africans would not follow because they deny a dichotomy between life and religion, as I have indicated earlier.

81 This is also true for the musical terms in the Xhosa tradition, as Dargie (1989:134) shows.

82 Further proof of this rather unfortunate fact is that I could not trace much literature on Tswana music or by Tswana musicologists during my research despite the enormous wealth of musical traditions of the Tswana.

secular sphere, as well as in the sacred realm of life. One can hear choruses in churches or at home, sung by old people or by the youth, in the Lutheran church or in one of the Pentecostal churches. The rhythm of their music accompany the work in the kitchen or on the fields, expressing the people’s emotions, thoughts and understanding of life. Close to the life and spirituality of the Tswana, the words of choruses form an essential interpretation of the existence and provide a vital means for the reflection of faith. Choruses are bridging the gap between a religious belief system and the concrete patterns of life. As in other African

cultures, also in Tswana understanding, the distinction between the sacred and the secular does not exist. Music carries the potential to combine both and to build a stable foundation and relevant formulation of the Tswana soul. Music is a living and life-giving symbol of the Tswana's *culture of harmony*.

Dargie (1989:138), therefore, hits upon the core of the African interpretation of music, when he prophesies that African hymns will certainly contribute to the renewal of the whole Church.⁸³ I may add, though, that African music will also be vital in the renewal of future (Lutheran) mission in Africa.

5.3.3 Summary

Some conclusions emerge from this analysis of the music of the Tswana, exemplified by their choruses:

1. Although the Tswana people are aware of musical instruments, like flutes and percussion instruments, their music is basically vocal music, especially spiritual choruses. Modern vocal music represents a syncretistic combination of aspects of Western style music (e.g., the choral structure) and indigenous music forms (e.g., the rhythmic orientation). However, some basic features of the "original" African Tswana music are still recognisable, as the typical chorus "*Ga go na yo 'tshwanang le Jesu*" shows. Those elements are its accessibility (through, for instance, simple major-chord harmonies and a small musical range), an inviting character which allows communal participation (through, besides others, a call-and-response structure) and a rather holistic nature which touches body and soul (because of the rhythmic foundation, which involves dance or other rhythmic movements, and of the emotional stimulation through a coherence between words and music). The communicative quality of choruses is supported by the briefness of the textual lines, a repetitive form, the

⁸³ The relevance of, for instance, Xhosa music to mission and church is expounded by Dargie (1997:319-326).

emphasis on basic theological aspects of the personal, yet communal expression of faith through, inter alia, quotations from the Bible or allusions to it and the employment of thanksgiving, pleading and praising.

2. Through all these characteristic musical features of Tswana choruses, the wholeness of the human life, including the sacred and the secular sphere, is influenced and interpreted. The idea of *Modimo*, "God", penetrates the total Tswana humanity, called *botho*. The singing of choruses recalls this existential-spiritual interpretation of life and sustains it,

as worship, including singing, is a vital expression of Tswana (Lutheran) Christianity. Music is integral to the life and religion of the Tswana people. Combining the sacred with the secular, music serves as a fundamental symbol of the essence of the Tswana soul and culture, which is based on the *paradigm of harmony*.

5.4 Consequences for Lutheran mission

In the course of the above examination and interpretation of African music and the music of the Tswana, some basic parallels between them have become apparent. Those parallels can be summarised as follows:

1. African music is rhythmically centred, as the drums are the most frequently used musical instruments, not so much based on harmonic principles, as Western style music is. The words of a song are usually in tune with the melody, and together they have often social implications for the people. The texts of religious songs, like choruses, focus on the fundamentals of the Bible, theology and faith - in a sense, they are a kind of a dogmatic summary of the religious aspects of life and a confessional answer to these fundamentals. Because of its rather simple musical nature, its cyclical form of repetitiveness and its basic contents, African music is accessible to most people.

2. Thus, a whole group of people is usually encouraged to participate in the performance of African music, including the multi-part singing, call-and-response structure and dancing. Through this inviting character, African music serves as communion-building, as well as communicative means.

3. Music is an integral element of the wholeness of African life, significant to the, often functional and ritualistic, interpretation of the existence and the expression of spirituality. Life and religion, the secular and the sacred (including God and the Bible) are held together and given meaning by music. Music - that is the theoretical and practical living and life-giving symbol of the African soul, striving for comprehensive harmony.

These characteristic features of African music, which I have earlier put into the phrase *communicative ecumenical missionary quality* and which are evident also in Tswana choruses, result in some consequences for future mission in the African context:

1. Because of the undeniable importance of music in the individual and communal African way of life, culture and understanding of life, as well as in the African way of faith, spirituality and religion, music will be instrumental in the future mission in the African world. The utilisation of music would be an adequate reflection of the employment of Luther's criterion of attractiveness mentioned earlier.

2. Since African music is quite different from Western style music, for an appropriate contextual proclamation of the biblical message and for a sustainable conversion, new African songs, stressing the African sense of rhythm, ought to be composed and employed more and more also in Lutheran missionary efforts, alongside with traditional Lutheran chorales. This emphasis on African music would build on Luther's above-mentioned criterion of familiarity.

3. Choruses in particular, like "*Ga go na yo 'tshwanang le Jesu*", have the potential to fulfil this task of a contextualised missionary communication of belief systems and theological theories, because certain features, attractive to African people and thus supportive to missionary proclamation, are typical of choruses. These qualities comprise an inviting nature, the rhythmic foundation, a harmonic simplicity, their capacity of combining intellect and emotion, a repetitiveness and a briefness of musical forms and dogmatic contents (in the sense of a concentration on few musical patterns and short verses, as well as biblical and theological basics).

4. As a consequence of all this, it emerges that music, especially choruses, ought to have a prominent position in future mission liturgy and worship. This could result in a practical missionary and also theoretical missiological emphasis on music in the African mission context, which focuses on missionary conversion.

As we have seen thus far, that significance of music in the African context has far-reaching missiological, as well as missionary implications, which must be considered. Moreover, music in general has a great impact on mission work, as I show in the next chapter. Hence, I now turn to the examination of some characteristic qualities of music in general which are relevant to future (Lutheran) mission.

CHAPTER 6: Some fundamental qualities of music relevant to mission work

In the previous chapter I have demonstrated the significance of music in the traditional, as well as present day society of Africa. This importance of music in Africa provokes, in the framework of this thesis, the question: How relevant is music in general to mission? Hence, in this chapter I analyse some basic qualities of music, as it is now, which can be helpful in future mission. Thus, a first theoretical foundation for the practical utilisation of music in mission can be provided.

In a mission context where people from different cultural backgrounds come together connected only by a common faith, music can be a unifying element. As Scott (2000:85) says, music is “the way we express what is deepest in our souls and we may feel there is no better way to do this than our own. It is part of our identity”. Hence, the analysis of some features of music today begins with a brief examination of one piece of music pointing to a possible future employment of music in mission. Then, based on an earlier thesis which I have written (which is summarised briefly), a few aspects of music relevant to mission are discussed, before some results may be named and some conclusions can be drawn regarding music in future (Lutheran) mission.

6.1 “*Ke boka thata jang lorato*”

The only hymn of the Setswana hymn book *Kopelo* (1996), which is sung by the Western Diocese Youth League (2001:(2/5)) on their tape *Here am I, send me Lord*, is “*Ke boka thata jang lorato lo lo itshupileng Jesung*” (= “I really praise very much the love which is revealed in Jesus”).¹ This version of the hymn proves to be a good example of a piece of vocal church music which combines Western style musical elements with elements of African music. Moreover, the hymn is almost the unofficial anthem of the ELCSA-WD Men’s League. In the end, “*Ke boka thata jang lorato*” exemplifies some qualities of present music in general. Hence, the following analysis of it.

Interestingly, the hymn “*Ke boka thata jang lorato*” is not included in the German hymn book *Evangelisches Gesangbuch* (EG; 1994), whereas it can be found in the Tswana hymnal *Kopelo* (1996:267-268(224)); namely, in the section “*Difela tsa Tumelo - Ka ga*

¹ The hymn is rendered by the Youth Choir of the ELCSA-WD Tlhabane Circuit. Refer to appendix 27 for the music and the text. The four-part setting of the hymn, as it is sung in Setswana, is to be found in *Moopelo wa Kopelo* (1994:244-245(224)).

Modimo Morwa” (= “Hymns of faith - About God-Son”).² The text is written by the German layman Gerhard Tersteegen (1697-1769), who was a mystic of the Reformed Pietism

tradition (*EG* 1994:(957)), while the melody is composed by the Russian musician Demetrius Bortniansky (1751-1825) (Bachmann 1986:(84)).

The translation of the text from German into Setswana, found in *Kopelo* (1996:267-268), is a rather free interpretation of the original words by Tersteegen. Alluding to the biblical text of 1 Cor 13:1-13, the words express a deep appreciation and appraisal of God's love which has been revealed in the redemptive work of his Son Jesus Christ. Hence, it proclaims a very basic Christian message pointing to the dogmatic issues of revelation and salvation; it is further a confessional prayer of that love of God by means of music. - In the version sung by the Tlhabane Youth Choir, the original 6 verses are reduced to 4 stanzas, while the last two lines of the second verse ("*Lorato lo, lo a re kopanya, a sengwe se ka re kgaoganya?*"; = "This love unites us, is there anything which could separate us?") is made the refrain of the song. Two aspects of this way of adaptation of the original text are of importance with regard to mission in the African context: Firstly, the introduction of a refrain represents a modernisation and updating of an old hymn, which makes it relevant also to young people, as refrains create associations with songs of a modern pop music type. Secondly, the emphasis of the refrain lies on the communal aspect of God's love; this reveals a kind of an African practical interpretation of Tersteegen's words, so that the communication of their message becomes more relevant to African people whose basic understanding of life is communal (as explained in section 5.2.2).

This way of relevant adaptation becomes even more obvious, when reflecting on the style of music employed in the rendition of the hymn by the ELCSA-WD Youth. Traditional and modern Western style music is combined with traditional and modern African style music: On the one hand, the 19th century music of the Romantic period is updated with the help of Western type musical instruments; namely, the keyboard, electric bass and drums. The instruments play the accompaniment, as well as an instrumental introduction and a solo between verses 2 and 3. On the other hand, the use of drums, the four-part setting and the call-

² The question arises: Why is the hymn included in the Tswana hymnal *Kopelo* (1996) while excluded in the German *EG* (1994)? The answer to this question lies probably in the strong influence music for brass bands and of specific mission hymnals have had in the African mission context, as indicated in section 4.3.2. For the German original "*Ich bete an die Macht der Liebe*" (= "I worship the power of love") is, for example, given in Bachmann's (1986:(84)) chorale book for brass bands, *Rühmet den Herren* (= Praise the Lord), which is sometimes used by brass bands in the mission context, as well as in Niemeyer's mission hymnal *Grosse Missionsharfe I* (= Big mission harp I; 1977a:198(242)).

and-response style (with the female voices singing the first line of the refrain and the male voices then joining in) allude to African traditional music; while this type of music is carried

out with the help of musical instruments also used in modern African pop music (and not with, for example, traditional drums, the *meropa*). All these musical features allow this hymn to join the modern musical current of African gospel music.³ A comparison of this version of “*Ke boka thata jang lorato*” with, for instance, the gospel music songs of the Holy Cross Choir (1999) sung on their tape *Gethsemane - Gospel* shows this character of the hymn.

The present textual and musical character of the traditional hymn “*Ke boka thata jang lorato*” is made relevant to modern African people, the Youth and the Men’s League members alike, through, besides others, a combination of European and African elements. This kind of musical synthesis may be put into the phrase *modern Africanisation of song*.⁴ Through this, as it seems, this type of music might be able to develop its qualities to its fullest potential in the African mission context. These qualities, as emerging from the analysis of “*Ke boka thata jang lorato*”, are related to several mission related aspects. They are the objectives of culture and contextualisation, communicating a message, the integration of old and new elements and the participation in communal activities.

Considering consequences for future mission, this example of a contextualised hymn might show the way forward for the employment of music in mission - music which is relevant to the context and thus supportive to missionary conversion. As this “modern African” hymn, present music in general has certain qualities, like those mentioned in the previous paragraph, which are also relevant to future mission. These qualities are now examined.

3 How far advanced this development of a modern African adaptation of Western style hymns already is in the region of the ELCSA-WD becomes evident, when comparing the tape of the Western Diocese Youth League (2001) with the one of the Evangelical Lutheran Church Choir-Swaziland Circuit ((2002)), *Dwala Evangelifela*. The latter choir sings neither an African chorus, nor an Africanised version of a traditional Lutheran hymn (e.g., with rhythmical accentuations), but only Lutheran chorales and hymns in a four-part setting, whereas the tape of the Western Diocese Youth League contains solely either Africanised hymns or modern African choruses and spiritual songs.

4 Another musical example, which belongs to this category, is the Tswana chorus “*O nkogele ka diatla mo botshelong*” (= “Please lead me with [your] hands in life”). It is a modern African chorus based on the German hymn “*So nimm denn meine Hände*” (= “So take now my hands”), found in *EG* (1994:(376)) and also in *Kopelo* (1996:316(271)). The original text written by J. Hausmann in 1862 is reduced to a few lines of its 3 verses which are repeated several times, while it is given another rhythmically accentuated melody instead of the original Romantic music composed by F. Silcher in 1842. Thus, the German words (translated into Setswana) are formed into a modern African chorus.

6.2 The starting point: Four *harmonised tensions*

The qualities of music relevant to future mission, which are examined in this chapter, have emerged from my earlier thesis entitled *Kontextualität und Bedeutung von Liturgie unter besonderer Berücksichtigung der musikalisch-liturgischen Formen* (1996; = Contextuality and the importance of liturgy - With special emphasis on the musical-liturgical forms).⁵ Thus, the main ideas of it are now summarised as a starting point for the subsequent analysis.

In that thesis (Steinert 1996:40) I argue that the significance of liturgy lies in the fact that, with the help of the musical-liturgical forms, liturgy enables humans to come into contact with God within the context of a worship service. This relational interpretation of liturgy, with regard to form and content of the liturgy, is based on Lathrop's (1993:33,35) interpretation of liturgy, who describes it with the help of the terms structural "juxtaposition" and "liturgical dualism". It is argued that liturgy is multi-relational in its form, as well as in its content. For, on the one hand, the essential parts of the liturgy are different from each other and yet connected to each other, and, on the other hand, humans and God are different from each other and yet communicate with each other in liturgy and worship (Steinert 1996:11). Resulting from this structural basis and foundation regarding content, four bi-polar and yet connected topics developed in the course of my earlier thesis; topics to which, in this thesis, I might refer as *harmonised tensions*. This term is a reference to Bosch's (1996:367; italics in original) notion of "*creative tension*: it is only within the force field of apparent opposites that we shall begin to approximate a way of theologizing for our own time in a meaningful time". Those four topics, *harmonised tensions*, are the "*contextus of ingenium et cultura*"⁶ (= "the context

⁵ This unpublished thesis has been done as partial fulfilment of the requirements for the "*Zweites Theologisches Examen*" (= "Second Theological Examination") in Hermannsburg/Germany. It has to be noted that only this section 6.2 contains a brief summary of the main ideas and results of that thesis, while the subsequent sections, 6.3 to 6.7, are a totally independent work, newly designed sections written only for this thesis at hand. However, these sections have adopted some single ideas from the previous work, like the basic trinitarian interpretation of the liturgy and the connotation of the Latin terms used to define some aspects of liturgy and its musical forms. In the earlier thesis, though, almost no reference to mission has been made, whereas, in this thesis, the results concerning music in liturgy have been interpreted particularly within the framework of mission. The 1996 thesis has been a liturgical work, while this thesis is a missiological work! For further literature references which would substantiate the results of my earlier thesis summarised in this section 6.2, refer to the list of references given in Steinert (1996:44-49). However, a few references of main works which contributed to my previous argumentation may be named here; they are: Söhngen (1967), Blankenburg (1979), Bubmann (1993), Lathrop (1993), Albrecht (1995b), Samovar & Porter (1995).

⁶ The term *cultus* originally used is substituted here by the more appropriate term *cultura*. of the innate and the culture"), the "*totum in intellegentia et animus*" (= "the totality in intellect and emotion"), the "*reformatio as inventio et traditio*" (= "reformation as innovation

and tradition”) and the “*universa mens divina* through *persona et communio*” (= “the global spirit of God through the individual and the community”) (Steinert 1996:12).⁷

Firstly (Steinert 1996:12-16), it is claimed that the encounter between the human being and God takes place within the context (*contextus*) consisting of the innate nature of the human being as created by God (*ingenium*) and the socio-cultural background of humans (*cultura*). Liturgy is formed by and has to consider that context in which it is celebrated. Likewise, the musical forms of liturgy are to be understood thus and have to express the *contextus* of *ingenium et cultura*.

The second of those *harmonised tensions* (Steinert 1996:17-23) refers to the global creation of God which affects the totality (*totum*) of the human person. This comprehensiveness of God’s creation and the humanity is manifest in the combination of two poles; namely, the intellect (*intellegentia*) and the soul (*animus*) in the sense of its more emotional nature. This totality of God’s creation, as well as of the human being, becomes evident also in liturgy. In the combination of word and music, as well as with the transcendent power of music’s symbolic quality, the musical-liturgical forms praise God and his creation after the encounter with the Word of God. This musical response is adequate to God’s comprehensive work of creation only, when liturgical music considers and acts within the *totum* manifest in *intellegentia et animus*.

Thirdly (Steinert 1996:23-29), it is contended that the everlasting Gospel of Jesus Christ (*traditio*) includes also the openness for renewal (*inventio*) which implies the principle of reformation (*reformatio*). Accordingly, with its ability to support the reforming of people, liturgy integrates innovative forces into its proven and valuable contents handed down from the past. In this procedure, the musical-liturgical forms are moving between the poles of *inventio et traditio*, thus contributing to the character of *reformatio* inherent to liturgy, which provides structural and theological stability through ritual, but is also receptive to relevant changes; similar to the everlasting Gospel of Jesus Christ which is able to renew believers.

The fourth objective of liturgy (Steinert 1996:29-37) refers to the tension between the faith and piety of the individual (*persona*) and the spiritual community of all believers (*communio*) into which she or he is put, so that an ecumenical spirit created by God’s Holy Spirit (*universa mens divina*) emerges. This spiritual experience can be made especially in

⁷ The Latin terms are used because, at least in the academic realm, it is common to use Latin as one main language of liturgy and worship (e.g., similar to terms like *ordo* or *credo*). liturgy and worship. Musical-liturgical forms support the *persona* to participate in the (local and universal) *communio* which comes into existence and is sustained through the *universa*

mens divina. Being the work of the Holy Spirit, also liturgical music is an expression of the *universa mens divina* through *persona et communio*.

As a consequence of this fourfold interpretation of liturgy and its musical forms, liturgy and worship are determined by the fundamental *harmonised tension* revealed in the encounter between the human and the Godly (Steinert 1996:38). The basic relational structure of liturgy is evident in the tension of the poles between which it moves, as *ingenium* and *cultura*, *intellegentia* and *animus*, *inventio* and *traditio*, *persona* and *communio*; while these tensions are resolved through liturgy's integrative qualities evident in the *contextus*, *totum*, *reformatio* and *universa mens divina* (:38). Similarly, the basic relational content of liturgy is evident in the experience of the trinitarian God, an experience made by the believing person in her or his encounter with God in the context of the liturgy; while the trinitarian God, himself and within himself, is able to absorb, dissolve and unite all tensions as God-Father, God-Son and God-Holy Spirit (:38-39). Therefore, "***the fundamental significance of liturgy is: With the help of musical-liturgical forms, liturgy enables the human being to encounter God within the context of a worship service***"⁸ (:40; bold and italics in original).

Evaluating these results regarding some fundamental qualities of liturgical music, important consequences, which are relevant to this thesis's argumentation concerning the significance of music in the context of mission (in Africa), emerge. The leading question herein is: According to the qualities inherent to music, what role could music play in the future of mission? Unfolding out of those four *harmonised tensions*, some relevant qualities of music in the mission context, as indicated in the above analysis of the hymn "*Ke boka thata jang lorato*", can be listed:⁹

1. Music is important in the field of mission with regard to (African) culture and the contextualisation of mission work (*contextus* of *ingenium et cultura*); for music is integral to culture.

2. In the totality of the missionary communication of the Christian message, a totality which is necessary for a successful proclamation, music is one decisive means (*totum* in

⁸ Steinert (1996:40): "***Darin liegt die grundsätzliche Bedeutung von Liturgie: Mit Hilfe musikalisch-liturgischer Formen ermöglicht Liturgie dem Menschen, Gott im Kontext des Gottesdienstes zu begegnen***" (bold and italics in original).

⁹ Some of the following aspects of music in mission have already been mentioned briefly in my earlier thesis (Steinert 1996:41-43), but have been referred to as questions calling for future exploration. This thesis is, therefore, a kind of continuation of my earlier thesis, as indicated in chapter 1.3.

intellegentia et animus); for example, with its symbolic power.

3. Music supports missionary conversion understood as “re-forming” life, combining old and new elements (*reformatio* as *inventio et traditio*); as music also integrates, inter alia, notions of ritual.

4. Individual spiritual participation and missionary community-building is fostered through music in mission work (*universa mens divina* through *persona et communio*); as music is a valuable uniting force.

These important qualities of present music have now to be analysed and interpreted in relation to future mission, in order to get a theoretical foundation for the utilisation of music in mission.

6.3 *Contextus of ingenium et cultura*: Music and the contextualisation of mission

That the whole question of culture is a vital element in mission has become evident in the previous chapters: Luther considered culture very important when utilising music in his reforming efforts, as his basic principles, like accessibility and attractiveness (including the German language and folk melodies), have shown. In opposition to this perception of the cultural context, the early missionaries of the Hermannsburg Mission did not acknowledge the relevance of the culture of the African “heathens” (while remaining closely attached to their own German cultural heritage), except the very general recognition of Africa’s predilection for musical expression. African interpretation of human existence, however, does not distinguish between a secular and a sacred sphere, neither does a dichotomy exist in the expressions of cultural forms; on the contrary, music serves as *the* authentic expression of African culture in both realms of reality.

It has emerged from these few observations that the question of culture is instrumental in every present mission effort - whereas its consideration has been generally neglected in the past of mission! Thus, in the following sections, I discuss some relevant definitions of the term “culture” (including the relationship between religion and culture), and, subsequently, its implications for mission (including the question of inculturation). Then, the role of music in this relationship between culture and mission is examined.

6.3.1 *What is culture?: Some definitions*

Describing mission in the present situation of the so-called “Third World”, Meyer-Roscher (1984:37) defines mission as “crossing of borders, crossing language, cultural and racial borders, crossing of the border between faith and unbelief”.¹⁰ Moreover, Christianity is “a missionary faith with a concern to preach the gospel and celebrate the sacraments in ways

that are culturally accessible to new or potential Christians” (Senn 2000:119). Because of this, Christian mission has to consider the cultural implications of a given context, when crossing those borders. In this cross-cultural process, one should acknowledge that “Christianity cannot be expressed or communicated without a cultural medium” and that any culture “can be a medium for the expression and communication of the Christian faith” (Mugambi 1989:88). In the African mission context, this refers also to the question of the Africanising of Christianity, including worship and liturgy.¹¹ Even more so, because spirituality is “one of the most basic concepts in African primal religions”, while “African Christian spirituality has its own identity and its very fibre is finely interwoven with African customs and thought” (du Toit 1996:84). Worshipping by means of music is one vital expression of that spirituality. For the South African context, therefore, Buthelezi (1994:132) mentions justifiably joint worship services held on a regular basis as part of the reconciliation process, which he claims to be, inter alia, one fundamental task in the mission of the Church in post-apartheid South Africa.¹² Christianity, mission, spirituality, liturgy and music - all come along in a cultural look. Hence, now first the examination of the question: What is culture?¹³

There are many definitions of what culture is.¹⁴ Having analysed some of them, I define “culture” as follows: Deriving etymologically from the Latin word *colere*, the term culture denotes basically the caring for and shaping of nature (Roembke 2000:23).¹⁵ Thus,

10 Meyer-Roscher (1984:37): “*Mission ist Grenzüberschreitung, Überschreitung sprachlicher, kultureller und rassischer Grenzen, Überschreitung der Grenze zwischen Glauben und Unglauben*”. He further sets out this basic definition by describing mission as “orientation for the individual”, “orientation for the community”, “mission in a foreign culture” and “mission and the challenge of poverty” (:38-47). The ramifications of working as a foreigner in another cultural context are discussed by Hauenstein (2002).

11 Mugambi (1989:10) rightly argues that “Africanising of Christianity is continuing” and that it is “African Christians themselves who are Christianising Africa, not foreigners”. This has been indicated above by the example of the establishment of the first Lutheran congregation in Bethanie where the African missionary helper Mokgatle was a great asset to the endeavours of the Hermannsburg missionary Behrens.

12 This spiritual-liturgical approach associated with a theological-political subject proves that contemporary South African theology seems to be politically occupied, as well as “serious about doctrine, relying heavily on the Bible and engaging all facets of traditional Christian theology”, as Klaaren (1997:370) claims.

13 Naturally, this complex question of culture cannot be discussed in detail in the framework of this thesis, but only as far as it affects the objective of music in mission. For more literature on the subject, see Müller (1987:180) and Nunnenmacher (1987:239).

14 For some definitions of the term culture, refer to Samovar & Porter (1995:46-48).

15 However, to call culture the “second *nature* of a person”, as Roembke (2000:24; emphasis is mine) does, is an inappropriate terminology and rather confusing, as “culture” is, at least

culture becomes the expression of how human beings shape their surrounding nature and of the process of the repercussion of that newly shaped nature (Langer 1995:581).¹⁶ In a sense, the human being is creating something new by cultivating nature theoretically and practically (Tillich 1987 III:73).¹⁷ Langer (1995:581), therefore, calls the human being a “*homo creator*” (= “human creator”; italics in original). While Mugambi (1989:87) reduces culture rather superficially to the practical-empirical realm when he defines culture as “the totality of a people’s way of life”, culture has to be described more comprehensively as “a complex structure”; namely, “a system of understanding and evaluating the world, the environment and one’s own context” (Triebl 1992:234). For culture is

a complex of symbol systems, embodying, codifying and communicating a humanly constructed and historically transmitted pattern of meanings, values, perceptions, ideas, attitudes, myths, judgements, aspirations, beliefs, commitments and actions, through which the experience of reality can be interpreted coherently and structured consistently in accord with a commonly shared ethos and world-view (Hillman 1990: 154-155).¹⁸

Consequently, though culture means behavioural patterns, thinking and values which have been learned by individuals (Nicholls 1980:49), it refers also to the learning process of communities, as cultures “enable groups to accumulate and tabulate the learnings of many generations in their own particular philosophical, ecological, and historical context”, so that each culture may have “a view of existence, a guide to understanding what life is all about and how to survive as happily as possible in that community” (Jacobs 1980:133). Thus, cultures include the ability to “preserve the community’s memory, reinforce the community’s identity,

terminologically, different from “nature” (if not the direct opposite of it). For culture is not innate, but learned (Samovar & Porter 1995:48).

16 Langer (1995:581-582) presents a short history of the development of the term “culture”.

17 Tillich (1987 III:73-78) further names the creation of language and of technology as the two main new forms of culture having developed in history, differentiating between the theory of culture as the cognitive and the aesthetical act (:78-82) and the practice of culture as acts shaping individual persons and communities (:82-85). He concludes that the human being, as representative of culture, is subject to the ambiguities of culture, in the subjective, as well as the objective sense of the word (:85). For a discussion of Tillich’s view, which cannot be covered here, see Langer (1995:583).

18 Similar to this rather complete definition, Samovar & Porter (1995:48) define culture as “the deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving”. Referring to major characteristics of culture, they perceive culture as being “learned”, not innate, “transmitted from generation to generation”, “based on symbols”, “subject to change”, “integrated” and “ethnocentric” (:48-58).

and promote the values that the community deems important” (Senn 2000:129). Culture, therefore, is an essential characteristic of human existence, implying physical and spiritual energies regarding the individual, as well as the community (Nunnenmacher 1987:235). In other words, “where people are, culture is, because the human being is a cultural being by nature”¹⁹ (:235).

This rather comprehensive notion of culture has, however, to be qualified. Because culture is not a static entity. On the contrary, cultures are “dynamic systems that do not exist in a vacuum, so they are subject to change” (Samovar & Porter 1995:54); cultural change being “often spontaneous” (Mugambi 1989:131). Cultural change occurs usually through two mechanisms, “*innovation* and *diffusion*”; innovation understood “as the discovery of new practices, tools, or concepts that many members of the culture eventually accept and that may produce slight changes in social habits and behavior”, while diffusion is defined as “the borrowing by one culture from another, and another way in which change occurs” (Samovar & Porter 1995:54; italics in original). Further, one cannot distinguish exactly between different cultural areas which are clearly separated from each other through fixed marks of identity; cultures are rather to be seen as relatively open civilitory spatial dimensions (Ahrens 2000:227). Culture is pluralistic, and there is a plurality of cultures!

Certainly, culture impacts on religion, and religion influences culture. This is true for both of those basic features of culture, its comprehensibility and its pluralistic changeability. In fact, religion is the “predominant element of culture [which] gives us our world view” (Samovar & Porter 1995:115); equally, religious values are linked to cultural presuppositions, like historical developments (Langer 1995:582). Thus, a “healthy tension” (“*gesunde Spannung*”) is established between culture and religion (:582).

From the Christian point of view, this healthy and innovative tension is prevalent in the nature of the Gospel itself, as the Gospel can strengthen an existing culture, but also challenge it (Neill 1980:5;²⁰ Jacobs 1993:237). This dialectic relationship between the Christian-religious world and the cultural sphere, as being separate entities and yet closely

19 Nunnenmacher (1987:235): “*Wo Menschen sind, gibt es Kultur, weil der Mensch von Natur aus ein Kulturwesen ist*”.

20 However, Neill (1980:5) is not correct when claiming that the Gospel is not only a “preserver of culture”, but also a “destroyer of culture”. As Günther (1999b:86) says, the Gospel does not want to destroy any culture. Rather, any culture can become a mediator for the Gospel (Mugambi 1989:88). While the challenging nature of the Gospel should not be denied or omitted, the Gospel’s universality and ability to adapt to different contexts have indeed to be emphasised. For more insights on the question of the Christian Gospel in relation to culture, refer, for example, to Niebuhr’s (1951) *Christ and culture* and Luzbetak’s (1988) *The church and cultures*.

entwined, becomes obvious especially in three central areas of human experience; namely, language, social custom and art (Neill 1980:1). Consequently, while no cultural system seems to be foreign to the Holy Spirit and all cultures may be regarded as compatible with Christianity, as Hillman (1990:155) claims,²¹ it may also be anticipated that culture contributed much to the “pluriform character of contemporary Christianity” (Bosch 1996:447). Theologically, “a plurality of cultures presupposes a plurality of theologies” (:452)²² so that, as Günther (1999b:82) puts it, each culture and each context can answer Christ’s call with its own voice.²³ One consequence of this relationship between the cultural and theological plurality is the formation of a contextual theology.²⁴

The pluriform character of Christianity and Christian theology is due to the incarnational principle inherent to Christianity (Dierks 1986:12-19; Jacobs 1993:236), important in missionary communication.²⁵ That cultural pluralism has also become “the new setting for the church’s missionary and evangelising work worldwide” (Lombaard 1999:357).²⁶

In missionary communication, both are vital, “the full proclamation of the Christian message committed to the Word of God, as well as a positive attitude to and a missionary application of the cultural values of the peoples” (Dierks 1986:19). Since the Gospel has “a cultural wrapping” and both missionary and convert are influenced by culture, the challenge is “to understand the ‘design for living’”, when “translating the Gospel into another cultural context” (Triebel 1992:234-235).²⁷ Because of God using “culture in order to communicate

21 Although Hillman (1990:155) is right to claim a general compatibility of all cultures with Christianity, the above-mentioned challenging thrust of the Christian Gospel regarding cultural deviations has also to be maintained.

22 Bosch (1996:452) explains that this plurality of theologies also implies, “for Third-World churches, a farewell to a Eurocentric approach” (see also Günther 1999b:82-84).

23 Günther (1999:85) contends that the polyphony of the responses to the call by the Gospel is in accordance with the Gospel itself, referring to the different views recorded in the four Gospels of the New Testament and to the translation of the New Testament into Greek (cf. Jacobs (1993:236), who refers to Sanneh’s (1989) *Translating the message*).

24 Bosch (1996:423; italics in original) describes contextual theology as “theology *‘from below’*”. Waldenfels (1987:224-230) defines contextual theology as “a necessary form of theology nowadays” (:224; in translation).

25 Samovar & Porter (1995:44-45) further state in this regard that, since “culture and communication work in tandem”, communication practices may differ when culture differs. This connection between culture and communication has also missiological and musical-liturgical implications, as communication is vital in mission work; even involving musical-liturgical patterns, as seen later in this chapter.

26 How mission and ideology are entwined theological-missilogically, is shown by Gensichen (1988) with regard to the South African mission context. He refers especially to the ideology of the culturally bound German missionaries of the Hermannsburg Mission (:92-96).

27 Nunnenmacher (1987:237) considers this inter-relatedness between Christianity and culture to be important to mission, because “socio-cultural factors and other elements determined by his Gospel to people ... we cannot ignore culture in our missionary task” (Triebl 1992:235)!

One reflection of culture, particularly in African society, is the arts; especially music. Also missiologically the arts and education are the “two principal conveyors of cultural expression and transmission”, as catechesis serves as a form of education, while liturgy, “like a work of art [, is] a formal expression of culture” (Senn 2000:118). With reference to the cultural dimensions of liturgy, the connection between culture and religion results in as many liturgical forms as there are cultural concepts (Chupungco 1994:153). Thus, liturgy and music are instrumental in expressing one’s culture, particularly in the mission context! Like Luther in his efforts to reform the existing liturgy, also in present mission work the common “process of transmitting the liturgy from one cultural context to another has been one of adaptation rather than of complete inculturation” (Senn 2000:121-122). Hence, the question of culture in relation to mission arises and needs further deliberation.

6.3.2 Culture and mission - The task of contextualisation

The relationship between religion and culture is that of a living and life-giving tension. However, besides the positive and creative fruits produced by this connection, a danger remains which is not to be forgotten: As the Scandinavian Lutheran Imberg (1995:179) argues, regarding the relatedness of the church with cultural patterns, all

cultural life brings with it a certain danger to the Church, the danger of becoming ‘worldly’, which means becoming so engaged in worldly things, activities, and out-looks, that the Kingdom of God and the eternal outlook become neglected or possibly also forgotten. This danger should always be remembered and counteracted in all ways possible.

This is also true in the relationship between culture and the mission of the church. One source of danger lies in the arts, like music, as one can sometimes observe some deviations in the arts (Imberg 1995:183). This implies that the utilisation of music in the mission context is also influenced by that interdependence between culture and mission. Therefore, the following analysis starts with a brief description of culture’s impact on the missionary communication of the Gospel, before three relevant concepts presently used to effectively solve that tension within the connection between culture and mission are evaluated.

the situation of a certain environment form the decisive background for the acceptance or rejection, interpretation or transformation of the message in the process of evangelisation” (in translation). Such aspects, too, ought to be considered in mission! Another aspect relevant in this respect is that of mission and ethnology, as Luzbetak (1987:94) claims. Music in particular is related to ethnological issues, as we have seen in Africa’s music and culture.

This has, finally, some consequences for future mission work.

One decisive question arising in connection with culture and mission is: How can the Christian message be communicated adequately in the respective cultural context, also by means of music? The underlying problem here is the differentiation between syncretism and synthesis. For, on the one hand, the Gospel has to find its own form of acclimatisation in each cultural context. However, on the other hand, it ought not to be taken up with any one culturally determined form of proclamation (Wietzke 1993:432; Wagner 2001:55). While the Northern hemisphere apparently tends to emphasise more the contradiction between the Gospel and the culture, at least in earlier times of mission work, the churches of the southern hemisphere are more inclined to accommodate the indigenous culture with respect to the Christian message (Wietzke 1993:432). Yet in Africa, the danger of syncretism has been and still is usually avoided by African peoples through a “synthesis between Christianity ... and their traditional existence”, a synthesis which includes also “new forms of worship” (Mugambi 1989:69).²⁸ Hence, also in future, every missionary communication will always “face the great challenge of allowing cultural syntheses to take place without losing its identity and fervour in syncretism” (:69).

The communication of the Christian message in different cultural contexts is foremost dependent on language.²⁹ This has, for instance, become evident above in the problems experienced in the translation of musical texts by Hermannsburg missionaries. Moreover, “language is the most important mode of expression of culture” (Wagner 2001:55). Missionary communication ought to remember that, even in the beginning of Christianity, “the gospel moved out of the language spoken by Jesus and his disciples into the arena of Greek” (Jacobs 1993:236). Also the Apostle Paul, in his missionary efforts, did not ignore the prevailing culture, but instead used it to find ways to win people for Jesus, using Greek in the respective regions; while, equally important, all cultures had to adapt to the values of God,³⁰

28 One has to take note of the different views on what might still be called *synthesis* and what might already be synonymous with *syncretism*. Unfortunately, Mugambi (1989:69) does not provide an appropriate definition of what he considers to be synthesis in opposition to syncretism. Practically, this differentiation resembles a very delicate tightrope walk, so that one ought to be very careful regarding this aspect of the relation between Gospel and culture!

29 Samovar & Porter (1995:58; italics in original) define “*intercultural communication*” as “*communication between people whose cultural perceptions and symbol systems are distinct enough to alter the communication event*”. This definition indicates some implications involved in missionary communication, namely, personal perceptions and possible changes. The whole question of language in missionary communication is discussed by Sanneh (1989).

30 The Christian values, to which all cultures have to subordinate themselves, as claimed by Roembke (2000:28), can, however, not easily be defined. The ones listed by Roembke (:28), like love, happiness or patience, are not specific Christian, but rather general human values. as manifested in Jesus Christ (Roembke 2000:14,24). Similarly in the African mission context, according to Sanneh (1993:87), “it was the Africans’ language that missionaries adopted for the Scriptures of Christianity, their god who became the God of Abraham, Isaac, Moses, and Jesus, their music the hymn of the Savior, and their rituals the vessel of the Holy Spirit”.³¹

This whole process of missionary communication which strives to make the Christian message feel at home in any cultural setting is presently expressed by three main theoretical concepts. These are the concepts of “indigenisation”, “inculturation” and “contextualisation”. The concept of indigenisation³² tries to make Christian theology and faith indigenous to a certain culture (Meyer-Roscher 1984:43), involving mainly indigenous practices, structures and expressions (Bosch 1996:448). Although this attempt to indigenise the Gospel was a progress in comparison to the former ignorance by Western missionaries towards the convert’s culture, the concept of indigenisation is not going far enough. For “it fails to get below the surface” and it cannot avoid the danger that the Gospel becomes totally indigenous, i.e., absorbed by culture, and thus loses its important challenging quality (Kraft 1980:213-214). Furthermore, the danger of syncretism is increased rather than tamed (Meyer-Roscher 1984:43-44).

Similar to indigenisation, the principle of inculturation reflects a sense of the relevance of culture in Christian missionary communication. Inculturation is “the creative and dynamic relationship between the Christian message and a culture or cultures”, which implies “an *ongoing* dialogue between faith and culture” (Lombaard 1999:353-354; italics in original). Inculturation means the “confrontation of the Christian contents of faith with the systems of values, expressions and symbols of a historically developed culture and its world view, usually in a geographically restricted area” (my translation of Langer 1995:586, who quotes Furger 1984). As culture is subject to change, an ever new inculturation of the Gospel is necessary (Wagner 2001:58). Although this concept of inculturation acknowledges theoretically and practically the importance of cultural patterns and value systems in mission work, it does not go far enough, either. Because culture is always subject to change and there are no strict borders between different cultures, both characteristics of culture make it

difficult to define what the prevalent culture actually is. Moreover, the context in which the Christian

31 It has to be added, though, that this process of adoption has not yet come to an end at all, but is rather continuing; particularly with regard to musical expression in mission.

32 It seems that *indigenisation* is the term used in Protestantism (with which this thesis is concerned), whereas in Catholicism this concept is referred to as *adaptation* or *accommodation*, as Bosch (1996:448) contends.

message is proclaimed is determined by cultural factors, but also by its innate nature.³³

The concept of contextualisation of the Gospel emerged from the hermeneutical approach to biblical texts which analyses the context of the Bible (Lombaard 1999:413). It emphasises the social, economic and political situation into which the Gospel is preached (Meyer-Roscher 1984:42; Langer 1995:586, quoting Furger 1984). Accordingly, this biblical and dynamic concept of contextualisation “must be done if the church is to be truly the salt and light that Jesus Christ meant it to be” (Jacobs 1993:239). Jacobs lists “four basic assumptions” characteristic of a church which is “honestly seeking to contextualize the gospel”:

A contextualized church is a church in which the basic needs of believers are met in Jesus Christ. A contextualized church is a witnessing church. The believing community will affirm those aspects of the culture which please Jesus Christ. The believing community will identify and confront those aspects of culture which are detrimental and not consistent with the gospel of Jesus Christ (Jacobs 1993:241-242; italics in original).³⁴

In other words, combining the hermeneutical with the social principle, the concept of contextualisation seems most appropriate for future (Lutheran) mission in Southern Africa. For it allows the Bible to speak for itself in the circumstances of a certain society (thus being biblical, as also the biblical texts are contextual), it accommodates the important implications inherent to the relationship between culture and mission, it is comprehensive and flexible (respecting the complex and ever-changing context, including cultural and even artistic aspects), and it is adequate to the post-apartheid situation in South Africa (where the social, economic and political issues are pressing theological-missiological challenges).³⁵ With the help of the concept of contextualisation, the Christian message and the contextual (cultural)

33 For an extensive discussion of the concept of inculturation and its implications for mission, refer to Bosch (1996:447-457).

34 Nicholls (1980:59), after having explained the difference between “existential contextualisation” and “dogmatic contextualisation”, calls for the inclusion of the “prophetic

principle in cultural transformation” which is based on these two models of contextualisation. This seems to be a principle which might fit well into an overall concept of contextualisation, as defined by Jacobs (1993:241-242), because the prophetic is biblical and it also considers social issues, as the Old Testament prophets Micah or Amos have shown (Wittenberg 1993:33-46).

35 The term “*Africanisation*” as an overall concept, suggested by Mugambi (1989:11) in opposition to the concepts of indigenisation, inculturation and contextualisation, is not cogent, as it is too narrow and unclear. What is “African”? African culture in the rural areas of South Africa is, for instance, different to cultural practices and values in the so-called “townships” or even in a Western style metropolis. Rather, Africanisation is a fruit of contextualisation.

situation may interact in a relevant and life-giving manner.³⁶ For the “*best models of contextual theology succeed in holding together in creative tension theoria, praxis and poiesis*” (Bosch 1996:431; italics in original).³⁷

Missiologically, contextualisation thus understood has far-reaching consequences. The concept of contextualisation has to become the backbone of every missionary enterprise. For instance, true contextualisation forms the springboard for missionary conversion; contextualisation encompassing the individual and the community, the contextual interpretation of the biblical texts and the social context, as well as the comprehensive nature of culture and the plurality of cultural changes. Since conversion “always occurs to persons in cultures, not in vacuums” (Jacobs 1980:132), and leads the convert “to a fundamental change in his [*sic*] attitudes toward God”, conversion demands “a *critical* examination of his [*sic*] own cultural background” which could turn a person “toward a future guided by Jesus Christ” (Mugambi 1989:90; italics in original). This I call a missionary conversion made possible through a relevant and life-giving contextualisation.

Therefore, in the African mission context, the missionary’s task is to give attention to the contextuality of the biblical message and to the receptor’s context (Dierks 1986:20; Steinbronn 1999:38). This implies that a balance between the “necessary contextuality and the indispensable identity of the Gospel” is of vital importance (Wietzke 1993:439). For this process of missionary contextualisation, Kraft (1980:224) suggests the model of the so-called “‘dynamic equivalence’ church”, which would be a church “that produces an impact in its society equivalent to the impact that the original church produced in its cultural environment”. According to Kraft (:224), this kind of church - and I may assume, also a form of this kind of a contextual mission -

will take indigenous forms, possess and adapt them for Christ, and thereby begin the process that will transform them to serve Christian ends and convey Christian meanings to the surrounding society (see also Kraft’s (1980:230) diagram).

This contextualised mission would, for instance, then naturally also include African spirituality (du Toit 1996:103), as well as an Africanisation of liturgy and worship. Hence, I now turn to the question of culture and the music in mission.

36 However, the danger inherent to contextualisation (namely, a possible devaluation of the eternal biblical truths by over-emphasising the empirical-practical issues of a given context) ought not to be forgotten, but rather be considered in every step of contextualising missionary communication.

37 For a fuller discussion of the concept of contextualisation, refer to Bosch (1996:420-432).

6.3.3 Culture and music in mission

The arts in general carry the ability to make visible an underlying contextual theology, because they contextualise the faith and can revive interest in the Christian faith, even if a work with Christian themes has been created by a non-Christian artist (Löwner 2000:33-34). In this way the arts evangelise; and this is true of music, too. For the Christian faith “can be effectively expressed and communicated only in ‘culturally designed’ media” (Mugambi 1989:89), which includes, inter alia, also musical forms influenced by and reflecting the cultural contexts. Hence, I now examine the role liturgy, particularly its musical patterns, can play in the contextualisation process of missionary communication.

What has emerged thus far is that there is no doubt about the necessity of inculturating Christian liturgy (Müller 1987:266). This necessity is a *conditio sine qua non* in mission. For the church and its mission is “part of culture” and “the only way the church can get its work done is through culture”, as the church is “a cultural entity which utilizes cultural tools to fulfill its mission” (Johansson 1992:20).³⁸ Accordingly, the church has always integrated different cultural components in its liturgy, so that the Gospel could be incarnated into the life and history of peoples; as an understanding of the cultural forms of the liturgy is closely linked with the interpretation of Christ’s incarnation and the actual mission of the church (Chupungco 1994:151). Though the danger of syncretism is ever present in the process of contextualising the liturgy (Müller 1987:265), the “Christian liturgy welcomes the values, cultural patterns and institutionalised rites of peoples and races, as long as they can serve as vehicle for Christ’s message” (Chupungco 1994:163; in translation). The ultimate criterion for this acceptance and integration of cultural wealth in Christian worship services has to be that it expresses “the dignity of the baptised people of God” (Lathrop 1994b:146; in translation),

38 Johansson (1992:20-21) is, however, not right in assuming that the church was “supra-cultural” or a “supernatural body” and that it was above culture “by virtue of having an

authoritative word from outside of culture” which was “the mark of the church’s divine appointment”. On the contrary, there is not one word or one single action within the church which is not culturally tuned. It is God who is above culture because he is its Creator, but not the church! Moreover, since Johansson does not indicate of which perception of the church he is speaking, the in dogmatical terms so-called “visible church” or the “invisible church” (cf. Pöhlmann 1985:307-312), his ecclesiology is rather blurred. Also Johansson’s (1992:20) strict separation between church music and secular music as being incompatible with each other, because secular music would be incapable of serving the church’s goals, ignores the fact that patterns of secular music have quite often been adapted in church music - e.g., by Luther or J.S. Bach (Stalman 2001:29,85). This kind of music has indeed served the purpose of the church very well; particularly in the African mission context where no dichotomy between the secular and the spiritual sphere or music exists, as I have shown in the previous chapter!

while the method of contextualising the liturgy is the juxtaposition of “the good gifts of our cultures and the purpose of the Christian worship service” (Lathrop 1994b:147). These two principles of contextualisation, which affect also musical patterns, are very effective in the mission context. Nevertheless, the problem is that the

missionary who wants to help new believers develop an indigenous yet Biblical form of worship has to walk a tightrope. On the one hand, it is not fair to drop a foreign expression of Christian worship on new believers and expect them to adopt it without modification. On the other hand, it is not fair to expect new believers to be able to develop a biblical form of worship without sufficient guidance (Roeske 1997:19).³⁹

A reciprocal approach of dialogue can be very effective in mission because it implies that a mission work is based on constructive partnership, not on supremacy which is counter-productive and also militates against the Gospel.⁴⁰ With regard to music, it allows different styles of music to be sung at church.

Generally, cultural forms expressing the “surface features of that culture” serve a variety of social functions which, in the end, communicate certain culturally determined meanings to people of a certain society (Kraft 1980:217). Emerging from the basic nature of cultural forms, of which music is a decisive one, two “major principles of intercultural interaction” become evident which are also helpful in missionary communication. According to Kraft (1980:218), these are change and appropriateness of cultural forms: “When a cultural form ... is borrowed from one culture to another, there will always be some change in its meaning”, and “equivalent meanings can only be communicated in another culture if the forms employed are as appropriate for expressing those meanings in the receptor culture as the source forms are in the source culture”. Hence, Kraft’s (:224) above-mentioned introduction of a model of a “‘dynamic equivalence’ church”. Here, music can play a vital role in communicating those meanings, particularly in the music-friendly African (mission) context. This is true especially, because “music is a global human phenomenon” through which “the human being instrumentalises the possibilities of nature, but creates culture”

(Schröer 1993:23 (in translation); Steinbronn 1999:37). Moreover, music's functionality in society affects "the choice of cultural concepts and materials with which to compose music", as the way music is

39 Roeske (1997:22) claims accordingly that the missionary "must teach biblical guidelines for worship while offering help in developing new worship resources and by providing access to time-tested worship resources that may be adapted for worship in the new context".

40 For a fuller description of this culture of dialogue concerning the relationship between context and worship, refer to Langer (1995:588-589; in translation) who argues that this openness for dialogue is even "the expression of a process of cultural learning" relating somehow "to the transcendence of God".

sung is determined by its content (Blacking 1976:35,41). Consequently, as music "confirms what is already present in society and culture", the value and appreciation attached to music in a certain society and "its differential effects on people" impact on musical abilities or people's interest in music according to different cultural systems in different societies (:54,43). In other words, as music, being "a synthesis of cognitive processes which are present in culture and in the human body", is "humanly organized sound, it expresses aspects of the experience of individuals in society" (:89).⁴¹ Particularly in missionary attempts, this social quality of music forces the missionary to seriously consider "musical psychology",⁴² which explores "human capacities to perceive and interpret acoustic phenomena", and "musical sociology",⁴³ which explores "musical functions in various social groupings" (Joncas 1998:225-226). Thus, one can establish the prevailing individual and social situation and evaluate music's relevance in it, a practice supportive to effective missionary communication. Lieberknecht (1994:248) calls this the "sociological criterion" ("*soziologisches Kriterium*") which analyses the different sociological constructions influencing the different uses of a song or hymn. Further, since hymns do not only function according to sociologically determined factors in worship, but establish themselves a new social situation (:253-254), the concept of contextualisation with its emphasis also on social phenomena can best support missionary communication of the Christian message in the (African) mission context by means of music.

41 How significant the interdependence between music and social experiences is has become obvious in the emergence of African-American spirituals in the time of oppression and slavery in 19th century America, as Cone (1992:20-31) shows impressively. The liberating notion of music may also be related to apartheid South Africa. Likewise, the "Christ-Culture Dilemma in Gospel", as discussed by Spencer (1990:204-223) referring to African-American gospel music, has parallels in the African mission context. Based on Niebuhr (1951), Spencer (1990:204,207; italics in original) concludes that "the entire history of gospel music is an anticultural *movement*". Since, in African-American gospel music, Jesus is "portrayed as the Ultimate Alternative to a world that is essentially nothing", "Jesus Christ is Everything

- Friend, Protector, and Liberator”, but not “Reconciler”; this is a perception which makes Jesus Christ “stand over against culture” (:221-222). It would be interesting to examine South African Black gospel music in this regard, because it has a great impact on modern church music. Concluding, I contend that an anticultural stance, as apparently prevailing in African-American gospel music, would be rather detrimental to a contextualised mission, because the social aspects the individual is involved in might be ignored. It follows that distinct anti-cultural music should not be employed in future mission!

42 To explain the value of musical psychology, Joncas (1998:226) states that “melodies, harmonies, and musical structures should be congruent with worship texts and actions if the participants are to engage in a unified ritual act”.

43 The importance of musical sociology is emphasised by Joncas (1998:227), when he argues that, on the one hand, employing “distinctive music in liturgy may promote religious identity but also suggests that religious identity has little or no relation to the wider culture; on the other hand, employing the musical styles of the surrounding culture in worship may blunt the distinctiveness of the liturgical act”. Both aspects are worth to be considered in mission!

That music had and still has a great contextual impact on missionary success (in Africa) is shown by Mugambi (1989), who refers to the introduction of new Christian burial rites which had been “a new cultural experience in Africa in which texts from the Bible were read and new hymns sung” (:102) and who further quotes an African chorus reflecting the new Christian understanding of the symbol of blood in connection with Christ’s sacrificial death on the cross (:106): “Glory alleluyia, Glory, Glory to the Lamb; Oh the cleansing blood of Jesus; Glory, Glory to the Lamb” (:110). Although Johansson (1992:21) is correct in warning the missionary “to be cautious when expressing the divine through the material, because the quality of an art form bears upon the accuracy with which the gospel is fleshed out”, the ability of musical forms to combine cultural patterns with Christian values and messages is not to be underestimated. Music encourages participation in a social activity and embodies the incarnational principle (Hillman 1990:152-153). Thus, next to language and symbols, music “should be understandable and edifying” and could include translated songs or indigenous melodies or new tunes, depending on the convert’s choice (Roeske 1997:28).⁴⁴

Indeed, songs and hymns are “a better approach to doing African theology than just writing papers”, as Triebel (1992:237) rightly maintains and as almost each of the worship services I take part in or conduct in my Tswana congregation proves.⁴⁵ Consequently, as Bretschneider (2000 I:94) argues with reference to the post-Christian era in Europe, “music of worship services with a missionary dimension in post-Christian time: a demanding challenge”!

Music is part of culture, as culture is part of music. Music is one outflow of culture, while music also forms culture. Contemplating the significance attached to music in African society and spirituality, as well as that “social” quality of present music which supports missionary contextualisation, one cannot do otherwise than instrumentalise music in every step of future mission ... This would be what Steinbronn (1999:37) calls “missiological bridge-building” based on the *contextus of ingenium et cultura*.

6.4 *Totum in intellegentia et animus*: Music in *comprehensive symbolic missionary communication*

Related to culture, music as an innate ability of the human is inextricably linked with life.

44 Helpful in the selection of appropriate music are the disciplines of “semiotics”, which contribute “to the study of music as a cultural phenomenon”, as well as “musical anthropology” or “ethnomusicology” (Joncas 1998:227-230).

45 For instance, summarising the message of a sermon with the help of an adequate chorus or song serves the missionary purpose best, as I have experienced numerous times! Music is a gift of God, the Creator. Particularly in Africa, music embraces the whole of life. Similar to their faith, Africans might describe music as the breathing of life. This significance of music in Africa, as expounded above, does not leave one any choice but to examine music’s capacity to communicate the Christian message in the present (African) mission context, especially with the God-given symbolic nature of music. Since “the Receptor is King”, as Scott (2000:91) argues, “the favourite music of any person, or group of people, needs to be recognised if we are going to use music for communication”. Otherwise, prospective converts targeted in missionary communication “will not be able to go singing it afterwards, nor recall the message of the song when that message is needed in their lives” (:91-92).

Thus, in this chapter, I show the importance of music as a means of comprehensive communication in the present mission context, based on its relation to the *totum* of God’s creation and following a brief reminder of the symbolic capacity of music. These analyses intend, once again, to stress that music will be a first-rate tool in future (Lutheran) mission.

6.4.1 *Music and the totality of God’s creation*

A theology of creation and missiology are closely connected with each other. For creation challenges Christians as “*homines religiosi*” (= “religious people”), on the one hand, to understand themselves and all humans as created by the same God and then, on the other hand, to recognise that all religions are part of God’s “order of salvation for the people” (“*Heilsordnung für die Menschen*”; Rzepkowski 1987:433). This universality of creation amounts to an “urgency” to begin to pursue missiology with that idea of creation (:433).

As indicated throughout this thesis, music in mission is included in this “urgency”. Luther understood it as a “*donum Dei*” (= “gift of God”) and interpreted it firstly as a derivation from the First Article of the Creed. Further, though the Hermannsburg missionaries did not meditate on it theoretically, *in praxi* they accepted music from God’s saving hands as a significant gift of God’s creation. In other words, Lutheran missiology has to remember that music is “*creatura*”, i.e., the “direct work of God’s creation” (Söhnngen 1967:264).⁴⁶

God, “*was uns unbedingt angeht*” (= “what concerns us most/directly”; Tillich 1987 I:247), is creative because of his being God, as “the Godly life is creating and manifests itself

46 As a consequence of this creational understanding of music, one has to consider all types of music and cannot divide rather pejoratively music into distinct secular music and sacred music, as Söhnngen (1975:86 *passim*) does (Stalman 2001:106). However, musical deviations have to be recognised, too. Concerning Söhnngen as a theologian, refer to what has been said at the end of chapter 3 (cf. Stalman 2001:116,131). in inexhaustive fullness”; hence, the “creation is not only God’s freedom, but also his fate” (Tillich 1987 I:290-291; in translation). The “*telos*” (= “goal, fulfilment”) of God’s global creation is the human being in whom all ontological elements are present (:297,299).⁴⁷ Accordingly, on the one hand, as part of God’s all-embracing creation and related to the human being as pride of that creation, music belongs to “the good orders of God, the merciful orders of creation and protection through which God, in his patience, preserves the fallen world”⁴⁸ (Söhnngen 1967:274). On the other hand, humans must respond to God’s global gift of creation, including music, through a global answer, which would involve music. For “there is no approval of God’s good creation which is more overwhelming than the music”⁴⁹ (:270).

Logically consistent, Senn (2000:59) can speak, with regard to the different elements of the order of worship, of “the totality of the *ordo rite*” in which “Christians express their worldview and their values, in short, their faith”. Believing people need songs and singing to communicate their piety and faith in their Creator. Singing is a consequence of God’s incarnational act, as one simply must worship him singing because “God encloses himself and is understandable in the categories of human existence” (Lieberknecht 1994:196; in translation). God has created music as a gift for the people, so that they themselves may create music as an appropriate answer to God’s creation.⁵⁰

Since God’s creation is total, it awaits a total human response to it. Music is *the* way to give an adequate global answer to God’s global gift; namely, by praising the Creator with the help of one of his basic creations - singing. Thus, music becomes a meaningful symbol of

the totality of creation and, further, communicates the comprehensive message of God the Creator. Because of music also having a symbolic and a fundamental importance in the life

47 For a more fully analysis and interpretation of the connection between God, creation and the human, which cannot be done here, refer, for example, to Tillich (1987 I:193-332) and Pöhlmann (1985:105-178) who discusses also Tillich's views. The relationship between missiology and creation is pondered by the Roman-Catholic missiologist Rzepkowski (1987:432-437).

48 Söhngen (1967:274): "... gehört zu den *bonae ordinationes Dei*, den gnädigen Schöpfungs- und Bewahrungsordnungen, mit denen Gott in seiner Langmut die gefallene Welt erhält".

49 Söhngen (1967:270): "*Es gibt keine überwältigendere Jasage zur guten Schöpfung Gottes als die Musik*".

50 Referring to feminist theology and the expressions of the Holy through arts and music in the Orthodox church, Vogel-Mfato (1995:152), in her missiology, contends rightly that the new creative elements made possible by a combination of those two theological systems provide freedom for a personal experience of faith in the tension of doubt and affirmation which in turn, now referring to Latin-American liberation theology, produce "an organic unity of the spiritual and the material" (:157; in translation). Also creating music needs and produces that freedom and unity, not just in mission.

and spirituality in the African mission context, as we have seen in the previous chapter of this thesis, music's relevance concerning its communicative quality combined with its symbolic power has also to be considered in mission.

6.4.2 Music and its symbolic nature

Meditating on the power inherent to symbols, one can define the characteristics of symbols as follows:⁵¹ 1. Since symbolic notions are present in all spheres of the intellectual-spiritual world and the human is always in need of symbolic expression, everything can become a symbol (Jetter 1986:24). To express something through a symbol "discloses a dimension of experience which otherwise would remain close and hidden" (Lapointe 1995b:276), because it represents a basic act of understanding the human's world and experience and is also a medium of communication between people (Jetter 1986:87).⁵² 2. Symbols are specific ideas containing a denoted reality. For a true symbol participates in the reality it symbolises (Tillich 1987 I:280; Chupungco 1987:452-453). 3. Symbols are functional. They pursue a distinct purpose, though they are usually not specifically created for it, but they rather scoop from the general cultural reservoir whereupon they get their specific determination within the act of communication itself (Jetter 1986:283). 4. Symbols express the human experience in its totality. Without the language of symbols, "the human experience remains mute, obscure and cannot be expressed properly and in its totality" (Lapointe 1995b:272). 5.

Symbols constitute a combination of theory and practice. This is particularly valid in the religious-missionary realm, as symbols help to understand faith and to communicate it (Jetter 1986:86).

That symbols are “images in action” (Byrne 1998:71) becomes evident especially in their religious forms. Indeed, the symbolic expression is a characteristic form of the religious language (Jetter 1986:73) through which it reaches a more intensive meaning, as a symbol reflects the experience of the presence of God and his acting in a community, realised in ritual

51 Since the objective of symbol and symbolic expressions is a very extensive topic, this thesis cannot consider all its ramifications. For a closer look at the meanings of symbols, refer, for example, to Jetter (1986:24-86,122-199), who ponders especially its implications for worship and liturgy, and Chupungco (1987:452-456), who analyses the importance of symbolic expression in the mission context, as well as Tillich’s (1987 I-III) dogmatic interpretation and application of it in his *Systematische Theologie* (= Systematic theology).

52 In his definition of symbol, Jetter (1986:28) further differentiates between a “wider concept of symbol” (“*weiter Symbolbegriff*”), which implies that all symbols are oriented towards signs and thus reflect the whole synthetic work of the spirit, and a “narrow concept of symbol” (“*enger Symbolbegriff*”), which means that while all symbols are signs not all signs are symbols. I would contend that music refers, at least, to the wider concept of symbolism.

(Chupungco 1987:453; Jetter 1986:31). The symbol, therefore, ventures to tackle the incomparable with the help of images and metaphors,⁵³ hereby affecting and stimulating both the intellect and the affects (Jetter 1986:74-75). This adventurous and all-embracing nature of symbols is conducive to a global and all-embracing missionary communication, as symbolic expression refers to the total experience of the basic situation of humans and thus constitutes “an act of integral communication” (:76; “*ein Akt ganzheitlicher Kommunikation*”).⁵⁴

Also symbols in liturgy and worship support this *total communication*. For, on the one hand, they are “actions and signs whose meaning comes from the inspired word of God” and, further, represent “pregnant images, living words, hope-filled thrusts ...[,] nonverbal, even preverbal expressions of our faith ...[,] concrete ways of proclaiming what we believe and do as followers of Jesus Christ” (Byrne 1998:71-72); all of which is encountered and enacted in liturgy and worship. On the other hand, symbols touch the human’s senses; e.g., the hearing, most intensively through music (:72). In liturgy, symbols are meant to

express our faith through our worship, we need to use symbols which say in action who we are and what we believe and do in the deepest levels of our reality; ... these symbols express what God is doing in us, and how we are responding in God’s grace (Byrne 1998:70).

The arts, especially music, play an important role as symbolic expression, because they embody unique worlds of expression (Jetter 1986:51-52,122). Liturgical symbols are to be understood in terms of objects, as well as of actions, while the action of proclaiming God's Word with the help of the objects of "community song" or dancing can be referred to as a "primary symbol" (Byrne 1998:75-77,83).⁵⁵

Since "God has chosen us to be people of praise, and Jesus is singing his praise and is offering thanks and glory to God through our lives and our worship" (Byrne 1998:82), music

53 Tillich (1987 I:278; in translation) states that "religious symbols are double-edged": On the one side, they are "oriented towards the infinity which they symbolise", while, on the other side, they are also "oriented towards the finite through which they symbolise it"; thus, "they force the infinite to come down into the finite and the finite to climb upwards to the infinity". In this process, the "ontological structure of the being provides the material for the symbols which point to the Godly life" (:281).

54 Important in missionary communication is the symbol of the "Kingdom of God", discussed by Tillich (1987 I:407-411), as it has a global eschatological connotation which points the convert out to the future of God and life, thus providing the foundation for sustainable faith and continuing conversion.

55 Jetter (1986:42-44), referring to Langer (1965), classifies music as so-called "presentative" mode of the symbolic ("präsentativer" *Modus des Symbolischen*), which implies the "primary process of the spirit" ("primärer Prozeß des Geistes") which includes also the symbolic power of language.

is very effective in liturgical actions, as well as missionary communication. As Byrne (1998:81) maintains: "When the prayer has no singing with it, its effectiveness as a symbolic action is lessened". For the symbolic quality inherent to religious music lies in its ability to perform the transcendence of God's world with empirical means (Krieg 1994:489), expressing the inexpressible because of and with God's gift of creation! According to Krieg (:491), the task of church music is to transcend the finite towards the transcendent. Hence, particularly in the liturgical mission situation, the task of musicians and leaders in worship is "to encourage our people to benefit from the vast spiritual riches God is offering us when we gather to give thanks and praise on the Lord's day" (Byrne 1998:100).

Concluding, the symbolic quality of music in missionary communication may be put into the following statements:⁵⁶ 1. Music is a symbol generally familiar to all cultures. Particularly in African society, the symbolic status of music ought not to be underestimated, as we have seen in section 5.2.2. Here music stands in the centre of most social activities. 2. The symbolism of music helps in missionary teaching, as it is used, for instance, in liturgy and worship which are also multipliers of theological doctrine and dogma (Jetter 1986:285,298). With its transcendent feasibility, the symbolic nature of music enables the missionary to proclaim and even teach the incomprehensible gifts of God, the Creator (cf.

Bretschneider 2000 I:100-101). Because music helps the human intellect and emotion to encounter and grasp some gifts of God's creation. Music, being one precious gift of God, symbolises the wholeness of creation, so that music fosters the missionary invitation to partake in the faithful acceptance and appreciation of God's creation. 3. The symbol of music supports the growing of faith in the mission field, as has been known already by the reformers around Luther who said that "If they do not sing it, they do not believe it" (*"Wenn sie's nicht singen, glauben sie's nicht"*; quoted by Bretschneider 2000 I:96). Worship is, as Jetter (1986:304) argues, a practising of the faith to hear, pray and act, also with the help of hymns; as symbolic communication, it fosters faith which lives and exists in a "symbolic transitus" (*"symbolischer transitus"*) which denotes "being present in the presence of God" (*"Präsenz im Präsens Gottes"*). Experiencing the presence of God while using one of his most adorable gifts, music strengthens the bonds between the human being and her or his God. Being

56 To gain a better understanding of music's symbolic value in missionary communication, one has to get clear in one's mind the basic characteristics of specific symbolic communication. According to Jetter (1986:49-51), important features of symbolic communication are that it is simple, concentrating on a limited material of imagination, at the same time complex involving sometimes a variety of meanings in its signs, generally encroaching, for instance, on linguistic interpretations when they fail, and looking ahead in helping to approach the symbolically expressed truth.

exposed to this symbol of God's greatness contributes significantly to the growth and maturing of faith in mission. 4. The symbolic power of music, also in missionary liturgy and worship, forces one to react. This is true particularly in the African context where music creates "a special world of time", namely, the time of involvement and "shared experience within the framework of their cultural experience" (Blacking 1976:48). Moreover, the "motion of music alone seems to awaken in our bodies all kinds of responses" which might differ due to varying cultural experiences (:52). Even more so in the mission context, music's symbolic force expects a response to it by the prospective convert, a testimony. One could refer to this response as a real missionary-musical responding, as music is utilised in mission to provoke a reaction of faith and music represents further an appropriate tool to express that response of faith. Music works in both ways, to call to faith and to express that faith. 5. To summarise, one may say, with the words of Bretschneider (2000 I:97; in translation) applied to mission, that that nature of music (namely, affecting faith regarding teaching, growing and reacting) in *symbolic missionary communication* has the unique chance "to enliven the dramatic movement of proclamation, consideration and response", i.e., "to feel God himself and the world in his light and to learn to see it in a new way". This triangle relates to the basic pattern of communication in worship, namely, the activity of

testifying, praying and confessing, which corresponds with the missionary response structure of encouragement, acceptance and calling (Jetter 1986:138). That symbolic-communicative quality of music is of paramount importance in mission. For it proclaims faith in missionary teaching which then encourages to meditate on it and to grow in faith and thus awaits a reaction which responds in faith. This communicative process of mission is, in liturgy and worship, accompanied by music which is able to serve as means for testimony, prayer and confession through song and which communicates the acts of encouragement, acceptance and calling. These practical-symbolic features of music have to be recognised and acknowledged in mission, as they are vital steps of fundamental significance in any missionary movement. Without this communicative process, mission is impossible. Music's symbolic-communicative quality contributes much to it.

That music is able to express these and other symbolic implications is shown by African-American spirituals recalling the Exodus of the Israelites and applying it to the situation of slavery; therefore, the spirituals became an active, activating and reacting symbol of God's liberating power (Spencer 1990:3-34),⁵⁷ as the famous "When Israel was in Egypt's

⁵⁷ For further insights concerning mission as liberation, refer to Bosch (1996:432-447), who calls for a rekindling of "an all-embracing faith, hope, and love in the ultimate triumph of God casting its rays into the present". land"⁵⁸ (*With one voice* 1995:(670)). The African slaves were free to sing, and singing they were free! The symbolic language of an African song is, for example, evident in the Tswana chorus "*Ke nna yoo, Morena*"⁵⁹ (= "I am the one, Lord"; Lange 2003:1) in which the human eyes are a metaphor of arrows fighting for the Lord.

Consequently, music, with its symbolic capacity, may become an "escort of life" ("*Lebensgeleit*"; Jetter 1986:282), similar to generally all main symbols of worship. Thus, the symbolic of music contributes immensely to a continuing conversion in mission, because it is part of a *symbolic missionary communication*.

6.4.3 Music and missionary communication

The actual role music plays in missionary communication is closely related to its symbolic nature. In missionary communication, one is obliged "to attract the attention of the hearer and to convey the intended message in such a way as to communicate the relevance of the Word of God" (Engel 1979:20). As the church "*is both message and medium, exemplifying and proclaiming the kingdom of God*", also "*the health of the church must be taken seriously or the cause of world evangelization is futile*" (:30,27; italics in original). This continuing

process of communicating the message about the kingdom of God is the duty of mission work; a communicative process in which music is vital. Balz (1987:219) even argues that communication is most closely linked to evangelisation.

The question is: What is communication and what implications does it have for music? Contemplating on several existing definitions, I may describe communication in summarising a few characteristic elements.⁶⁰

While Nida (1960:33) describes communication as something “simple” arguing it includes “only three essential factors: (1) the source, (2) the message ..., and (3) the receptor”,⁶¹ Samovar & Porter (1995:27-30; italics in original) consider it to be “complex and multidimensional” stating that “*communication occurs whenever meaning is attributed to*

58 For the words and the music of this spiritual, see appendix 28.

59 The words and the music, based on Lange’s (2003:1) version and transcribed by me, are given in appendix 29.

60 This thesis cannot consider the vast quantity of existing theories of communication, but mentions only those aspects relevant to the objective of music in mission. For more information on communication theories, and the like, refer, for instance, to Nida’s (1960) *Message and mission*, Hesslegrave’s (1983) *Communicating Christ cross-culturally*, Kraft’s (1985) *Communicating the Gospel God’s way*, Luzbetak (1988), *The church and cultures*, and Samovar & Porter (1995), *Communication between cultures*.

61 For a discussion of Nida’s approach, see Dierks (1986:23-26) and Balz (1987:220-221). *behavior or the residue of behavior*” which involves different components, as the “source”, the process of “encoding”, a “message”, the “channel”, the “receiver”, the process of “decoding” and a “feedback”. Further, Jetter (1986:168-169) distinguishes between “analog communication” (“*analoge Kommunikation*”), which refers to the rather emotional ties of communication, and “digital communication” (“*digitale Kommunikation*”), which relates to its more intellectual orientation, while Nida (1960:4-5) acknowledges also a “wide range of purposes” and “a variety of objects with which communication is concerned”. However, basically all definitions of communication may be pointed to the overall principle that “communication is receptor oriented” (Scott 2000:75).

For missionary communication, that basic orientation implies that mission has primarily to consider the needs and features of the convert’s culture. Furthermore, it has to recognise the different aspects of communication, which basically include ways of verbal and non-verbal communication. The term itself is derived from the Latin word *communio* (Roembke 2000:30), which hints at the co-existence and co-operation intended within a caring community, as communication can effectively take place only when “the participants stand in relevant, understandable relations to one another” (Nida 1960:178). Moreover, other typical elements of communication impacting on missionary communication are, on the basis

of what has been previously said about culture and symbols, that communication is “symbolic”, “dynamic” and “contextual” (Samovar & Porter 1995:32,36). As communication involves verbal, as well as non-verbal components, like sound (Scott 2000:76), and “a point of contact” - not a “common ground” - “has to be searched for” in order to communicate effectively (Nida 1960:213), music occupies a prominent position in missionary communication in Africa. In the communication process, though, it is important not to confuse form and content (:179).

God’s history of salvation involves deeds more than speeches (Dierks 1986:42); accordingly, also in specific Christian communication the non-verbal ways of communicating a message appear to be more influencing than the verbal ones. In conclusion, one might contend that Christian communication is characterised by the nature of the church as “both message and medium”, a message which must be adapted to an “audience which is sovereign”, an effort which is “cooperative” and a “disciplined planning”, as “becoming a disciple is an unending process” (Engel 1979:30-32,314-321).⁶²

62 As future tasks for missiology with regard to communication theory, Balz (1987:223) names the combination of European and American models and their theological interpretation considering the new results of hermeneutical research, so that communication can have a permanent place in the actual work and in the theoretical foundation of mission. In other words, communication theories have an indispensable significance in mission.

As an “integral character”, its global relevance, is intrinsic to the Christian message of salvation, “which operates within a *comprehensible* christological framework” founded on the “*totus Christus*”, Bosch (1996:399-400; italics in original) demands rightly that also the mission “be more comprehensible”, i.e., an “ongoing dialogue between God, who offers his salvation, and the world” takes place. A *comprehensive missionary communication*, as I would like to call it, would have to refer to both aspects, the human faith based on experience (Jetter 1986:177) and the Godly dimension of Christian proclamation (Dierks 1986:35).⁶³ In mission, this approach of dialogue could result in an appropriate application of an incarnatory way of life and an incarnatory communication (Roembke 2000:67) to mission, as also God communicates in an incarnational manner (Dierks 1986:77).⁶⁴ The comprehensive incarnational mode of communication serves, on the one hand, an adequate contextualised mission (cf. Dierks 1986:56; Engel 1979:266-267)⁶⁵ and, on the other hand, the missionary goal of a sustainable conversion in which also worship and music are influential (Engel 1979:219).⁶⁶ In the African context, for instance, it is decisive to acknowledge the connection between the Christian message, as communicated by the (foreign or indigenous) missionary, who is the “source”, and the African convert as “receptor” or “receiver”. A case in point, in the Tswana region, the spiritualised

proclamation of the missionaries did not correspond with the African way of concrete application of that Christian message of salvation and the kingdom of God (Dierks 1986:29). The communication was intellectual, whereas the receiving culture demanded ritual enactment and acceptance (:83), including dance and music.⁶⁷

In an effective and relevant *comprehensive symbolic missionary communication* both basic principles of communicating a message, the verbal communication and the non-verbal communication, are of importance. Music, with its words and melodies, can play its essential

63 Nida (1960:224-226) provides the missionary with some helpful insights on biblical views of communication, such as the importance of verbal symbols, the character of dialogue in divine revelation and the power of communication.

64 How communication functions between the human beings and their God(s), is expounded by Nida (1960:10-23). This communication with “supernatural beings” is, however, of lesser interest to mission, as it affects only subsequent stages of a religious-spiritual way of life.

65 Jetter (1986:162,149) argues that especially symbolic communication is very sensitive to the context, as it is rooted in the respective culture of a context. Methods of cross-cultural research and a contextualised mission are given by Engel (1979:268-270,275-284).

66 The implications of conversion in the communicative process of mission are discussed by Engel (1979:206-211). However, it appears that his subordinate steps of the basic stages of “proclamation”, “call for decision” and “follow up” are superficial and too rigid. Moreover, despite a “follow up” stage, he seems to put too much emphasis on the actual single act of a decision for conversion and to do the aspects of continuing conversion rather as a sideline.

67 For a closer look at the history of a receptor oriented communication (or rather the lack of it) in the Tswana area, see Dierks (1986:29-32 *passim*).
role in both.⁶⁸

With reference to music as vital means in verbal communication, language is a factor with a great impact on missionary communication (Roembke 2000:35). For, besides enabling people to communicate with each other, language also expresses thoughts and emotions (Dammann 1987:447; Roembke 2000:35).⁶⁹ Most important in missionary communication is the mother tongue or “language of the heart” (“*Herzessprache*”; Dammann 1987:448; Roembke 2000:36); as it demands an accurate translation of relevant texts, like the Bible, which involves also the Christianising of the mother language (Dammann 1987:449), or of hymn lyrics in order to enable converts to express their thoughts and emotions wholeheartedly.⁷⁰ A practice Hermannsburg missionaries have usually enforced, reminding one of Luther’s principles of familiarity and accessibility.

Also Christian worship and liturgy serve an effective symbolic communication in the mission context, as Jetter (1986:155) rightly claims, because the worship service turns to the whole world in celebrating God’s care and grace which the faith takes further into the global world (:308).⁷¹ For that, it is necessary what Dierks (1986:30) calls “*trans-latio*”, the taking across of the Christian message into the African context. This *translatio* also refers to liturgy

and worship where, from the mission point of view, a language is needed which reaches the “language of the heart” of the people (Berger 2000 I:63; Power 1996:46-47); a task which can be carried out only contextually, not universally (Berger 2000 I:68).⁷² In the African mission field, this contextuality of the “language of the heart” suggests music as a vital tool, as has been maintained in the previous chapter! Hence, that process of *translatio* demands a proper translation of the hymn lyrics. However, this is a difficult undertaking, as Dierks (1986:81,88) indicates for the Tswana context referring to inappropriate translations of Lutheran chorale lyrics in the Tswana hymnal *Kopelo* (1996).

Besides this kind of textual-musical verbal communication, music’s first priority lies

68 An example of music’s impact in both fields of missionary communication is evangelisation by means of the electronic media, like radio, where music naturally is dominant. For more insights into this form of missionary communication, refer, inter alia, to Power (1996:43-61) and Traber (2000:9-29).

69 Further implications integrated in the relation between language and communication are discussed by Samovar & Porter (1995:149-166).

70 Also in the process of learning a foreign language, as missionaries ought to do it, songs are of great help: “Singing the songs gets the words into one’s mouth in a pleasant way that is more easily remembered” (Scott 2000:83).

71 Jetter (1986:309-311) explains his statement with a few characteristic elements of worship; namely, worship characterised as the expression of the universality of God’s care, of the openness of God’s care and of the diaconic solidarity of God’s care.

72 Berger (2000 I:61-63) gives a historical outline of the development of liturgical language. in the sector of non-verbal communication, particularly because of its symbolic nature.

Although music is an unreligious symbol, it is, together with dance, a means of effective missionary communication, as Nida (1960:27,175) argues illustrating his view with an example of a hymn of the Baptist church sung in the African mission field. In particular, because music belongs more to the “analog” form of communication in which the emotional value of music exceeds even its informative “digital” character (Jetter 1986:181; Dierks 1986:264), singing is able to call to faith and to revive it (Lieberknecht 1994:264). Nevertheless, combining almost perfectly the rational with the emotional component of communication (:258) and due to music’s symbolic abilities to support the contextualisation of a message, singing has the tendency to cross borders, thus constituting public proclamation so that the worldwide public may become the forum of Christian praise songs wanting to make the foreign feel at home in it (Lieberknecht 1994:204-205).

Whether music, singing in particular, is constructive in symbolic missionary communication or not depends on several criteria imperative in mission: 1. Lieberknecht (1994:255,262) names as basic criteria the “anthropological criterion” (“*anthropologisches Kriterium*”), which considers the fundamental human preconditions of intellect and emotion,

and the “criterion of faith” (*“Glaubens-Kriterium”*), which refers to the fundamental relationship of the believing singer to God. 2. Combining the “directive dimension” (*“direktive Dimension”*) of singing, denoting the direct transmission of a message, with the “performative dimension” (*“performative Dimension”*) of singing, which is linked to the social-communal aspects of music, music in mission communication must contain relevant Christian objectives, as well as an orientation towards dialogue (:192,157,152) - always focusing on its usage in a congregational setting (:141).⁷³ 3. Practically, music in mission communication is *per definitionem* not “background music”, but “dynamic” and “interactive” music (Scott 2000:75), as communication in general is. To be oriented towards the assembly helps in this regard, too (Engel 1979:26). 4. As a result of these criteria, it is called for an “authentic communication” (Whelan 1990:202), so that communicator and receiver may communicate effectively with each other through music in the mission context, reflecting the totality of music’s symbolic capacity. I may refer to this as *communicative mission axiom*. - Considering all those aspects, a *comprehensive symbolic missionary communication* emerges.

What kind of communicative power songs indeed have, has become evident in the “antislavery hymnody” (Spencer 1990:35-59) and in the “Social Gospel hymnody” (:61-81)

73 Thus, hymn books are supportive aids to missionary communication by means of music (Dierks 1986:37), as we could see above in the mission work of the Hermannsburg Mission and already in Luther’s reforming efforts.

in 19th and 20th century America where white people endeavoured to fight against slavery and for its abolition proclaiming successfully their social Christian message in the garment of hymns, like those of Coffin & Vernon’s hymnal *Hymns of the kingdom of God* mentioned by Spencer (1990:66).⁷⁴ Other examples of the symbolic-communicative power of hymns are the choral pieces composed and sung by Rwandan Protestant church choirs after the Rwandan genocide in 1990 to 1994. These new credal hymns “reflect the sorrow and grief of the contemporary Christians” (van’t Spijker 2001:265) expressing the people’s “experience of suffering” (:269). Focusing on eschatological themes (:271), they represent “the longing and hope for another world in relation to the grief and sorrow of the present” (:273). As these songs make the worship services “to moments of intense joy and happiness”, as “if heaven itself is present in the hymns”, they may be characterised as “songs of consolation and empowerment” (:275). In the South African context, the chorus “*Morena, mphe tumelo*”⁷⁵ (= “Lord, give me faith”; Lange 2003:3), asking God for “true faith” (“*tumelo ya nnete*”), communicates the singers’s faith, which would bring them to heaven, to God and their listeners in a convincing and faith enkindling manner.

Summarising, I may argue, with Spencer (1990:61) who quotes Crawford (1938), saying that, quite often for a Christian, more

religious interest is brought him [*sic*] by song than by the scriptures. In fact much of scriptural truth is conveyed to him [*sic*] through hymns. The growth, development and future of all our religious ideals rest largely with our hymnology.

In other words, also integral future (Lutheran) mission, which wants to be a true messenger of God's global salvation, has to consider, practice and theory combining, the totality (*totum*) of the communicative quality intrinsic to music, mostly by virtue of its symbolic capacity. Music has to be part of a *comprehensive symbolic missionary communication* in mission! Finally, as with every all-embracing mission work, also the employment of music to symbolise the kingdom of God ought to be approached "with humility" (Engel 1979:325).

74 This rather political focus of hymns might also be an appropriate and appealing way of handling the post-apartheid situation of South Africa by singing songs, as the South African religious-political national anthem "*Nkosi sikelel' iAfrika*" (= "God bless Africa") might indicate (for its text and music and the historical development of the anthem, see Elion & Strieman 2001:23,152-154). However, this does not mean that I would agree with all (theological) implications and ramifications associated with the "Social Gospel movement".

75 The chorus is given in appendix 30, in my corrected transcription of Kgoadi's (Lange 2003:3) arrangement.

6.5 *Reformatio* as *inventio et traditio*: The *canticum novum* as the rhythmic ritual of mission

The previous chapter has shown that the cornerstones of African music are rhythm, dance and communal ritual. Further, we have learned that Luther's main musical principles, as the combination of old with new musical material, allude to his overall axiom of *re-formation*. In the present mission work of, for instance, the Hermannsburg Mission the pressing question is that of introducing new songs to the African context. Concerning practical mission work, I have earlier pleaded for both traditional Lutheran chorales and relevant African choruses. Moreover, mission's ultimate purpose, conversion, involves the totally renewing power of the Gospel message. Thus, the questions I now have to ponder, after a brief meditation on the christological "*canticum novum*" (= "the new song"), are the following: 1. How could one describe the role of the "new song" in missionary ritual? 2. What does the term "new song" imply in connection with mission and missiology?

6.5.1 *The canticum novum of Jesus Christ*

In Ps 98:1 (NRSV) we read: “O sing to the LORD a new song, for he has done marvelous things”. For Christians, this “new song” is Jesus Christ. According to Luther, as interpreted by Albrecht (1995a:64), that “new song” should not be confused with its age; rather the “new song is the song of the cross” (“*Canticum novum est canticum crucis*”; cf. Söhngen 1967:324-325). In the words of Söhngen (1967:323; italics in original):

The *source* of the *canticum novum*, God’s act of salvation in Jesus Christ, is also the *content* of its singing and saying. The *canticum novum* is kerygmatic music; it testifies the event of salvation as sacrifice of praise and thanksgiving before God and as attracting invitation before the people to also get dragged into the event of salvation.⁷⁶

This definition of the *canticum novum* elucidates the correlation between the *canticum novum* of Christ’s precious gift of salvation through his redemptive death on the cross and the human’s public response to it through singing which serves as a missionary invitation to conversion.

76 Söhngen (1967:323): “*Der Ursprung des Canticum novum, die Erlösungstat Gottes in Jesus Christus, ist auch der Inhalt seines Singens und Sagens. Das Canticum novum ist kerygmatische Musik; es bezeugt das Heilsgeschehen als Lob- und Dankopfer vor Gott und als werbende Einladung, sich mit in das Heilsgeschehen hineinziehen zu lassen, vor den Menschen*”.

Tillich (1987 II; in translation) explains that, in contrast to the “universal quality of the finite being” which is characterised by the transition from the “essence” to the “existence” (:43), the symbol of Christ, the Redeemer, rather embodies the quality of bearing the “New Being in the totality of its being” (:103), which is beyond the splitting between the essential being and the existential being of the human being (:132).⁷⁷ Through the participation in this *new being*, which refers to the Lord being “Jesus the Christ”, the human being may share in God’s work of salvation which, for Tillich (:189-193), denotes “rebirth” (“*Wiedergeburt*”) as taking part in it, “justification” (“*Rechtfertigung*”) as acceptance of that *new being* and “salvation” (“*Heiligung*”) as conversion towards it.

This process of salvation, based on and stimulated by the fundamental *canticum novum* of Christ which may lead to conversion, results in a *canticum novum* sung by the believer who has experienced that *new being* and who invites others to also feel the regeneration of being saved. For with Jesus Christ a new era of music has dawned (Söhngen 1967:32). Meier (2000:13) argues that spiritual music⁷⁸ will pursue Christology in the widest sense which implies that it will adapt and orientate its contents to the word of the Bible,

convey impulses for a Christian lifestyle and honour God. Consequently, the christological *canticum novum* is linked to the musical *canticum novum* in mission.

6.5.2 *The canticum novum as ritual*

One crucial aspect of the *canticum novum* as mission, both the christological and the musical one, is its role in ritual, especially in the African mission context. As we have seen in the previous chapter, rituals are firmly entrenched in African communal activities. Moreover, also Luther, appreciating the value of music in liturgy, regarded ritual as “empowering - to significant action, to a different sense of reality, and to a changed understanding of the self and its responsibilities”, as Aune (1999:160) stresses. In general, ritual is the “natural language of religion” (“*Ursprache der Religion*”; Jetter 1986:93). In the end, ritual activities support a continuing conversion in mission. For, as Karecki (1997b:169) claims, making “friends with ritual, myth and symbol can open up the doors of our understanding to the importance of ritual in human life and its relationship to religious experience and Christian

⁷⁷ As manifestation of this “New Being”, Tillich (1987 II:132-137) names the totality of Christ’s being encompassing his words, his deeds and his death.

⁷⁸ Although Meier uses the term “spiritual music” (“*Geistliche Musik*”) to distinguish it from what he calls “church music” (“*Kirchenmusik*”), a differentiation with which I disagree because of its artificiality, I use that term here as a generic term. mission”.

However, one can encounter basically two different perceptions of ritual contradicting each other vehemently. It is that of appreciation and that of disapproval.

On the one hand, modern African choruses reflect the African tradition of ritual expressed through the rhythm of music and dance. It is this rhythmical structure of African musical expression that provides the living backbone of the harmony of African communal religious ritual;⁷⁹ not the drums per se which could be easily substituted by other appropriate musical instruments, as Spencer (1990:142-143) argues. Referring to African slaves in America, he concludes in fact that

freedom-in-religion, which is *rhythm-in-religion* - or rhythm providing the pulse and the Holy Spirit the impulse - is the empowering aspect that enabled the enslaved to survive. It is also the inspirational ingredient that liberated them to create dance and other rhythmic choreography (Spencer 1990:151; italics in original).

One would assume that the rhythmically founded choruses sung during apartheid times played a similar role in South Africa. In other words, in Africa, the *ritual of rhythm* -

namely, the recurrent employment of rhythmical patterns - corresponds with the *rhythm of ritual* - namely, the everlasting rites determining the construction of African worldview (life and religion).

On the other hand, we have the legacy of Protestant antiritualism (Jetter 1986:111) which looks with suspicion at rhythm. Here, rhythm is solely associated with “pleasure” and “emotion” (Johansson 1992:73). Therefore, it is argued that bodily movement, like dance, would detract “from worship and works against the maturing of God’s saints” (:50). This allegedly also applies to “undisciplined” rhythmic choruses (:126,136) whose focus was “on the generation of religious emotion” and whose texts would merely represent the simple content of a refrain without the textual depth of several verses (:135).

Opposing these last views, one has to recognise, firstly, that “there is no universal unit capable of measuring religion or irreligion in rhythm except the cultural scale established by a particular people” (Spencer 1990:147), secondly, that even Luther himself did not condemn the emotional expression of dance (as we have seen in section 3.2.4) and, thirdly, that also medieval antiphons employed the structure of verses and refrain (Ammer 1995:11), as well as Lutheran chorales had a “*Halleluja*” or “*Kyrie eleison*” as a kind of refrain at the end of the

79 For a description of the rituals involved in the “rites of passage” in the Tswana tradition, refer to Gollbach (1992:75-144); further, for the rituals employed in the veneration of the Tswana ancestors, also see Gollbach (:145-185).

stanzas which were also used (and are still used) separately as liturgical acclamations in the Ordinary of the mass (Ammer 1995:237-239).⁸⁰ Nevertheless, the question emerges: Missiologically, what is the appropriate music for mission in Africa - (the more rhythmically oriented) chorus or (the more content centred) chorale? A closer look at rituals and their meanings will provide us with a first answer.⁸¹

Derived from the Indo-Germanic *rta*, meaning “order”, rite denotes a well-ordered behaviour, while ritual, derived from the Latin *ritualis*, which implies that something belongs to a rite, refers to behavioural patterns which are enacted in always similar forms or even the same way on certain occasions (Becker 2001:84). Several elements characteristic of ritual and relevant to mission can be listed: 1. Whilst rituals are “enriched through the use of symbols”⁸² which are “inherently multivalent” (Karecki 1997b:173), *in praxi*, rituals are always concrete actions (Jetter 1986:98). Both aspects, the symbolic and the concrete, are most helpful in missionary communication.⁸³ 2. Even more so, as ritual is also a communicative means. Its value lies in its “ability to communicate and teach” (Rutt 1997:11; Becker 2001:85) in a concrete practised method, particularly “through the use of symbolic patterns and gestures of behaviour” (Karecki 1997b:173). 3. What it communicates is usually

the traditional values and patterns handed down from the past and agreed on by a community. Hence, ritual “supports and feeds the status quo by allowing the interplay and dissipation of conflicting social energies in a socially acceptable manner” (Fortuna 1998:110). It is the agent of tradition (Jetter 1986:96) in opposition to the innovative forces in a society. In mission, it follows from this that one cannot begin the renewing process of conversion with a “new ritual” (:97). 4. With this rather confirming quality as luggage, ritual “promotes a healthy sense of identity for people as individual persons and as members of a community” (Karecki 1997a:132). Ritual forms and sustains a community (Jetter 1986:91; Rutt 1997:10; Becker 2001:85) - and the process of missionary conversion, too. This is its goal, to create “a

80 However, it has to be acknowledged that the over-emphasising of neither only intellectual theological-dogmatic teachings, nor shallow emotional expressions in music is acceptable in mission work, as both are inadequate means to proclaim the Christian message in a living and life-giving manner.

81 However, a full examination of the complex field of ritual is out of the scope of this thesis. For a more detailed description and interpretation of ritual and its implications, refer, inter alia, to Jetter (1986:87-121), Josuttis (1990:40-53) and Karecki (1997b:169-177).

82 Concerning symbols and their use in mission, refer to paragraph 6.4.2.

83 Rutt (1997:11-12) adds, though, that ritual and symbolism “can have impact beyond that of mere words when it is understood as performance as well”, because then not only a message is communicated, “but a change indeed takes place”.

particular kind of person and a particular kind of community” (Aune 1999:161).⁸⁴ 5.

Through its communicative and community-building capacity, ritual evokes meaning (Karecki 1997a:127). 6. Also because of this ability to convey meaning, ritual has a religious function (Josuttis 1990:50) which, in the Christian tradition, integrates words and memory among its essential religious dimensions (Fortuna 1998:112).⁸⁵ Christian ritual, more or less illusionary or real, communicates the all-embracing experience of salvation (Josuttis 1990:50). Hence, the totality of Christian expression is thus reflected in the rites of a ritual (Rutt 1997:13), moving both *intelligentia* and *animus*, intellect and emotion.

It appears that all these positive features⁸⁶ intrinsic to ritual and its rites also have an impact on mission.⁸⁷ For, as ritual seems to be “an integral aspect of the human species”, missiologists ought to “reflect on how they might utilise these insights to develop theologies of mission that value ritual as a means for sustaining initial conversion and deepening the baptismal call to mission in Christians” (Karecki 1997b:176).⁸⁸ Liturgy and music are instrumental in this ritualistic approach to mission!

Since “worship is a ritual” (“*Gottesdienst ist ein Ritual*”; Josuttis 1990:40), liturgy and its music can display their integral ritualistic power. It is the added value of symbolism intrinsic to ritual that helps to make the ritualistic conveying of faith become a significant

vehicle of the symbolic integration into the church (Jetter 1986:116). Yes, liturgy is the “inexhaustible source”, not the “resource”, of edification; and its purpose is “one of instruction and edification” (Shepherd jr. 1967:171). Yet, the main purpose of the liturgy is “to draw us into that redeeming action of God whereby in Christ he reconciles the world to himself”, so that the liturgy becomes “God’s mission to the world through his church” (:179).

84 Regarding this goal, Aune (1999:157) differentiates between “doctrinal efficacy”, which works within the religious system, and “operational efficacy”, which refers to the communal effects of ritual. Both aspects of ritual’s efficacy may also be associated with music, as music is included in most religious systems and affects communal experiences.

85 The question of the religious functions which involve “altered states of consciousness” emerging also from ritualistic expressions, like “mystical, trance, possession and similar expressions”, is discussed by Craffert (2002:54-60 *passim*).

86 However, I shall not deny the ambivalence of ritual. Ritual is also subject to threats and inherits some negative functions; as, for instance, its routine, individualism or subjectification, as well as its limited scope, repression of problems or hostility towards innovation respectively. For these and other threats and negative functions of ritual, see Karecki (1997b:175) and Josuttis (1990:51).

87 For a brief history and the connotations of the so-called “Rites Controversy” which is related to the question of inculturation in mission, as touched upon in chapter 6.3, refer to Willeke & Zeitler (1987:426-432).

88 Becker (2001:83-92), for instance, with reference to interreligious encounters and exchange of ideas, acknowledges the missionary dimension in the opening up and the inviting character of the practise of Christian rituals (:91).

As liturgical “ritual and symbolism are powerful instruments of the gospel that can and do serve the cause of God’s kingdom” effectively and forcefully communicating “spiritual truth” (Rutt 1997:15), the congregants assembling in church may and do “become conscious of their call to discipleship and mission as they enter into the ritual celebration” (Karecki 1997a:127). It is this the *missio Dei* revealed in the christological *canticum novum* which causes the singing of the musical *canticum novum* in the ritual setting of missionary liturgy and worship.

In summary, due to its repetitive nature (Becker 2001:84; Jetter 1986:103-104), its ability to make oneself emotionally sure of one’s faith (Jetter 1986:107), its performative character which builds community (Lieberknecht 1994:210) and its communicative capacity (:212), as well as its prophetic power (:280), the ritualistic singing of the *canticum novum* provides confirmation, yet also provokes reformation - and even conversion in the missionary context. While the *ritual of rhythm* and the *rhythm of ritual* determine (not only) African life and religion, including music, also the *canticum novum* in mission reflects that *ritual of rhythm*, as well as employs that *rhythm of ritual*. Missionary music in the African context has to respect and reflect these notions of the *canticum novum*!

6.5.3 *The missionary canticum novum*

In the light of that correlation between the ritualistic rhythm and the rhythmical ritual in the life and religion of Africa, the musical *canticum novum* which responds to the christological *canticum novum* is indeed, in Africa, the African chorus. The problem emerging then is that of the musical-missiological relation between *traditio* (tradition) and *inventio* (invention/innovation). How does the contemporary African chorus pattern fit into Lutheran hymnology handed down from the reformation times? Again, African chorus or Lutheran chorale in mission - that is also the missiological question!

To find an answer to that question, let us first have a brief look at two definitions of what “church music” in mission allegedly is. Then we might be able to provide some criteria for the appropriate music in mission - chorus and chorale.

Meier (2000:3) describes “church music” as “functional” in the sense that it has its historical starting point, as well as its location within the content of Christian worship. For him, intrinsic to church music is a proclaiming nature which is inseparatively linked to the content of worship (:4). While the content of the worship service of the proclaiming and celebrating church must indeed ensure its basis - without this connection, religious music would be obsolete because of the lack of a theological-doxological foundation -, church music cannot be locked up in liturgy and worship, as it should permeate the whole life of a Christian

who lives in a process of continuing missionary conversion.⁸⁹ Further, defining “church music” as “disciplined music”, Johansson (1992:68) argues that the “forms used in worship help to determine the level of a believer’s maturity by being disciplined forms themselves”. Hence, for Johansson (:70), “a mature church music is a powerful force in the maturation of Christians”. Whilst this association of “disciplined music” with “mature Christians” may also refer to aspects of a missionary conversion, understood as a process of change, the idea of a “disciplined music” is inappropriate for mission, because it would exclude, for example, African choruses which he (:126) inadequately regards as “undisciplined”, although they have a decisive role in mission.⁹⁰ It seems that none of the given definitions of “church music” are cogent enough to be able to contribute positively to establishing criteria for music appropriate in mission, at the most through a *via negationis*.

Hence, the question now is: Music in mission, what are the missiological criteria for it? Claiming that theists “must be objectivists through and through” and that “God and his standards are the objective criteria by which all art is judged”, as Johansson (1992:47) argues, is not helpful at all; neither is his assumption that something like a “full gospel” would serve as a criterion (:51). Who would be in the position to determine “objectively”

what “God and his standards” comprise and what a “full gospel” means?⁹¹ Therefore, we have to find other, more appropriate criteria which could be attributed to music in mission.

Helpful in establishing features of music supportive of mission work in the Lutheran mission appear to be the following criteria: 1. Naturally, the content of its text or musical

89 Again Meier’s (2000:3,29) above differentiation between “church music” and “spiritual music” does not suffice here either, because his association with the Holy Spirit concerning “spiritual music” is too vague; simply because it naturally refers to both styles of “religious Christian music” (refer to my rather broad definition of “church music” given in chapter 1.3). Moreover, that differentiation is obsolete in the African mission context where religion and life are indissolubly connected with each other (as I have shown in section 5.2.2).

90 On the contrary, Johansson (1992:70-75) over-emphasises superficially some criteria of his well-meant construct of a “disciplined maturing music” which is rather detrimental to mission work. For instance, refer to what has been said earlier about his views on rhythm (:72-73) or to his judgement on pop music, which would contribute to “spiritual immaturity” (:51), or to his statement that “music is disciplined to the extent that it moves toward the ascetic” (:71), contrasting it with “lavish and rich harmonies of the super-romanticists [and] the sweetish supper club harmonies” and with his argument that the use of “non-diatonic (chromatic) tones which are decorative give tunes a certain syrupy quality” (:73), or to his far-fetched association of polyphonic textures with “the transcendental nature of God” (:75). Those exaggerated, rather emotional [*sic*] utterances discredit his whole argumentation. Moreover, would African converts get to like his kind of “disciplined music” in mission?

91 These and those other assertions mentioned earlier show, though, how difficult it is to provide adequate criteria for music in mission and how important this question is! Anyway, also in this respect I refer to Engel’s (1979:325) approach of “humility” already mentioned above.

construction is the basis from where to determine whether music is adequate for mission or not (Eisen 2000:32). For music in mission must be both “worthy as the praise of an excellent God” and “relevant as the worship of this community of the people of God” (Jais-Mick 1989:196). This is the criterion which combines doxology with edification. 2. Linked to this criterion is the second one which is based on the biblical content, the Gospel. Lieberknecht (1994:159; italics in original) argues that “*the objective of the Gospel must be recognisable in the plurality of the voices of a time; and, as a voice of the present time, it must be recognisable what always had been the objective of the Gospel*”.⁹² Therefore, the relevance of a song derives from the validity of the biblical testimony to the people (:280; Eisen 2000:60). This criterion may be named the proclamatory criterion important in mission work, as musical proclamation is equal to musical praise of God (Meier 2000:20). Subsequently, two other criteria emerge. 3. The first one is the theological foundation of music (:10). This presupposes that Lutheran music in mission may not contradict Lutheran theology or dogmatic teaching. Worshipping the Virgin Mary, as with the famous song “*Ave Maria*”, is forbidden. Neither are songs acceptable which deny Luther’s theological principles of the justification by grace and faith alone or the priesthood of all believers (as

set out in section 3.3.1). Otherwise, how could Lutheran mission work communicate Lutheran theology appropriately in the process of missionary conversion? 4. Hence, the second one is that of the communicability of a song which supposes that its message is Christian, i.e., christological (Lieberknecht 1994:163; Eisen 2000:60), as well as relevant. To effectively communicate that Christian message, an essential point of contact has to be found in mission, as, for example, the *ritual of rhythm* and the *rhythm of ritual* in the music of the African mission context. 5. The faith of the composer of a musical piece represents another, though somewhat vague, building block for the construction of music adequate for mission. Liturgical music has to reflect and communicate faith inspired by the Holy Spirit. It must be clearly “music out of the faith” (“*Musik aus dem Glauben*”; Eisen 2000:57). The other way around, music which evolves from faith is “faith practised in the medium of music” (Krummacher 1994:145; in translation). Once again, listening to or singing that type of music which expresses the faith of its composer, the listener or singer has to be able to recognise that faith (Meier 2000:7). Otherwise, how could it instigate conversion? 6. Further, only then the listener or singer can be stimulated by the music to believe and subsequently decide on the quality or adequacy of

92 Lieberknecht (1994:159): “*Die Sache des Evangeliums muß erkennbar sein in der Vielfalt der Stimmen einer Zeit; und als eine Stimme der Jetztzeit muß erkennbar werden, was schon immer die Sache des Evangeliums war*”.

the music. And the people who are listening to or singing the music employed in mission are the final recipients who judge the music.⁹³ The people, the congregations, are the crucial criterion (Lieberknecht 1994:189-190). For, particularly in the culturally influenced context in which mission takes place, the

safe way of finding out whether the music style of another culture is acceptable to be used for the Christian message is to ask sensitive Christians in that culture. The

Spirit of God is holy, and this Holy Spirit, resident in the life and spirit of the Christian, will discern between what is good and what is not good in that culture and time (Scott 2000:94).

In African mission, this then would very likely also include African choruses, not only Lutheran hymns. 7. Here the wheel turns full circle (refer to the first criterion): God and the human being encountering each other in the ritual of liturgy and music - music which is appropriate and relevant to both God and the convert will be equally appropriate and relevant music in mission. Mission, the conversion of people towards God and the making of faithful disciples of God and his *missio Dei* - that is the ultimate, missiological criterion. One might call this the fundamental *criterion of mission*.

Yes, music is functional to the extent that it is related to the exercise of worship; yet it is also functional in so far, as the function of promoting congregational life is intrinsic to it (Meier 2000:14). Furthermore, making “a new song to the Lord with our lives is an important way of understanding the music of our church”, namely, “to invite others to join in the worship” (Manz 1989:171). Since communal singing in worship “should create a spiritual ‘high’ in the participants, as minds and bodies work together” (Jais-Mick 1989:196), the *canticum novum* fosters the spiritual life of a congregation, but also invites others to join in the spiritual singing and calls to spiritual missionary conversion - that is music’s asset!⁹⁴

In conclusion, I contend that missiologically the *missionary canticum novum* includes both the African chorus and the Lutheran chorale (as already indicated from the practical missionary point of view in section 4.3.2).⁹⁵ For those criteria are fulfilled in both types of music. They complement each other: while the emphasis of the Lutheran chorale is rather put on the dogmatic-Christological aspect of the *canticum novum*, the African chorus focuses

93 This judgement, however, must include, as Lieberknecht (1994:278) stresses, that the converts examine also themselves in the light of the biblical message conveyed through song.

94 This process of missionary conversion then obviously also involves the familiar authentic cultural patterns which would be reflected in the “new songs” created, as Scott (2000:121) emphasises.

95 How new music serves the missionary purpose in the Brazilian mission context is shown by Weingärtner (2000:119-129).

more on the musical-anthropological side of it. However, “*Morena o tsogile*”⁹⁶ (= “The Lord is risen”), a Tswana chorus used for the Easter celebrations is an instance which meets all decisive criteria mentioned: It proclaims the Easter message in a communicative manner adequate to the biblical message and relevant to African interpretation by stressing the victory over the deadly evil forces symbolised by Satan; it is new words to a new rhythmic melody; the faith of the composer is transparent and understandable by singers and listeners alike; neither have the congregations rejected it, nor does it contradict Lutheran teaching; finally, the text in combination with its music calls to missionary conversion. What else could one expect from a contextualised, biblical, theologically sound African-Lutheran *missionary canticum novum*?

Even more convincing is “*Ke boka thata jang lorato*” analysed above, which reflects a real missionary *reformatio* as *traditio et inventio*. It shows that liturgy, including music, in mission “needs both a history and a future. The responsibility for both is ours in the present” (Jais-Mick 1989:198). Both traditional ritual and innovative invention are supportive to

mission. *Reformatio* in mission, that is combining the old with the new, as Luther has already done it and as the christological *canticum novum*, the everlasting and ever new song of Jesus the Christ, embodies. *Reformatio*, that is what is necessary in future mission work. Musical-missilogically, that is the true *missionary canticum novum*. This *missionary canticum novum* determines the future of (Lutheran) mission. Since the *missio Dei* continues and, therefore, also the *missiones ecclesiae* continue, the future of mission has to be seen in the *mission as ritual*, but also in the *ritual as mission* because the practical instrumentalisation of ritual fosters continuing conversion; also through music in liturgy.

6.6 *Universa mens divina* through *persona et communio*: Missionary spiritual community through music

“If you have an ear, hear what the Spirit says to the churches in Africa”, says Biyela (1996:69). With this appeal, Biyela (:57) proposes “a pneumatology that can contribute to ministry in Africa” pointing to the fact that the spirits are a reality also in present Africa. Thus, he expects a “preacher who wants to effectively evangelise Africa” to work “with a Christo-centric pneumatology which overthrows the spirits which oppress people and oppose the reign of Christ” (:57). Considering music’s active contribution to the symbolic rhythm of the ritualistic spirituality in Africa, further Luther’s slight associations of music with the work

96 Text and music of this chorus are given in appendix 31, transcribed by me on the basis of Kgoadi’s (Lange 2003:4) version.

of the Holy Spirit and also the power of the Holy Spirit which only makes possible any mission work, I have now to concentrate on music’s spiritual quality of contributing to the building of a spiritual community in mission.

This refers to the *universa mens divina*, the global spirit of God, which is active through *persona* (the person) and *communio* (the community). Hence, I first give a brief interpretation of the dogmatic implications inherent to the Holy Spirit in mission, after which music’s function in the establishment and preservation of a spiritual community in mission is discussed.

6.6.1 *The spiritual element in mission*

It is apparent that there is no music without the creative spirit which God has entrusted to the composer. To compose Christian music also for mission work, one further needs the specific

creative power of the Holy Spirit, the third person of the Holy Trinity. But in addition to that, music is capable to radiate and communicate these creative energies streaming out of God's Holy Spirit in mission. Because of this significant quality intrinsic to music, missionaries and missiologists alike ought to consider that spiritual force in mission revealed in music.⁹⁷

Basically, the Spirit emanating from God is interpreted as the Spirit of Jesus who is the Christ and who must be the criterion for the possession of the Spirit (Tillich 1987 III:179). Deriving from this christological foundation of the Holy Spirit, especially two aspects assigned to the work of the Holy Spirit are of importance in mission. These are the personal renewal and the building of a Christian community through the impact of the Holy Spirit.

As the Holy Spirit liberates from the bondage of the reserved self, the individual is enabled to transcend herself or himself and also to relate herself or himself to God and other individuals within and outside of a Christian community (Porsch 1987:147). Through that relationship with God in Christ through the Holy Spirit, the totality of the individual's existence is transformed (Vogel-Mfato 1995:136). It is the Holy Spirit as a person through whom God's history occurs, a history of suffering and hope which is connected with the life of

⁹⁷ It is obvious that I cannot touch upon all elements involved in the nature and work of the Holy Spirit, as this would be beyond the scope of this thesis. For deeper insights regarding the Holy Spirit, refer to Schweizer (1978), who analyses the different dogmatic aspects of the Holy Spirit emerging from the biblical scriptures, Tillich's (1987 III) *Systematische Theologie*, which interprets the Holy Spirit in dogmatic terms, Porsch (1987:144-148), who describes the relevance of the Holy Spirit in mission, Nelson (1996:23-56), who relates the implications of the Holy Spirit to a distinct Lutheran theology, and Biyela (1996:57-71), who provides an investigation of the relationship between the Holy Spirit and the spirits in African Traditional Religion.

the people (Vogel-Mfato 1995:136). Thus, a unambiguous spiritual community ("*Geist-gemeinschaft ist unzweideutig*") created by the Holy Spirit emerges (Tillich 1987 III:177), which reflects the *new being* in Christ experienced by the individuals. Tillich (:182-185) describes this new spiritual community as a "community of faith" ("*Gemeinschaft des Glaubens*") and as a "community of love" ("*Gemeinschaft der Liebe*"), its "unity" ("*Einheit*") and its "universality" ("*Universalität*") being inherent to this community; all of which is related to God's holiness. This individual and yet universal character of the spiritual community includes both "personal renewal by God's Spirit *and* resolute commitment to challenging and transforming the structures of society" (Bosch 1996:408; italics in original; Porsch 1987:147-148). In other words, the spiritual community intends to affect the individual's salvation, as well as the community's liberation.⁹⁸ In this spiritual community,

the individual who gets totally transformed is pointed towards something beyond herself or himself, namely, the other personal and yet spiritual dimension of God's transcendence, the other person and the other scope of time called eschatology.

For mission, this correlation between the individual and the universal influence and interaction attributed to the work of the Holy Spirit results in at least two interrelated notions. On the one hand, personal conversion represents the transition from "the latent phase into the manifest phase of the spiritual community" ("*der Übergang von dem latenten in das manifeste Stadium der Geistgemeinschaft*"), as conversion of the individual means denying to be bound to the existential estrangement from the essence and approving the *new being* explicit in the creation of God's Spirit (Tillich 1987 III:253). On the other hand, the universality of the spiritual community requires the expansive function of the church; namely, mission interpreted as "the updating/realisation of the spiritual community in the concrete churches all over the world" (:224-225; "*Aktualisierung der Geistgemeinschaft in den konkreten Kirchen auf der ganzen Welt*").

In this relational missionary work of the Holy Spirit, music is helpful. For, firstly, music strengthens the work of the Holy Spirit, as it inherits a distinct energy to gather people (Söhngen 1967:334). As a case in point, through communal confession, the church turns towards the Creator of the spiritual community, God who is the Spirit; this is done also with the help of meaningful symbols and songs (Tillich 1987 III:221). Because songs help people

98 Obviously, this social component inherent to the spiritual community is particularly relevant in the missionary context of the post-apartheid South Africa. Without the aspects of solidarity and liberation, the work of the Holy Spirit would be as incomplete, irrelevant and senseless in such a society deeply hurt by oppression and captivity, as in any missionary effort. The liberating force of music and singing in this regard has been indicated above. "to become open and responsive to the work of the Holy Spirit within them", as they serve as "an effective means for moving people to the margin of normal structures and invoking the experience of *communitas*" (= community; Hatcher 2001:482; italics in original). Furthermore, secondly, music supports the Holy Spirit in enkindling faith, when it is directly and inseparably assigned to the central components of liturgy and worship, i.e., the encounter of the congregation with God (Söhngen 1967:333). As Hatcher (2001:475,482; italics in original) puts it, the ability of songs "to capture complex dimensions of life and relationships make them significant vehicles for interaction and communion with God", because they "provide an effective language during the experience of *communitas* for interacting with God and the sacred meanings found in Scripture". This *communitas* encompasses also the eschatological singing of the congregation as celebration and

solidarity, as eschatology points to the future of Christ's coming, but is relevant also in present time (Lieberknecht 1994:244) - the contemporary spiritual community anticipates the future kingdom of God.

Thus, music becomes "an auxiliary force of the work of the Holy Spirit" (Söhngen 1967:332; "*Gehilfin des Amtes des Heiligen Geistes*"), also in mission. Consequently, I now have to analyse more exactly music's contribution to the life of the spiritual community through the missionary work of God's Holy Spirit.

6.6.2 The life of the spiritual community through music in mission

Luther had understood that music can be utilised effectively in providing opportunities to participate in and to strengthen liturgical community and, therefore, employed new German hymns in his reforming efforts. Moreover, as expounded above, in African society, the concept of *ubuntu* is the underlying principle; to belong to the community is the main goal of everyday-life for African people. To belong is to live. One missionary consequence resulting from this perception was that tribal conversions accelerated the expansion of Christianity in the South African Tswana mission context enormously, as has become evident in the missionary endeavours of the Hermannsburg Mission.

In Africa, family life is perceived "as the centre of one's personal and communal experience" (Rakoczy 2000:81), so that the church is identified as a family (Vogel-Mfato 1995:282-283). Based on that African emphasis on communal experience and interpretation of life and religion, it follows that, according to Vogel-Mfato (:220-223), the mission of the church is called to "an existence of kenosis for the benefit of the community" ("*kenotischer Existenz für die Gemeinschaft*"), and not to an existence only for the benefit of the individual; thus following in Christ's footsteps. This relational way of existence presupposes that the individual, as part of a greater community, humbly works towards the fulfilment of true community. Concerning the mission of the church, it emerges logically that the communal experiences made within the body of the church have to be emphasised. Since the mere "presence of the people of God anywhere in the world is itself of missionary significance", there is "no mission without presence. But it must be an active and not a quiescent presence" (Webster 1967:189). Thus, this missionary presence of the church must strive for transformation (:194). Considering the individual, as well as the community, which both constitute the church, this transformation is twofold. It is meant to be a personal transformation, as well as a communal transformation. A transformation caused and fostered by God's Holy Spirit - an active spiritual transformation which has direct consequences for the whole Christian community! As Rakoczy (2000:75; italics in original) describes it, the

Spirit is the heart of mission, which encompasses evangelization and all efforts to build the Christian community and advance God's *Shalom*. Mission is not a solo undertaking but the action of the Christian community, empowered by the Spirit.

Hence, viewing the church as a "community of the Holy Spirit" identifies it "preeminently as *missionary* community" (Bosch 1996:378; italics in original).

The role of the missionaries in that missionary community "pertains to the *whole* church" to the extent that they serve as "ambassadors of one local church to another local church ..., as witnesses of solidarity and partnership, and as expressions of mutual encounter, exchange, and enrichment" (Bosch 1996:380; italics in original). For the spiritual participation of the individual (missionary and convert alike) in the life of a community involves three important features: Firstly, it evokes a personal relationship to God (Vogel-Mfato 1995:283) which also takes into consideration the other members of the community. Secondly, one's view has to open up towards the ecumenical entity of a worldwide spiritual community (:282-283). Ecumenical relationships presuppose relational inter-connections of the individuals within the greater spiritual community.⁹⁹ Participating in the local Christian community implies also participating in the ecumenical Christian community. Thirdly, the holistic fulfilment of the spiritual community is referred to the awaited eschatological community with God in his kingdom (:287). Eschatology "stands for the hope element in religion" (Bosch 1996:499). In mission, this eschatological prospect has to be both "future-directed and oriented to the here and now. It must be an eschatology that holds in creative and redemptive tension the already and the not yet" (:508).

⁹⁹ For a historical overview of the concept of ecumenism and its interpretations, see, inter alia, Ritschl (1987:340-346) and Lombaard's (1999) *Essays and exercises in ecumenism*.

Spiritual community thus understood considers the personal relationship with God, the inter-personal communion and the future fulfilment of community in the kingdom of God. This is the *missionary spiritual community*. For this *missionary spiritual community* strives towards the spiritual transformation of the individual through the encounter with God's Spirit, aims at the spiritual transformation of the local and the worldwide community through the community-building work of the Holy Spirit and points to the eschatological transformation in God, as that *missionary spiritual community* is actively present in the world as witness of the Holy Spirit and invites others to also experience a total spiritual conversion.

As those processes of transformation, which include the experience of a continuing missionary conversion, are thus "part of the sacramental principle and of the missionary principle" (Webster 1967:195), also liturgy and music contribute to that spiritual

transformation in mission. Particularly hymns sung during worship “provide auditory symbols that can reinvolve into consciousness what one has experienced and learned during the time of *communitas*” (Hatcher 2001:482), like the communion of liturgy and worship.

Firstly, in the celebration of Holy Communion where the people of God gather at the table of the Lord, both as individuals and as a group consisting of fellow believers, the deep personal relationship between the believer and God is lived intensively, as the believing person approaches the Holy in the encounter with the power of the Holy Spirit. Here, the church as family of God is constituted and reinvented in each Holy Communion service; and “the community of Holy Communion becomes herein a visual anticipation of solidarity and sharing and gets a missionary character out of itself”,¹⁰⁰ (Vogel-Mfato 1995:225-226). It is said justifiably that many people “experience the presence of God and God’s forgiveness of their sins” when participating in the ritual of Holy Communion, while they “simultaneously experience their lowliness before God and the sacredness of God’s acceptance of and communion with them as people adopted into God’s family” (Hatcher 2001:481). Singing together as one people of God makes clear that the “family of God” exists and thus communicates God’s Holy Spirit in a convincing missionary manner which can enkindle faith and the wish to enter into the process of conversion.

Secondly, singing collectively choruses or chorales, which are spiritually inspired, in a communal context constitutes what Lieberknecht (1994:84) names “congregational song” (“*Gemeindelied*”). Community is built and sustained very effectively through communal singing; especially in mission where new converts are to be integrated into an existing

100 Vogel-Mfato (1995:226): “*Die Abendmahlsgemeinschaft wird dabei zur visuellen Antizipation von Solidarität und Teilen und erhält aus sich heraus missionarischen Charakter*”.

community of saints and strengthened in their relationship to this community and to God. Music’s ability to teach social interaction is of great importance in these processes of building and sustaining the Christian community.¹⁰¹ It is “as communion, as interaction, that liturgy enables people to forge their own symbolic identity and their own values, finding their reality as Christ’s body and Christ’s disciples” (Power 1996:52). As songs are also used by the Holy Spirit “to construct a religious symbol system in people’s minds”, these symbol systems receive their “*form* content from both the Bible and the local culture” and their “*meaning* content from the reality that the Holy Spirit illuminates through the forms taken from those sources”, so that they can serve “Christian believers as models *of* and *for* reality” (Hatcher 2001:483,480; italics in original). As shown above, symbolic ritual in worship helps to foster community, because the “rites of worship bring humans together, face to face,

and relate mind and body, having the potential to appeal to the senses in an integral way” (Power 1996:56). That ritual community refers to the local, as well as to the ecumenical spiritual community. Singing as the spiritual community of God connects all practising Christians throughout the world through the power of the Holy Spirit and even confirms that spiritual community. Praising God together through song is the symbolic manifestation of the spiritual community radiating the light of the Spirit which calls to missionary conversion.

For, thirdly, as indicated in the New Testament writings (inter alia, Revelation) doxology and eschatology go together. The doxological approach towards the eschatological fulfilment of the kingdom of God is possible because “the church sings what God himself announces about its future and the future of the world”¹⁰² (Lieberknecht 1994:238). That the church does this in a doxological way and thus invites others to praise God (:238) indicates the missiological connection between doxology and eschatology. The spiritual community aims ultimately at that doxological-eschatological manifestation of the kingdom of God, as it performs spiritually inspired music in liturgy and worship.

Lieberknecht (1994:269-270) consequently defines the combination of these three

101 Kreusch-Jacob (1999:86-87), for instance, expounds how music influences and supports the learning process among children to interact with other children. What kind of other qualities music inherits regarding the education and development of children, is also explained by Kreusch-Jacob (1999) in her book *Musik macht klug* (= Music makes intelligent). If music is meaningful and even instrumentalised in the education of children concerning their developing of social interaction skills, why should music then not also be employed to form a spiritual community in the mission context? However, it should be clear that music may not be misused to manipulate and negatively infiltrate masses of people in mission, as this would be contrary to the nature of conversion and to the liberating work of the Holy Spirit!

102 Lieberknecht (1994:238): “*Die Kirche singt, was Gott selbst von ihrer und der Welt Zukunft kundgibt*”.

dimensions of the singing of the spiritual community - namely, the reflexive emphasis which focuses on the person who sings in community, the horizontal direction which gears the singer to the listener or fellow singer (locally and ecumenically) and the vertical eschatological orientation towards God - as the “pneumatological criterion” (“*pneumatologisches Kriterium*”). According to Lieberknecht (1994:270), the *pneumatological criterion* refers, on the one hand, to the unsuccessful use of a song in the congregational context due to a missing anticipation of the song or of the singers which is the medium in a pneumatically determined process of communication, while, on the other hand, it also refers to the successful use of a song by a singing community because of a positive anticipation of those characters of singer and song. Therefore, this *pneumatological criterion* constitutes and sustains the *missionary spiritual community*. It is important in a

missionary spiritual community, as it helps to judge the success or failure of the (musical) establishment of it.

The personal relationship to God, the ecumenical inter-relatedness and the expectation of the eschatological community with God - these are the integral features of a *missionary spiritual community*. Participating with the help of music in the spiritual community is intrinsic to a continuing conversion, as the relational trinitarian *missio Dei* forms and preserves any missionary effort and also the *missionary spiritual community*; it is its missiological foundation. Singing (and dancing) African choruses in the African mission context appeals to a personal relationship with God and builds true local community. Singing Lutheran chorales, which are known in all Lutheran churches (and beyond) all over the world, confirms one in one's ecumenical partnership and spiritual community. Both styles of music are capable of pointing towards the eschatological community of the kingdom of God and manifest in anticipation symbolically that full and everlasting community in the power of the Holy Spirit; publicly visible to all who listen to choruses or chorales and participate in the singing of them. The hymn "*Ke boka thata jang lorato*" analysed above tries to combine both types of mission music and shows that apparently the ears of composer and singers hear "what the Spirit says to the churches in Africa" (Biyela 1996:69).

Thus, employing music means the musical establishment of the *missionary spiritual community*! It is the birth and life of the *universa mens divina* through *persona et communio* by means of music. With its ability to support the process of spiritual transformation in mission, music's missiological quality is that of contributing to the building and sustaining of that *missionary spiritual community*.

6.7. Consequences for Lutheran mission

Before I interpret the implications emerging from the above analysis of music in mission, I summarise those important qualities inherent to present music yielded by that analysis. Thus, some significant consequences leading into the future of (Lutheran) mission become evident.

1. Affected by and affecting the *harmonised tension* of the *contextus* of *ingenium et cultura*, the context of the innate and the culture, also in mission, music and culture stimulate each other, as religion and culture do. It is a relationship consisting of a living and a life-giving tension, as both Christianity and culture are to be seen as pluralistic, and not as uniform entities. Through this pluralistic relationship of a "healthy tension", music contributes significantly to the contextualisation of the Christian message in mission; a process which is to the benefit of an effective and relevant conversion. Due to its culturally influenced "social qualities" (the "sociological criterion"), as its functionality in society and

religion, music supports the *contextualisation process in mission* and, therefore, has far-reaching impact on missionary success or failure, as it aims at a fruitful dialogue and synthesis between cultural patterns and religious (Christian) values.

2. Being closely related to the *harmonised tension* of the *totum in intellegentia et animus*, the totality of intellect and emotion, music serves as a proper means for an all-embracing response to God's global creation. With the help of its symbolic quality, music is a decisive agent of the integral communication of the message in mission within and outside liturgy and worship; including the task of *translatio*, the translation into a context, as well as the "criterion of faith", the "anthropological criterion" and its combining of the "directive dimension" with the "performative dimension". Therefore, music reflecting the *communicative mission axiom* is an indispensable part of a *comprehensive symbolic missionary communication*.

3. Furthermore, music, inseparably linked to the *harmonised tension* of *reformatio* as *inventio et traditio*, reformation as the combination of innovation and tradition, refers to the missionary message of the christological *canticum novum*, the new song, through which Christ is understood as the theological symbol of the *new being*, as well as to the musical *canticum novum*, by which music is interpreted and employed as a practical responsive means to participate in that christological *new being*. Being appealing particularly to Africa's *ritual of rhythm* and *rhythm of ritual*, the ritualistic quality of music produces a christological-musical *missionary canticum novum* which provides personal confirmation and provokes individual reformation in mission. Adhering to the *criterion of mission*, which determines the ultimate goal of conversion, this *missionary canticum novum* embraces both African chorus and Lutheran chorale. Thus, music as *missionary canticum novum* can contribute significantly to *mission as ritual* and calls for *ritual as mission*.

4. The *harmonised tension* of the *universa mens divina* through *persona et communio*, the global spirit of God active through the person and the community, is reflected also in music which is inspired by the Holy Spirit which builds and preserves the Christian missionary community called church. In this community, music helps to form and sustain a *missionary spiritual community* with its community-building quality. This *missionary spiritual community* involves the spiritual transformation of the individual reacting to the message of mission, who is integrated into the local and the ecumenical spiritual community and whose personal-communal transformation ultimately aims at the eschatological communion with God represented by the ever-lasting fulfilment of the kingdom of God. Hence, the music used in this *missionary spiritual community* is based on the "pneumatological criterion".

Thus, the following consequences for music in mission evolve from these results:

1. Because of music's "social qualities" and its links to culture, music can be instrumental to the *contextualisation* process of the message of Christian mission.

2. With its symbolic qualities, music can help enormously in the *communication* of the message of Christian mission.

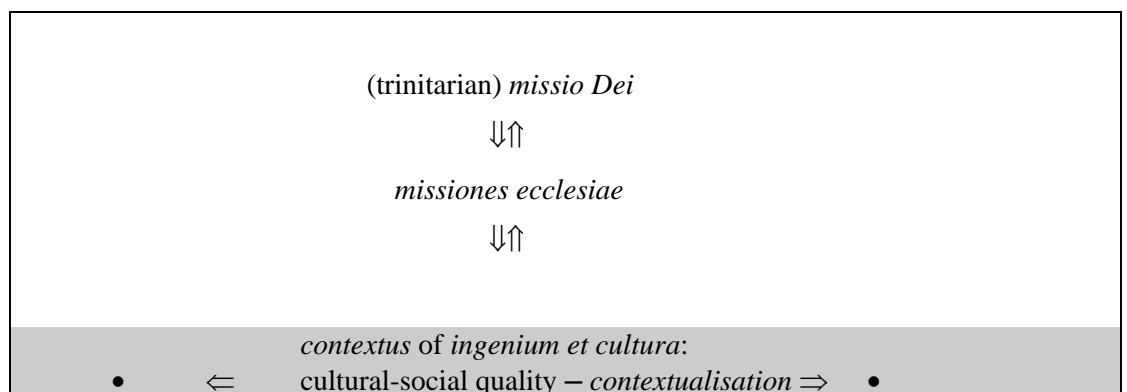
3. The ritualistic qualities of music result in a *canticum novum* and support the planting and preserving of the message of Christian mission.

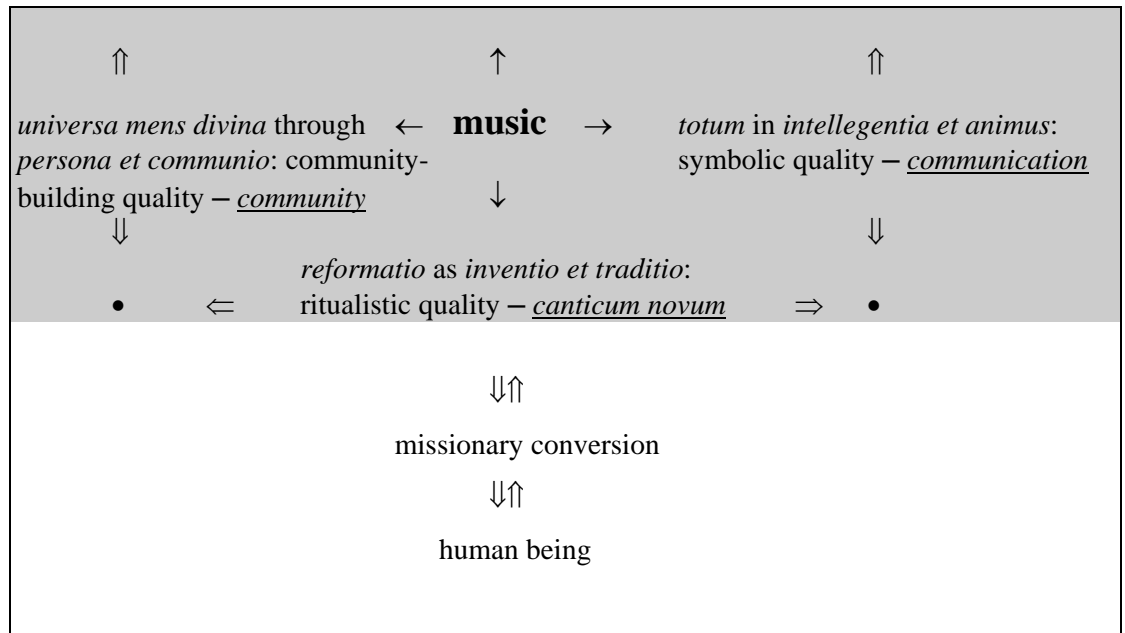
4. Through the community-building qualities of music, the individual's transformation within the spiritual *community* are formed and sustained in relation to the message of Christian mission.

5. The hymn "*Ke boka thata jang lorato*" analysed above reflects these musical qualities in an adequate manner.

6. Consequently, all those fundamental qualities of music foster a *missionary conversion*. In other words, they do not allow the missionary or the missiologist to neglect music in mission, but rather indicate how vital music indeed is in the continuing trinitarian *missio Dei*, if one endeavours to harvest the lasting fruits of relevant missionary success and missiological coherent comprehensiveness in the *missiones ecclesiae*.

As an appropriate summarising elucidation, I put the results of the above analysis into the diagram given on the following page. This diagram 2 shows that music, with its qualities (cultural-social, symbolic, ritualistic, community-building) all being interrelated, plays a central role in the integration of the human being into the fundamental relationship between the trinitarian *missio Dei* (God) and the *missiones ecclesiae* (Church) through missionary conversion. With the help of those four *harmonised tensions* (i.e., separate and yet connected entities; namely, *contextus* of *ingenium et cultura*, *totum in intellegentia et animus*, *reformatio* as *inventio et traditio*, *universa mens divina* through *persona et communio*) which produce the results of *contextualisation*, *communication*, *canticum novum* and *community* in the mission of the church, music supports the process of a missionary conversion through which the believing person is enabled to encounter God-Father, Son and Holy Spirit.¹⁰³





From the Lutheran point of view (LWF 1993:120-122), this means that the *missio Dei* is trinitarian, as it refers to the foundation built on the love of God which has become evident in his creation, to the centre of God's mission which is manifest in the sending of Jesus

103 Similar to my argumentation, Lieberknecht (1994:281,283) rightly claims that singing in particular helps the congregation of God to recognise itself as church so that it can establish its own identity through music and appears attractive to outsiders. Hence, the congregational life of the church is promoted by the praise of God, while the church praises God by promoting congregational life. In other words, there is a strong link between music and mission!

Christ, as well as to the work of the Holy Spirit which calls to repentance, faith and new life, forms a new (spiritual) family and enables God's people to participate in the *missio Dei* (*missiones ecclesiae*). In this missionary system, as I may argue with Webster (1967:184-185), worship and mission are "different ways of making the same proclamation, the one in and to the church, the other in and to the world, both indispensable";¹⁰⁴ hence, the "celebration of the liturgy must mean a dedication to the mission".

This relationship between liturgy and mission involves also music; and it points to the future of mission.¹⁰⁵ I, therefore, now turn to my final analysis of music in mission which provides a further foundation for that relationship to the benefit of a missiological approach to and a missionary instrumentalisation of music in future (Lutheran) mission.

104 However, I disagree with his rather firm separation between “church” and “world”, as Webster (1967:184 *passim*) apparently interprets them as different entities strictly to be distinguished. The “church”, though, is different from the “world”; yet, the “church” is church only *in* the “world”! Hence, worship and mission relate to both “church” and “world”.

105 According to Lieberknecht (1994:285), the church, in its praise song, points to what is yet to come.

CHAPTER 7: Steps towards the future of music in Lutheran mission work

In giving a first theoretical foundation for the interpretation and instrumentalisation of music in present mission, the previous chapter has indicated that music in mission is one missiological outflow of the trinitarian *missio Dei*, as well as a form of missionary proclamation of that trinitarian *missio Dei* revealed in the *missiones ecclesiae*. This basic connotation of music asks for a further foundation, another approach, in missiological and missionary terms pointing to the future of music in mission.

As seen above, Luther considered both music's theoretical and practical implications, whereas the mission work of the Hermannsburg Mission and the ELCSA-WD was rather onesided practically oriented lacking an explicit theoretical basis. Since Africa does not know a dichotomy between *theoria* and *praxis* with regard to music, but rather interprets music as the theoretical and practical living and life-giving symbol of its soul which strives for a comprehensive harmony, as I have argued earlier, Luther's inclusive approach will be vital in future mission, especially in the African context.¹ Hence, the question of this chapter: Music in future mission - what theoretical and practical implications does it have?

In order to find an answer to this question, I begin, as a point of departure for the argumentation of this chapter, with a brief analysis of one musical piece from a liturgy used in mission, after which an extensive literature review provides some instrumental theoretical signposts on our way to a *liturgical missiology*. Then, two significant practical consequences resulting from this discussion of the literature emerge; namely, the quest for what I call a *context-musicology* and for an Africanisation of the liturgy in mission. These results lead to the objective of the fundamental relationship between theology and missiology, which, subsequently, includes a final call for a *liturgical missiology* combining both the practical, as well as the theoretical implications of music in future mission. With these results, the argumentation of this thesis will have reached its goal.

7.1 “*Tumelo ya Baapostolo*”

As this thesis is foremost concerned with the mission work of the Lutheran Hermannsburg

¹ It may be mentioned here that, similar to Luther, John and Charles Wesley of the Methodist Church considered music theoretically and practically in their missionary efforts. As White (2000:126) says: “Since the framework for Methodist worship was missional within the national church, the Wesleys saw hymns as an ideal way of reaching out to the

unchurched. Hymns were not only to give praise to God but to teach doctrine”, so that the converts “both sang and learned their new faith”.

Mission and the ELCSA-WD in regard to their employment of music, the analysis of one significant musical piece of the liturgy presently in use in that mission context opens up the argumentation of this chapter, since that liturgical example will quite certainly also be sung in future due to its musical-missiological qualities. Therefore, this piece called “*Tumelo ya Baapostolo*” (= “the Apostolic Creed”; *Moopelo wa Kopelo* (1994:27-28)) is a convincing instance of liturgical music which might pave the way for the instrumentalisation of music in future (Lutheran) mission work.

“*Tumelo ya Baapostolo*”² is an inherent part of the *ordo* of the Lutheran liturgy usually used in the mission of the ELCSA-WD. The version to be sung is used quite regularly by most congregations throughout the church year, except during Lenten time when the spoken version is prayed. It is used as the response of the congregation to the Gospel lesson.

Derived from the original Straßburg version of 1525 and based on the version given in the Hermannsburg *Kantional zur Lüneburgischen Kirchenordnung* (Harms & Enckhausen (no year):190-191) in German, it first appeared in the Tswana mission field in the *Agende ea Thulaganyo ea Kerke* (1921:14-15). However, despite its age many people who sing this liturgical piece would probably assume that it is “truly African music”. “*Tumelo ya Baapostolo*” resembles more a hymn than a liturgical chant and, therefore, corresponds to Luther’s method of substituting traditional liturgical pieces through relevant hymns.³

The lyrics of it are a translation of the words of the Apostolic Creed into Setswana. In other words, it contains dogmatic fundamentals in the form of a liturgical-musical piece. However, the text of the version to be sung differs slightly from the spoken one, as it is adapted to the shape of the melody.

Likewise, the music is similar to the original German version, yet adequately adapted to certain peculiarities of the Setswana language. The first editions, namely, the *Agende ea Thulaganyo ea Kerke* (1921:14-15) and the *Agente ya Baruti* (1950:20-21), have the musical notes in staff notation, whereas *Kopelo* (1996:(C.6b)) and the supplement *Moopelo wa Kopelo* (1994:27-28) give them in tonic sol-fa notation. While D-major is retained as the musical key, the original four-part-setting is not; however, today’s version usually sung in

² The text in Setswana together with the music in tonic sol-fa notation, as well as the words of the prayer version to be spoken and of the Nicene Creed, can be found in *Moopelo wa Kopelo* (1994:27-29). Its lyrics and the musical notes in staff notation are given in appendix 32, based on the version found in *Agente ya Baruti* (1950:20-21).

3 However, in the Tswana *Agende ea Thulaganyo ea Kerke* (1921:15), it is noted that even Luther's own credal hymn "*Wir glauben all an einen Gott*" ("We all believe in one true God"; *EG* 1994:(183) and *LBW* 1999:(374)) may be sung instead, which could substitute also the hymn sung before the sermon.

church is mostly rendered by the congregations in four voices, a setting created relatively spontaneously.⁴ Thus, the congregants's opportunity to participate fully in the confessional expression of their Christian faith by means of music is guaranteed. In employing a musical piece for the purpose of confessing the basic dogmatic beliefs of a Christian instead of just a spoken prayer, both Luther's principle of liturgical placement of songs, as well as the predilection for musical expression in the African context (Luther's principle of attractiveness), are considered and appropriately implemented. Though without much rhythmic accentuation, the music flows smoothly. Further, the music fits the text. Moreover, the melody supports the content of the words in an onomatopoeic way when, for example, the direction of the melody goes downwards at the words "*a swa, a fitlhwa*" (= "and died and was buried") and turns upwards at the line "*yo 'tsogileng mo baswing*" (= "who has risen from the dead") and other important sequences are emphasised by specific musical motifs. Through all these elements, "*Tumelo ya Baapostolo*" inherits a significant confessional and teaching quality in a contextualised manner. Is not that what music is all about in mission?

Evaluating further its characteristics, one notices that its overall missionary quality is based mainly on three different aspects which are of particular interest within the African context: This is, firstly, that here music is employed as a decisive liturgical piece of the *ordo* where usually only a spoken prayer can be heard in other liturgical forms. Secondly, that music is instrumentalised in liturgy to proclaim and teach a core item of Christian doctrine contributes further to its missionary quality. A third criterion, linked to the previous one, is that music here is used to provide an opportunity to personally express this central confessional part of the Christian dogma in a liturgical framework.

In conclusion, although derived from the European heritage, "*Tumelo ya Baapostolo*" is a convincing example of a contextualised musical piece of a missionary liturgy. It indicates how the missionary utilisation of music may function in future (Lutheran) mission work. Thus, mission might become Lutheran and African at the same time, dogmatically sound and relevant to the context, theoretical and practical, missiological and missionary.

7.2 Approaching the theory of music in Lutheran mission

The strong relation of liturgy and music to mission in the South African mission context has

⁴ It has to be noted that both known versions in staff notation, the original one in the *Agende ea Thulaganyo ea Kerke* (1921:14-15) and the subsequent one in the ministers manual *Agente ya Baruti* (1950:20-21), have D-major as the musical key, whereas in the tonic sol-fa version of the *Moopelo wa Kopelo* (1994:27-28) no key is prescribed. already been indicated by Buthelezi (1996:56; in translation) who states that the

salvation of humankind has its goal in the praise and worshipping of God. We do not preach only so that the people may believe and be saved, but also so that they may enter a healing relation to God and worship him. In that, all preaching will find its ends, and the liturgy of the praise of God in the 'presence of the lamb and the angels' will endure.

Referring to the ELCSA constitution of 1995, he further quotes:

What the congregation does in worship is already an anticipated celebration of the goal and end of mission, namely, the worshipping of God. Each worship service is a missionary event. Hence, there is an essential connection between taking liturgy seriously and taking mission seriously⁵ (Buthelezi 1996:56; in translation).

In order to further develop this relationship between liturgy and mission, one needs to consider the theoretical, as well as the practical implications of a mission liturgy; more accurately spoken, the missiological interpretation of music in mission, as well as the missionary instrumentalisation of music in mission. As Preus (2000:72) argues, theory and practice "are inseparable", "yet clearly distinct". Acknowledging their inter-relatedness and yet distinctiveness, this section of the chapter attempts to provide another preliminary theoretical foundation for the practice of the employment of music in future mission, upon which the following section analyses two practical questions of music in future mission. However, this rather theoretical analysis has to be in constant dialogue with the practice of music in mission. Only then one could establish what I call a *liturgical missiology*, which combines both *theoria* and *praxis* of music in mission.

Building on the results of the previous chapter, which named some basic qualities of present music relevant to mission, and yet going beyond those results, the actual role of music in the practice of a future (Lutheran) mission is now scrutinised. This examination attempts to develop a theoretical-missiological application of those qualities of music to the practical designing of a relevant future missionary employment of music. With the help of the views of important scholars in the field of liturgy and mission, mostly of Lutheran or, at least, Protestant origin, which stimulate and enhance my own argumentation through significant

5 Buthelezi (1996:56): “*Das, was die Gemeinde im Gottesdienst tut, ist bereits eine Vor-Feier des Ziel- und Endpunkts von Mission, nämlich der Verehrung Gottes. Jeder Gottesdienst ist ein missionarisches Ereignis. Deshalb besteht ein wesensmäßiger Zusammenhang zwischen dem Ernstnehmen von Liturgie und dem Ernstnehmen von Mission*”. In this respect, Buthelezi further refers to Phil 2:9-12.

contributions,⁶ I can pursue with my assigning of music’s qualities to future mission by critically evaluating their statements. This is done in three steps: After briefly developing a liturgical foundation of mission, a few important missiological aspects of worship and liturgy are discussed. Then decisive missiological implications of music in particular are considered and analysed, upon which some results pointing to the future of music in mission can be summarised. Thus, a *liturgical missiology* may be approached adequately. In short, the central question of this section is: How can music’s missionary significance in future mission work be theoretically perceived and conceived?

7.2.1 A liturgical foundation of future mission

In order to be able to link liturgy appropriately and effectively to mission, one needs to know the basic presuppositions of liturgy. Hence, I first look briefly at three helpful Lutheran interpretations of liturgy in general.

1. Preus (2000) asks the basic question *What’s Lutheran about worship?*. Interpreting the church primarily as a theological and only subsequently as a socio-psychological reality (:73-74), he describes the Lutheran church as a “Gospel-centered” church which “places worship at the heart of the church’s life”; it is there where God’s “life-giving Word is proclaimed”, i.e., “where God gives and where we receive” (:76). However, there are also “so-called sacrificial elements in worship” which include, for instance, the doxological expression. But foremost worship, being “a Gospel event”, is “the place or event where/when God does his saving work, the place from which all other activities in the church flow, and toward which they lead. It is, simply, central” (:76). The missionary character of worship becomes evident in worship “when sinners and seekers are brought into contact with Christ through his gifts of grace” (:77). In this actual fulfilment of worship, the cultural forms, including “meter, tune and rhythm”, are only the secondary means, “not the end of Lutheran worship” (:78). - However, although Preus is right in arguing that music is indeed not the end of worship, it is neither only a simple auxiliary means in worship, but rather manifests the basic theological message of the Gospel. For example, music symbolises the first article of the Creed, as it is a vital gift of the Creator. Nevertheless, Preus’s emphasis on the centrality of

⁶ However, none of these scholars is a specific (Lutheran) missiologist. Furthermore, it has to be noted that only those aspects of their works are considered which are relevant to future mission. Thus, another literature review on helpful liturgical and missiological works is provided. Refer also to what has already been indicated in the first literature review given in chapter 1.1 concerning the present *desideratum*.

the Gospel-centred Lutheran worship in the life of the church suggests a similar emphasis on Lutheran worship in the mission context. Worship is central to mission!

2. That worship is the central axis of congregational existence is also maintained by Vajta (1973:11), who stresses consistently the need for a “theology of worship” (*Theologie des Gottesdienstes*). According to Vajta (:12), each worship service shows the fundamental connection between God and worship in the twofold sense of “*Gottesdienst*”, namely, God’s service to us and our service to God. This is a perspective which makes the worshipping of the congregation become “a test for the Christian faith in the total way of life with the help of the risen Christ”. Since worshipping happens publicly *coram Deo* and *coram hominibus*, in front of God and the people, the real test of the Christian faith is whether the congregation is aware of its sending into the world (:14-15). This missionary orientation of worship combines the Sunday worship with everyday-life and represents the Christian community in the sense of the priesthood of all believers (:16-18). For true spiritual life comes into existence where the acclamation of the Holy Spirit leads towards the community, as it is evident in the liturgical life (:19). - Vajta’s missionary starting-point of worship based on the Christian community, being formed and sustained by God’s Holy Spirit, provides every missionary liturgy with a proper direction. Indeed, communal worship has to be the centre of true mission!⁷

3. Lathrop (1993:2,9), in his *Holy Things*, emphasises that the assembly gathering at church to worship God “is treasured as the very heart of Christianity”, because to be “part of the assembly, then, is to be part of the church”. As a consequence, Lathrop (:4), in a similar way to Vajta, calls for “an ecumenical liturgical theology”.⁸ In developing a liturgical theology, several aspects are of importance in Lathrop’s argumentation, as well as helpful in future mission. The starting-point of his theory is the term “Holy Things”, which he borrows from the classic Eastern liturgy where one reads about “Holy Things for the holy people” (:11). These “Holy Things”, which are holy because of God’s promise of word and spirit in worship, have to be restored “to the center of the liturgical experience of the churches” so that they may become “life-giving sources of the knowledge of God” (:11). However, as they are for the holy people only, it is also dangerous to take part in them (:11). The “holy God ..., whose presence is life-threatening and fearful, makes use of these holy things. Yet we are invi-

7 The role music can play in a theology of worship, however, is not touched upon by Vajta. This is a serious omission and definitely a disadvantage of his argumentation, as music has to be considered as being very important in the community of the liturgical assembly.

8 However, Lathrop does not draw any link to mission, except the ecumenical association of liturgy, so that his argumentation lacks the fundamental mission orientation which has been indicated by Vajta. Vajta, though, had not yet discovered the real ecumenical thrust of a theology of worship and liturgy.

ted into participation in these very things; they are for us” (Lathrop 1993:132).

Differentiating between primary and secondary holy things, the primary sacred symbols, like the water of baptism or the bread of Holy Communion, and the primary sacred words, like the lyrics of a church song, are central to the *ordo* (:90), as the *ordo* of the liturgy “puts these symbols in motion, juxtaposes them to each other. The juxtaposition is meant to speak and sing Jesus Christ in our midst, God’s presence of mercy” (:97), while the “basic tool for this juxtaposition is the language used in the assembly”, as the experience of the meal “is paired with a service of readings, songs, and preaching” (:101). Hence, the sacred time of the assembly as the time at which these holy things are done or encountered (:104) may be described as a “musical time”, since the role given to music is central: “The people are singing; the gathering is musical” (:112). Singing, therefore, is “our finest means” of “liturgical formation” (:124). The “liturgical formation” refers to the way of “passing on the use and meaning of the elements of Christian worship” (:121). This liturgical formation through the method of juxtapositioning the polarities of the central things, like music, “invites our memories to bring in all our polarities to meet God” (:126-127) who is the triune God. Consequently, the “primary, experienced theology”⁹ of the assembly is trinitarian. To begin is to be in the Trinity” (:137). - This trinitarian interpretation of the liturgy, involving the juxtaposition of the “Holy Things” at a “musical time”, is also missiologically relevant. For it underlines the necessity of developing a liturgical theology, as worship and liturgy are crucial to the essential expression of the Christian mission. However, a liturgical theology is presumably not sufficient enough to meet all the missiological demands of a comprehensible missionary liturgy. These mission-related demands may be more adequately considered in a *liturgical missiology*.

What has emerged thus far is the adequacy of a liturgical approach to mission. A missiology based on liturgical concepts and principles will lead towards the future of mission!

7.2.2 Missiological aspects of a future mission liturgy

To move further towards the *theoria* of that *liturgical missiology*, a few liturgical works

9 Lathrop (1993:5-8) distinguishes between “primary liturgical theology”, which is “the communal meaning of the liturgy exercised by the gathering itself”, “secondary liturgical theology”, referred to as a “written and spoken discourse that attempts to find words for the experience of the liturgy and to illuminate its structures, intending to enable a more profound participation in those structures by the members of the assembly”, and “pastoral liturgical theology”, which turns “towards specific problems of our time”. Music is positioned in the “primary liturgical theology”, so that music’s importance in the practical celebration of the liturgy is stressed. However, I would contend that music’s relevance can be discovered in all three of those areas of a liturgical theology.

which consider missiological aspects now have to be analysed. Thus, the necessity of a missiology which builds on a liturgical foundation of mission becomes evident.

1. Developing those basic interpretations of liturgy, Möller, in his two volumes of the *Lehre vom Gemeindeaufbau* (= Theory of promoting congregational life; I 1991, II 1990), puts a strong emphasis on questions of worship in the promotion of congregational life. With reference to Luther, Möller (1991:129-130) stresses that faith is vital to the existence and manifestation of the church, speaking of the “*fides creatrix*” (= “the creative faith”), which focuses on the centre of worship and not only on its boundaries, as that faith is able to create the church by simply trusting in the effectiveness of the word and by being receptive to the gifts of the Holy Spirit (:132). In other words, source, centre and goal of all promotion of congregational life is the worship service as place of listening to that Word of God (:253), which acts in the power-field of love (:261) and then would presuppose that a congregation already exists (:263). This approach towards the promotion of congregational life results in and represents a calmness of the believing heart (Möller 1990:258), i.e., a faith directed at the promising facts - a “promotion of congregational life which is orientated towards promises” (:245-246; = “*verheißungsorientierter Gemeindeaufbau*”).¹⁰ It builds on the promises made by God which is an eschatological process, because the promotion of congregational life cares for all people that they may not get lost in the light of the coming day of the Lord (:238,184). Thus, it promulgates a respect for the individual who is in relation to the Christian community (:255) and, therefore, indirectly manifests a comprehensive service of God (“*Gottes Dienst*”) combining the Sunday service with the everyday-life service (:301). Using the creative power of the biblical language of pictures to describe congregational life (:231-232), the centre of the promotion of congregational life is firstly this “*Gottes Dienst*” (= “service of God”), not the “*Gottesdienst*” (= “service to God”). This focus on “*Gottes Dienst*” in the congregational cultic expression has to be newly discovered, as it “invites to creatively believe in the church and to newly perceive the congregation and to bring the dimensions of an holistic worship service for all spheres of life into the spotlight” (:233).¹¹ “*Gottes Dienst*” and “*Gottesdienst*”, the service of God to the people and the service of his people to God, are inter-related, as both the heavenly dimension and the earthly dimension permeate each other with the reality of the

10 Here Möller (1990:245-246) refers to Krause's (1996) work mentioned earlier, which is also oriented towards God's promises in contrast to a focus on existing defects to be detected. The danger of the latter concept lies in the fact that it would not only describe, but also create facts; a danger allegedly avoided by that approach which is directed at promises.

11 Möller (1990:233): "... *die zum Erglauben von Kirche und zu neuer Wahrnehmung der Gemeinde einlädt und Dimensionen eines ganzheitlichen Gottesdienstes für alle Bereiche des Lebens in den Blick bringt*".

Holy Spirit as a constant (Möller 1990:315).¹² - Though Möller's teachings are more an "anti-missionary" concept, as they primarily focus on God's work rather than on human efforts which amount to almost nothing more than faith, his argumentation is, nonetheless, also in mission terms forward-looking because of its emphases on that *fides creatrix*, God's promises and the totality of worship based on God's love in the power of the Holy Spirit. In effective and meaningful future mission work, however, a more active listening to the proclamation, as well as an innovative testimony of the Christian faith, which would also involve musical elements, not at all mentioned by Möller, are necessary.

2. While Möller does not associate worship with mission, but with the promotion of congregational life, Senn (1993) corroborates the strong links between worship and witness. Since "worship is itself an aspect of the mission of God" (:5), "worship is an act of witness" (:7; Senn 2000:84); namely, by proclaiming to the world "the mighty deeds of God in creation, in the history of his people, and in the work of his Son" (Senn 2000:71). Furthermore, through the work of the Holy Spirit, people are invited to participate "in the mission of God authorized by Christ", as the "triune God is the source of the missionary enterprise in which the church is invited to participate" (Senn 1993:44).¹³ Accordingly, Senn calls for an "invitational evangelism" (:91) which would consider an "atmosphere of hospitality", as a "whole world is being enacted in the liturgy of the church" with which the visitors "must be able to connect", including the implications of the local culture (:111). Since worship is integral to God's mission, it is "appropriate to invite people to come to church ... because that is an arena of encounter between God and humanity" (:134). Furthermore, the connection of worship with witness demands a "liturgical evangelism", because an evangelism is needed "that not only brings people into the full life of the church, but keeps them there" (Senn 2000:132). Liturgy is helpful in this process of habituation, because it is both sacrificial and sacramental¹⁴ and

12 As indicated in section 3.3.1, Luther introduced the term "*Gottesdienst*" to catch both aspects of worshipping, God's service to the people and the believer's service to God, being equally important. In Möller's argumentation, as it seems, the balance between these two connotations of "*Gottesdienst*" has slightly shifted towards the emphasis on God's service to the people as almost the only act of "*Gottesdienst*" which matters.

13 Following this basic statement, Senn (1993:45-60) then rightly declares two concepts of mission as “defective concepts”; namely, the understanding of evangelism as mere individual salvation and that of evangelism as church extension programme only. These concepts are indeed insufficient. Rather, a corporate understanding of mission has to be seen in the light of the all-embracing *missio Dei*; mission is an inclusive concept not supposed to single out a specific principle.

14 These two terms refer to what has been said above; namely, that both dimensions of *Gottes Dienst* and *Gottesdienst*, the sacramental denoting “God’s service to his people” and the sacrificial representing “the congregation’s service to God” (Senn 2000:87), have to be considered, as classical Lutheran theology has done. See also footnote 12 passim.

thus expresses the “sense of identity and mission” (Senn 2000:136), including the experience of communal faith and God’s holiness. On both sides of evangelism, music has its significant share. For a “hymn may well be a sacrifice of praise that the congregation renders to God; but it may also preach to the congregation that sings it” (Senn 1993:27). As basic contributions of music in worship, Senn (2000:95-98) names the following characteristics: music is able to support the words of texts, it retrieves memory, with the help of music communal bonds are forged, music is a means for emotional expression and music allows to have some knowledge of God.¹⁵ - Although music’s qualities in mission are much more multi-faceted than perceived by Senn (as shown in chapter 6), his evangelistic interpretation of worship as witness allows future mission to instrumentalise music as form and content of witness; e.g., in the process of conversion - because of it being liturgical and invitational at the same time. While his principle of a “liturgical evangelism” points into the right direction, it does, however, not go far enough. A *liturgical missiology* would be more comprehensive in terms of theory and practice of the overall mission of God (*missio Dei*) and the Church (*missiones ecclesiae*). For mission is the general concept of which evangelism is a part and not the other way round (as I have explained in chapter 2.3).

3. Ziemer (1995) indicates that comprehensiveness, though rather practically, when he outlines the multi-dimensional character of worship and liturgy with regard to the promotion of congregational life. Qualities expected from a worship service aiming at promoting congregational life are, according to Ziemer (:619-623), the ability to provide identity, the will to relate its contents to the experiences of life (i.e., worship *coram publico*), which would also involve the possibility to participate in them actively so that a living community could be formed in which the individual could find her/his place, as well as a responsibility for the world *coram Deo*. Thus, this integrative dimension of worship contributes to the connection between the worship service and the promotion of congregational life, as all services and activities of the congregation flow together in worship (:622). Ziemer (:623), therefore,

15 In describing some elements of Lutheran liturgy, Senn (1987:288-291) also touches upon a few other aspects relevant to mission: He argues that the evangelical freedom suggests “that the church should utilize whatever forms of expression are useful for proclaiming and celebrating the gospel”, including “songs of the people in worship”; consequently, Lutherans “have had no difficulty reaching out to culture” (:288). This statement, however, has to be qualified, as it was true in Luther’s time of Reformation, but, for instance, not in the early days of Lutheran mission work in Africa (cf. chapter 4). Further, referring to the importance of ritual and symbol in worship, Senn (:290) argues that “adapting culture to the liturgy is the only strategy possible for the church as long as it views itself as an eschatological community”. This future-oriented nature of Lutheran liturgy has indeed to be stressed, as will be seen in section 7.2.3.

concludes: “Where these dimensions mentioned are considered in the worship service of a congregation, there congregational life is promoted” (Ziemer 1995:623).¹⁶ - I may add, though, that this multi-dimensional approach towards worship, which stresses the identity of the congregation, the individual experiences of life and the responsibility for the world, is also necessary in the mission context, as it helps to establish a sustainable liturgical foundation of future mission affecting all of those fundamental dimensions of life and faith.

4. Making headway on this path, Preiser (1995) links evangelisation directly to worship. Based on the assumption that worship has an evangelistic-missionary function because of the church taking part in the *missio Dei*, Preiser (:646-653) contends that the evangelistic-missionary dimension of worship is evident through several interpreting factors of a dynamic process.¹⁷ These are, besides others, worship as demonstration of faith, worship as enkindling of faith, worship as a place of faith in times of temptation, worship as preparation for the testimony of faith, worship as evangelisation and sending. These elements consider especially the evangelistic sermon, whilst music is mentioned only twice - namely, music’s ability to produce appeal and to attract people to enter into the worship service. - Although the close links between worship and evangelisation are clear in practical terms, Preiser’s argumentation lacks a broader missiological-liturgical foundation, as well as a more intensive analysis of the concrete liturgical and musical implications of the *ordo* and their relevance to evangelism and mission.

Future interpretations of a liturgical mission have to consider these missiological aspects, too. A *liturgical missiology* is able to uncover those (and other) dimensions of the liturgy relevant to future mission, as has been indicated thus far in this thesis.

7.2.3 Missiological implications of music

After the brief presentation of some missiological implications residing in liturgy, as given in the previous section, I now focus on the main issue of this thesis: music. The inter-relatedness

16 Ziemer (1995:623): “*Wo im Gottesdienst einer Gemeinde die genannten Dimensionen beachtet werden, da wird Gemeinde gebaut*”. Ziemer (:623-625) then draws some practical conclusions resulting from this basic foundation of a promotion of congregational life based on worship experiences; he suggests, inter alia, an exact analysis of the worship, a plurality of forms and designs of the liturgy, as well as different co-operating helpers and groups. However, the impact music can have in all these elements of worship is not at all discussed by Ziemer.

17 It seems, however, that Preiser (1995:646 passim) does not differentiate precisely between evangelistic and missionary practices. This lack of terminological clarity is inadmissible, as I have indicated in section 2.3.

between liturgy and mission has been clearly shown throughout this thesis. The question now arising from this fundamental connection is: What kind of missiological implications will music in particular have in the future of that missionary-liturgical context? Some theoretical concepts concerning the employment of music in mission show the way forward into the future of mission. Both music’s formal-functional, as well as its meaningful content-related qualities belong to this liturgical approach to mission.

1. Several scholars acknowledge the functional quality of music in mission work, functionality of music here defined as music being a practical human auxiliary medium subordinated to a specific purpose (e.g., the text of a song) in contrast to music’s intrinsic theological capability of making statements independently and on its own (e.g., even without words). Hence, their constructive views are analysed first.

That music inherits qualities which are supportive of evangelisation is accepted also in ecumenical circles. For instance, the *1987 WCC Declaration of Stuttgart (Statement of Stuttgart 1993:358-359; italics in original)* states that the Christian faith is essentially a missionary faith and, therefore, an “*integral evangelism*” is needed which is able to develop an innovative instrumentalisation of different art forms, like music, to attract young people in particular and to acquaint them with the message of the Gospel.¹⁸ - This general statement on the functional importance of music in mission needs now to be fleshed out further.

Hustard (1981:13) explicitly interprets music as “functional”. As Christian music “*is our affirmative response to the self-revelation of the Triune God*”, it is “an art that has been brought to the cross of Christ, in order to achieve God’s particular purposes for the Church” (:64; italics in original); namely, “in the church’s corporate expression of its worship, its fellowship and its mission” (:13-14). Understanding worship as “response”, one can differentiate between “three actions of human response: *speaking, giving and becoming*” (:66; italics in original). This perception of the human response suggests that music ought to play an important role in worship, firstly, as “dialogue” which is a conversation between God and

18 The *Statement of Stuttgart* (1993:359) contends further that “Christians who are open to the gifts of the Spirit, will be innovative and discover ever new possibilities, how the living Word can be directed at those who have not yet made a decision for Christ” (= “*Christen, die empfänglich für die Gaben des Geistes sind, werden erfinderisch sein und immer neue Möglichkeiten entdecken, wie das lebendige Wort an jene gerichtet werden kann, die sich noch nicht für Christus entschieden haben.*”). Though the statement seems to reflect a rather narrow understanding of conversion, interpreted only as a once-for-all “decision for Christ”, it can be utilised for the employment of music in mission aiming at fostering a continuous process of conversion. However, it has again to be stressed: music is not a secondary tool of evangelism, but a primary source of communicating the Gospel message in mission. the human beings where also the texts set to music “can remind us that the numinous is speaking” (Hustard 1981:67,69); secondly, as “offering to God” so that music can become “your ‘sacrifice of praise’” (:71,74); thirdly, as “becoming” which implies that “singing is for believers” and “singing leads to believing” (:74-75).¹⁹ Here music’s practical contribution in mission work is obvious. Hustard contends that congregational singing in

evangelism²⁰ affords many of the same opportunities that it offers in typical services of worship. For believers who are present, it allows them to join in a united and

unifying expression of their worship of God, as well as of their common experiences in the life of faith. To the uncommitted, it serves to preach the gospel, as well as to witness to the experience which is available in Christ. It demonstrates the fellowship of the children of God, and tends to reach out with ‘arms of melody’ to include those who are not already a part of the church (Hustard 1981:200).

Thus, in “foreign missions”, the “principle of ‘self-expression’” includes the creation of national “forms of liturgy (based on New Testament principles), and ... musical expressions”, which would involve “a new breed of specialists, who will train nationals to develop their own hymns in their own ethnic styles of text and music, and will assist the local congregations in using music in worship, education and evangelism” (Hustard 1981:231). A “good standard” for the employment of music in the mission field is, as Hustard (:332; italics in original) describes it, the form of a “*total worship*, using *total means* to minister to the *total person*, and extending to the *total congregation*”. - Although Hustard’s argumentation includes the practical consideration of music’s functions pointing to the comprehensiveness of future mission, it lacks an exact distinction of the different purposes of music in mission and of the different types of church music which could be supportive of mission work.

Dunstan (1990:9), for instance, in defining the term “hymn” in a broad sense as “a ‘strophic song on a Christian subject’” which would help people to “learn and appropriate truths about the nature and purpose of God”, argues that the hymn is “a memorable kind of Christian statement”, because it stays “in the mind when other expressions of the Christian

19 Refer also to Hustard's (1981:78; italics in original) concise summary of this interpretation of worship: Worship is "the relationship between God and persons, a continuing relationship of self-revelation and response. The worship service is a *rehearsal for life*. It outlines the *dialogue* which goes on constantly between God and believers, giving God's word and suggesting the response he wants to hear Worship also offers us an opportunity to *give* ourselves to God in all of life. Finally, worship is *becoming like God* in our total personhood - body, emotions, mind and will".

20 Whilst not agreeing with Hustard's understanding of "evangelism" in relation to mission, as indicated in chapter 2.3, I apply his ideas to the future mission context, as they yet signify the important role of music in future mission.

faith have been forgotten". As prime functions, therefore, four purposes can be identified; namely, music as "*means of congregational participation*", "*of underlining doctrine*" expressed through both words and music, "*of expressing experience*" so that faith is stimulated, devotion kindled and dedication strengthened, as well as "*of supplementing liturgy*" in the sense that "it supplies what ought to be there" and it is not to be used as a mere ornament (Dunstan 1990:9-17; italics in original). - Though not explicitly mentioned by Dunstan himself, it should be clear on the basis what has transpired thus far in this thesis that especially music's functions to underline doctrine and to express experience have a major impact on future mission in a down-to-earth teaching thrust. For the basis of a firm faith is laid and that faith is very much fostered by the use of music, which both are crucial elements in an effective mission focusing on continuing conversion.²¹

To exhaust this missionary character of music in more detail, one needs to differentiate between several forms of church music. According to Westermeyer (1999:129-131), there are five different types of it: namely, "a song of praise", as represented by the biblical psalms which show that "God is to be praised, and music is one of the chief vehicles for expressing that praise"; "a song of prayer", like the psalms of the Bible; "a song of proclamation", as "music helps to proclaim, to interpret, to break open the word of God to people"; a song of "the church's story" recounting "the history of God's mighty acts"; the song as "a gift of God" with which "God graces creation". Evaluating these five types of church song, it appears that, firstly, the "song of proclamation" best serves the outward missionary purpose, as it teaches the Christian principles, including the biblical truths, and thus calls people to enter into the process of conversion, while, secondly, the songs as praise and prayer strengthen the Christian's inward relationship to the triune God within the experience of continuing conversion. However, those functions cannot be strictly divided, neither should they be muddled up. Although Westermeyer (:144) maintains that the "gathered church is not primarily about missionary activity", but rather "for the baptized who come together to be nourished by word and sacrament and then to be sent into the world

as Christ's body", he addresses two chief ways of musical activity to the world which have missionary

21 This use of music in mission as a teaching tool refers also to choruses. Weighing up the pros ("a 'way in' to Christian worship", "effective witness to the truth that worship involves ... our emotions and our bodies") and cons ("discourage growth", exclusion of other "dimensions of worship") of choruses in worship services, Dunstan (1990:24-25) comes to the conclusion, with which I agree, that "this style of music can enrich our worship, bring some fresh air into it and make it more accessible to those who are unfamiliar with traditional liturgy or who have been put off by it". As argued above, this is true particularly to the African experience of the life of the liturgy. Hence, one wonders why Dunstan does not consider the missionary dimension inherent to music, like that of choruses. consequences: music "simply sings its message in the world" and serves "the world by teaching it to sing, to play, and to delight in the joy of music" (Westermeyer 1999:145-147).²² - However, one cannot draw a border line between the spiritual nourishment of the baptised people assembled at church and the sending into the world, as neither one makes sense or is complete without the other one: the *missio Dei* and the *missiones ecclesiae* condition each other. Nor should those two basic dimensions of worship get mixed up, as they are two separate outflows of the trinitarian *missio Dei* enacted through the *missiones ecclesiae*.

What specific functions music inherits in that mission is spelt out by Hunt (1987) in *Music in missions: Discipling through music*. According to Hunt (:13), there are four separate areas of the functionality of music in mission to be identified:

1. *Natural or characteristic functions inherent in music*, that is, those accomplishments in mission work owing their origin to the natural operation of music 2. *Functions of music with various kinds of social groups* or those functions possible because music tends to unify persons within groups 3. *Functions of music in missionary activity*, referring to those functions which enhance and enable the realization of the missionary purpose. 4. *Functions of music in the Christian life*, or those specific functions which touch on the individual and corporate growth of the believer(s) (Hunt 1987:13; italics in original).

Analysing extensively these functions of music in mission work (Hunt 1987:17-31),²³

22 As basic presuppositions vital to the music of the church assembly, Westermeyer (1999:136-137) names six aspects: 1. "the church has a song to sing and cannot keep silent", 2. "the music we use for that song needs to be durable, well crafted, and of the finest quality", 3. "honesty", 4. "we have to deal fundamentally with the congregation's singing", 5. "the musician must be musical", 6. "the ideal music in a local church is the sound the people themselves make around word and sacrament". These six qualities are definitely crucial elements of any music designed to proclaim the Christian message. However, it

remains paradoxical that Westermeyer does not also relate those aspects to music as “missionary activity”. This might be so because of his negative perception of music’s functional quality in mission, as he argues that “it is difficult to escape the logic of using music as a tool. What it means is that we can’t use clubs or guns or knives to force people into the church any more, so now we’ll use music” (1994:205; cf. Westermeyer 1999:131-133). Although one ought to keep Westermeyer’s criticism in mind, as it points at music’s quality which surpasses its mere functional role, his judgement about the instrumentalisation of music is rather exaggerated.

23 Hunt (1987) further examines, inter alia, music’s positive role in mission communication (:47-59), where he distinguishes two types of music evangelism, “inducement evangelism” which aims at a crisis of decision and “direct evangelism” intended to provide preliminary information which helps to make an adequate choice (:57-58), as well as “two methods of presenting Christ through music”, the “amulatory evangelism” or “encounter evangelism” which refers to a music programme in an impromptu situation and “feature evangelism” which presents a planned musical programme for missionary purposes. Moreover, the missionary implications of indigenous music and indigenisation are discussed by Hunt (:112-151), giving practical principles, as for the encounter with foreign cultural forms (:121-125). Hunt (1987:33; italics in original) argues, in conclusion, that our choice, “if we are to be effective missionaries, is not *whether* we will use music. Our choice is *how* we will use it: effectively, efficiently, spiritually, or slovenly and carelessly”. Thus, Hunt (all italics in original) rightly maintains that, since music is “*adaptable to almost any sphere of mission effort*” (:17) and music further “*is a useful medium for the transmission and teaching of theological concepts*” (:23), especially in areas resembling Africa where music is “as natural as birth or eating” (:25), basic “*musical skills are indispensable to the normal and effective functioning of a missionary*” (:22). - This practical approach to the missionary-functional quality of music, as done by Hunt, has doubtlessly to be appreciated.²⁴ However, his ideas are lacking a fundamental missiological basis for the usage of music.

In all of the argumentations analysed thus far the question of music refers to its important practical functionality.²⁵ Although the functionality of music contributes significantly to missionary success, music’s impact on mission cannot be reduced to that practical use. However, most works remain in that realm of functionality which only instrumentalises music as a tool. Though one has to differentiate between function, use and purpose, the employment of music is more effective when it first considers music’s own intrinsic essentials and characteristic theological-missiological features! Music in future mission has to be more than a functional art.²⁶

24 Even more so because Hunt (1987:120) mentions the biblical references to music, which were “staggering in their rich diversity”, and he appropriately admits that spreading the Gospel “through music requires more humility than most of us can imagine”.

25 With all due respect to and appreciation of music’s functions in future mission work, one ought not to forget some concerns regarding the nature of that functionality, as uttered by Westermeyer (1999:131-133): 1. The church should not automatically and exclusively associate music with emotions where allegedly the truth resides; 2. when using music as a technique to convert people, one should not presume that “to convert people by techniques is

to assume we can take the place of God and render God needless or nonexistent”; 3. as it is related to the present “commercial culture”, market analysis should not “control worship”. According to Westermeyer (:133,135), those presuppositions “effectively deny God and the church”, whereas the “task is for us to be relevant to the gospel”. Although the description of those presuppositions is over-subtle, the warnings they express ought not to be overlooked in future mission, as they qualify appropriately the employment of music in mission.

26 Pfatteicher & Messerli (1979), for instance, provide some basic elements of music in Lutheran worship, based on Luther’s own understanding of worship and music. Though the mentioned elements may also be appropriated to future Lutheran mission, they represent a reduction of music to its mere functionality in worship, thus missing Luther’s real broader interpretation of music. Pfatteicher & Messerli (:78-79) interpret music as assisting auxiliary means: “The purpose of music in Lutheran worship is to enable the worshipping members of the body of Christ to give praise to their Lord and king and to assist in the proclamation of the Gospel and the celebration of the sacraments”. Rather, music *is* giving praise to God and music *is* proclamation of the Gospel and music *is* part of the celebration of the sacraments.

2. Supplementing and developing further that functionality of music towards the direction of a relevant and powerful future of music in mission, one has to acknowledge not only music’s practical functions helpful in mission work, but also the fundamental understanding of music as mission itself. If music is not directly equated with mission, music’s functionality does not matter either! I determine this content-focused meaning of music as the theoretical *missiological music* of the music in mission, while the formal-practical use of *missionary music* refers to the functionality of music in mission. *Missiological music* and *missionary music* are two sides of the same coin, the music found in mission.

Interpreting worshipping as “central to living” and “the breath of God”, Callahan (1994:3-5; italics in original), in his *Dynamic worship*, associates four gifts with a “corporate, dynamic worship”:²⁷ Power, community, meaning and hope; as worship “gives *power* to our life”, “builds *community* in our life”, “gives *meaning* to our life” and “gives *hope* to our life”. This corporate and dynamic view on worship includes also “dynamic and inspiring” music (:5). One consequence of paramount importance is that Callahan (:88) pictures mission congregations as those which “live with two equally important convictions”: “Mission is worship” and worship “is mission”. For, as “we discover Christ in the mission, we are led to worship. Worship grows out of mission. And, as we worship, we discover strengths, insights, resources, confidence, and assurance for the mission”; in this sense, corporate and dynamic worship features the four characteristics: mission, grace, praise and power (:151). This means that we worship

to gain strength for the mission. We worship to discover grace amid the sinfulness of our lives. We worship to praise God as the source of our being and our future. We worship to discern the power of the Spirit with which to live rich, full Christian lives in mission (Callahan 1994:151).

In this basic missiological understanding of worship, including music, particularly the music of choirs and of the congregations has missionary relevance, as in “a mission field, the music of the congregation is mission music. In a mission field, the choirs of the congregation share the mission” (Callahan 1994:70). For people confronted with hymns in mission can “discover both the content and the spirit of the gospel”, while singing in a community is “decisive in helping people to discover the Christian faith and live the Christian life” (:60-61). In short, music “is mission” (:70)! Consequently, the focus of discussion needs to shift from

27 Corporate worship is defined in the sense of a gathering “as a community of faith”, while Callahan (1994:6) understands worship as dynamic “when people sense the stirring, moving presence of the living God in their midst”. the church itself towards the mission of the church; in musical terms, the central dynamic points to the difference between “church music” and “mission music” (Callahan 1994:73). Callahan (:74), therefore, promotes mission music which is determined to help “people discover the mission”, “music that has real spirit and power”. - Though Callahan writes to teach contemporary US American congregations in their local missionary efforts and not the universal (Lutheran) mission, his views support any future missionary work, as his intentions go towards “the growth of the mission” (:143). For he speaks of music “that helps us to have a pioneering sense of the future, a sense of the future that God calls us toward in mission”, as music “focused on mission helps the church move forward in mission” (:78).²⁸

When emphasising that future of music in mission, one also needs the fundamental future-oriented thrust of a holistic “kingdom music”. Corbitt (1998:30), in his *The sound of the harvest: Music in global Christianity*, argues that from “every corner of the present kingdom of God, Christian music grows from spiritual harvest”. Since he interprets music as “a framework for effective cross-cultural and holistic music ministry to the body of Christ” (:17-18), in other words, as a framework for music ministry in mission, his insights are helpful in the establishment of mission music in future mission. Although Corbitt (:37) states that he is inclined “to focus on function of the music and meaning in the text”, his perception of holistic music goes beyond the mere functionality of musical elements. Describing the term “kingdom” as “political and social”, “spiritual” and “that of religious institutions”, he maintains that music “is a part of each of these kingdoms” (:37-38). By defining “kingdom music” as a “song” which grows “from the holistic life of the community that we call culture” and also as “a transporting art and activity for Christians”, Corbitt (:39-41) discerns three basic contents inherent to this kind of music: it has a message, a purpose, which is described as praise, reconciliation and extension of the kingdom, and a history. When distinguishing the different functions of music, music has to be understood as “holistic”, “a

creative expression that brings life and meaning to the people who call themselves Christian” (:44). The implications of this type of holistic kingdom music are then further unfolded by interpreting music as “Priest” (:49-80), music unifying “the community in communication with God” (:50), “Prophet” (:81-110), as “it leads people to truth and justice” (:82), “Proclaimer” (:111-139) because of music’s character of being “a medium of communication” (:111), “Healer” (:140-171) with music’s healing capacities, “Preacher” (:173-196), as music is “theological” and thus “active and reflective preaching in the oral and symbolic language of the masses”

28 Callahan (1994:130-142) also suggests some practical steps to be taken in developing a new mission focused worship service. For he argues that developing “a new worship service is very much like growing a new congregation” (:130). (Corbitt 1998:173) which provides “an *objective* perspective on theology” and a “more *subjective*” approach “in character” (:181; italics in original), and “Teacher” (:197-227) of the Christian message. As explanation of the principles for a “Godly voice” used in all of these types of holistic kingdom music, Corbitt (:246; italics in original) employs the acronym “SING (*Sacrifice, Intent, New Song, Godly Ministry*)”. This acronym suggests music to be “an offering of gratitude and love, a life witness of our allegiance to him (God)” (:247), “a matter of the heart”, as it is “a gift of God to the believer” (:250), the expression of “thinking in new ways” and a “fresh commitment” (:252), as well as “a relational art” reflecting the love of the godly ministry for people (:253). Considering these principles, holistic kingdom music calls for new songs and innovative acts inspired by the Holy Spirit (:275-278), because

God’s people are given freedom to sing a ‘new song’ as a result of the dynamic blessing in their relationship to Christ. Learning and writing new songs is a way of expressing a renewed and right relationship with God (Corbitt 1998:288).²⁹

Particularly this dynamic interpretation of a holistic kingdom music manifest in new songs, as given by Corbitt, moves beyond the mere functionality of music in mission; it rather understands music theologically and points towards the spiritual-eschatological future of mission, as the kingdom of God is yet to be fulfilled.

In combining especially Corbitt’s eschatological approach of a holistic kingdom music with that mission-focused music (“mission music”) suggested by Callahan, music’s missiological significance is evidenced. It is the vital and vibrant relationship between the functional role of music in human missionary activity and the missiological foundation of music as “musical-theological reflection” of the *missio Dei*. As a missiological outflow of

music's (e.g., symbolic) capacity of serving mission ends, music is to be employed in actual missionary work. In short, in future mission, one could define *music as mission*, as well as *mission as music*.

Regarding the relation between theory and practice of music in mission, one may further argue, as Pass (1985:8) does, that “without a coherent theory of its own, church music is powerless to evaluate its own distinctive role in the face of the aggressive reforms which

29 As the “greatest contribution of Africa to kingdom music around the globe”, Corbitt (1998:271) identifies “its distinct syncopated rhythm and the spirit of praise and joy it embodies”. I would add a few other aspects, though; namely, the community-focused character of Africa's music, its quality of interpreting and sustaining life and religion, as well as its tendency to harmonise life and religion. These (and other) central features of African music have been indicated in chapter 5.2.

have swept through the church this century”.³⁰ Developing this importance of a theory of music, I would add that, without a coherent theory of music, music's role in future mission cannot be determined adequately either. The idea that music is “still ‘meaningful’”, though not having “any ‘innate’ meaning”,³¹ yet occurring “almost always ... as an event marking a human transition of some sort” (Pass 1985:70), indicates that missiological qualities, as the conveying of meaning and the transforming character of a conversion experience, are intrinsic to music. Particularly because the “meaning of the musical artefact ... does not reside in the artefact, but with the producers and the interpreters of that artefact” (:74). This implies, once again, that music can be instrumentalised in mission, as it, for instance, reflects and communicates the producer's (or missionary's) faith which can be recognised and accepted by the interpreter, the prospective convert. Hence, Pass (:93) identifies the nature of church music as “determined by the nature of the church, and the nature of the church is determined by its mission”. Furthermore, he interprets the nature of the church's mission in three ways: firstly, the Trinity as the foundation of the church's mission; secondly, the world as the object of its mission; thirdly, forgiveness as the purpose of the church's mission (:93). A fourth implication of the church's mission, the means of the mission, is described by the “three modes of the church as energised by charisma-diakonia” which include the “kerygmatic”, the “koinoniac” and the “leitourgic” mode (:109). Based on the Christian charisma-diakonia tradition, as shown in Acts 2:42 (:111-114), Pass (:116) defines the three “modes of communication in the church” in the following way: “i. The kerygmatic mode: God addresses us (as we address ourselves). ii. The koinoniac mode: we address ourselves (in the presence of God). iii. The leitourgic mode: we address God (and ourselves, as we address God)”. Within this communicational structure, the kerygmatic mode is explained as “that function of the church through which it declares or proclaims the gospel” (:118),

communicating “God’s acts and words of forgiveness for the world in Christ” (:120), while the koinoniac mode of

30 Pass (1985:9-12) names five good reasons in support of the necessity of a theory of church music which are related to the practice of church music: the life of the church (including evangelism), the transcendation of the immediate situation and the church’s adaptation in times of change, the theological concerns of music, as well as the church’s moving across cultural and linguistic boundaries. Obviously, the associations with evangelism and the cultural-linguistic boundaries are of particular interest in a mission context.

31 This is true in the sense that there is no innate nature of musical forms and patterns which could determine music as secular music or sacred music. However, it is not true in the sense that music does not have any relevance per se, as far as its very own implicit meaningful contents is concerned. Music has an “innate” meaning even without words, but rather with its, at least, symbolic capacities, as I have expounded in section 6.4.2. Pass (1985) himself mentions, inter alia, music’s importance as a direct emotional expression (:78) or as a means of providing identity (:81) through features inherent to ritual (:87-91).

communication involves “the affirmation in, to and within the community ... of God’s forgiveness in Christ”, emphasising “equality and reciprocity” (Pass 1985:121), and the “believing response to the kerygma” is expressed through the leitourgic mode of the address-situation (:123). Summarising, Pass (:125) declares that the

kerygmatic mode is an address-situation in which God’s word and act of forgiveness is communicated by people to people. The koinoniac mode is an address-situation in which God’s forgiveness is actualised The leitourgic mode ... takes up all the concerns generated in the kerygmatic and koinoniac modes and unifies them into a successive alternation of expressing our need for God’s forgiveness in our lives and world (praying), and expressing our response to the fact that he has already forgiven us in Christ (praising) (Pass 1985:125).

As the church fulfils its mission with the help of these forms of communication, they are to be thought of as modalities “inter-connected and inter-dependent” to each other (Pass 1985:127), while church music has to operate by means of these modes of communication within the “dynamic force-field between church and scripture” (:130).³² Thus, three distinctive types of church music emerge: based on the assumption that Col 3:16 is the “musical version” of Acts 2:42, Pass (:149) differentiates between “kerygmatic music, koinoniac music and leitourgic music”. Kerygmatic music is defined as “music which proclaims one or other aspect of the gospel as witnessed to in the Bible” (:151), while koinoniac music articulates “every aspect of our common life in Christ as a common life characterised by a unity-in-diversity (Acts 2:46)” (:154) and leitourgic music, alternating in “the rhythms of praise and prayer”, comprises both “prayer music and praise music” (:159). The thrust of this “whole-hearted and rational (intelligible) involvement in the singing and songs of the church” aims at the “fulfillment in the leitourgia” via the “acceptance of the

kerygma” and the “commitment to the koinonia” (:160).³³ - Although Pass’s argumentation is dogmatic-theologically one-sided, as it focuses solely on forgiveness,³⁴ nevertheless the differentiation between those three musical

32 Refer also to the figure given by Pass (1985:131) which depicts this close relationship between music, church and scripture within the entity of church music.

33 In order to fully understand the implications of those three types of church music, refer to the summarising table provided by Pass (1985:174) which explains the different communicative address-situations (including music’s nature, focus, direction and forms in them), the relationship between the peoples, the level of musical replicability, the musical realisation of the three modes regarding the different dispositions of the will, as well as music’s relationship to cultural diversity, to ritual and to the scriptures.

34 This theological focus, however, corresponds with the Lutheran emphasis on the “*theologia crucis*” (= “theology of the cross”) which focuses on the crucified Saviour Jesus Christ, in contrast to a “*theologia gloriae*” (= “theology of glory”) where the cross symbolises God’s divine victory and his power (Kadai 1967:238,235; cf. Pöhlmann 1985:240-241).

modes is very appealing, as it could be quite helpful in future mission, as it, for the least, stresses the centrality of the musical dimension of the church and its worshipping in the mission of the church. Further, an adequate employment of music in future mission has to view music in a wide spectrum, as suggested by those three musical modes.

Perceiving music as central in the mission of the church, one might well conceive music’s interpretation and involvement in future mission with the help of those three musical modes, which are based on that fundamental “charisma-diakonia” mode. Evaluating and applying them to different mission communication situations, hereby admittedly going beyond Pass’s scope of argumentation, I picture the following patterns: The “kerygmatic music” with its proclaiming features (Pass 1985:174) would fit into the primary missionary communication situation, as it focuses on the message sung, is highly tolerant to “culturally diverse musical styles” and innovative, as well as tends to use “proclamative, declarative and prophetic themes from the scriptures”, so that a transition is envisaged “from not listening to the word of God to a position of listening to the word of God”. The so-called “koinoniac music” would relate appropriately to the missionary situation within an almost established church which is open to evangelism and mission work; this situation would resemble the present state of the ELCSA-WD in the South African mission context. For this type of music, according to Pass (:174), emphasises the “needs of the community”, as it builds the community by qualities like “reciprocity and equality of exchange”, a “midway between innovative (kerygmatic) and conservative (leitourgic)” approach to music and a disposition “of unity and togetherness” employing a multitude of rituals and “supportive, comforting and constitutive scriptures”. A fully established church with a long history of mission, though, which would focus on conserving and strengthening music, could use that

“leitourgic music”. For this type of mission music encompasses an “alternation between prayer and praise” directed at God rather than outwards, employing stabilised musical forms and, therefore, tending to use “scriptures

Nevertheless, as it seems to me, the central message of the Gospel, salvation, denotes more than forgiveness. That is, particularly in the liturgical context, the theological content of Christian worship which encompasses different aspects (as has been shown in chapter 6); namely, among others, the fundamental encounter and communion between the loving God and the believing human being, the experience of the new being in Jesus as the Christ and the foretaste of the eschatological kingdom of God through the power of the Holy Spirit. Hence, reducing the message of the church and its worship in mission to forgiveness is an interpretation too narrow to be adequate and constructive. White (2000:171) even argues that penitential acts, which assumingly would relate to the forgiveness of sins mentioned by Pass, are not “the best way to begin public worship”, referring to the worship service of the first Christians; nor do penitential acts need to “appear at all in most services”. Herein, though, White contradicts the theological emphasis of the Reformers, like Luther, on the justification of the sinner through Christ’s death on the cross.

which articulate the absence of God (prayer)” and scriptures that articulate “the presence of God (praise)”³⁵ (Pass 1985:174). However, one has to acknowledge that those three musical modes cannot be strictly distinguished from each other in future mission, neither should they be muddled up. Rather, the kerygmatic, koinoniac and leitourgic music are inter-related and enhance one another, each one with its own distinctive qualities relevant in those also different yet not clearly distinguishable mission situations. While the first type of music would refer to a first-time conversion experience and the following ones to the process of continuing conversion, especially the last type seems to suggest a kind of renewed first-time conversion experience. Thus, the pattern of a *missionary conversion circle of mission music* emerges.

7.2.4 Consequences for Lutheran mission

A few elements relevant to future mission evolve from that analysis of the above views of some scholars which I now briefly summarise. These results are helpful in establishing a theoretical foundation for the employment of music in future mission work.

1. Worship and liturgy, being Gospel-centred, are a main expression of the church. Therefore, also in future mission, worship and liturgy have to be central or even *the* centre of mission; the liturgy interpreted as trinitarian and worship understood as a musical time involving the juxtaposition of the “Holy Things” within the liturgy including also music as part of the primary theology of liturgy.

2. Based on the emphasis of the *fides creatrix*, the creative faith, which builds on God’s promises and God’s love revealed in the totality of worship and empowered by the

Holy Spirit, the future missionary worship service is to be defined, firstly, as *Gottes Dienst* in the sense of a service of God and then as *Gottesdienst* viewed as service to God. Thus understood, worship, being sacramental and equally sacrificial, becomes an act of witness, as it is a fundamental means of God's own mission that people participate in. This form of participation has to materialise as invitational evangelism within the structure of an explicit liturgical evangelism. In this liturgical evangelism, a multi-dimensional approach to worship,

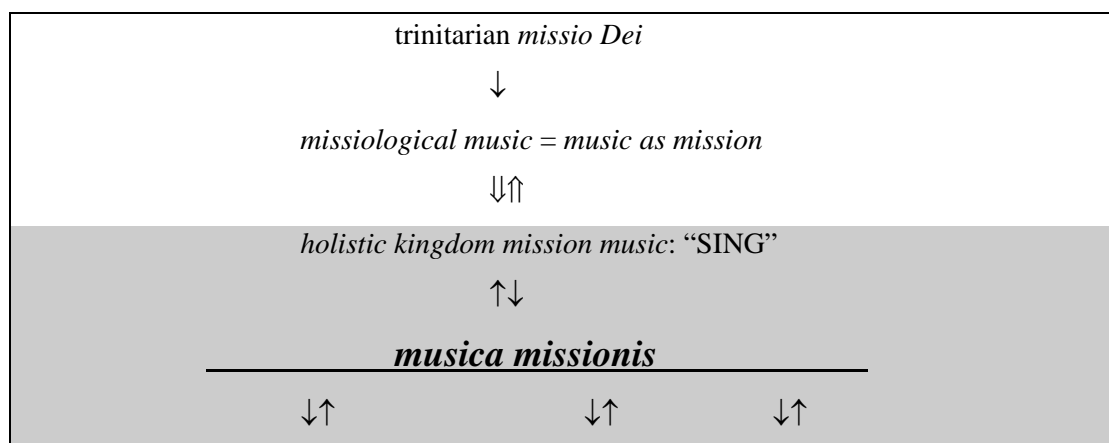
35 While praise relates indeed to the God who is present in the lives of the believers, prayer, however, does not only refer to a God who is experienced as absent, as Pass (1985:174) states. For prayer comprises adoration, petition and thanksgiving, not only the cry towards a God felt as far away from the believer's heart and life. An unclear and too narrow definition of "prayer" seems to be behind this too strict differentiation between prayer and praise, as given by Pass (:125), who defines praying only as the expression of "our need for God's forgiveness in our lives and our world" and praising as the expression of "our response to the fact that he has already forgiven us in Christ". Prayer and praise permeate each other, while they are distinct yet not separate from each other. The Old Testament Psalms show this. which considers the congregational identity, the experience of the individual and the church's responsibilities for the whole world, can pave the way for a comprehensive missionary understanding of the basic links between liturgy and evangelisation.

3. A liturgical evangelism in future mission activates the missionary functionality of music, as well as its missiological foundation. Music's functionality in mission, on the one hand, is expressed when it employs different types of music while singing the message and teaching to sing; thus playing an important role in the basic dialogue between the self-revealing trinitarian God and the responding human being. For several specific functions of music supportive of a future mission are discernable, as music is adaptable to almost any sphere of mission effort and useful as a teaching and communicating medium in mission work. This practical missionary functionality of music with an auxiliary character may be called the *missionary music* as one part of mission music. On the other hand, there is the other part of mission music, the *missiological music*, which refers to the theoretical missiological character of music in mission, especially with its independent symbolic-theological mission nature through which music can speak on its own. As music's essential qualities contribute significantly to the missionary life of a corporate and total dynamic worship, including the characteristic gifts of power, community, meaning and hope, future mission has to become a liturgical mission and future worship has to become a mission liturgy. Hence, the demand for mission music arises. An adequate interpretation of mission music would define the future relationship between mission and music with the perception of *music as mission* and *mission as music*. That mission music has to be one of a holistic kingdom music type focusing on the spiritual-eschatological future of mission and

employing the principles of the acronym “SING” which denotes sacrifice, intent, new song and Godly ministry. Innovation regarding new songs is a crucial feature of this holistic kingdom music to be interpreted and used in future mission. Herein, the three modes of communication of the church’s mission which are based on the fundamental “charisma-diakonia model”, the “kerygmatic”, the “koinoniac” and the “leitourgic mode”, lead to the inter-related modes of mission music referred to as the “kerygmatic”, “koinoniac” and “leitourgic music”. These three musical modes could relate to three discernable mission communication situations, as the prime mission, the semi-established mission and the fully established mission status, which are also inter-connected, particularly with regard to the understanding of continuing conversion. What emerges is a *missionary conversion circle of mission music* which utilises music in all of its stages.

Further interpreting these results supportive to a constructive future relationship between mission and music, it follows that the ever prevailing necessity for mission, as emanating from the ever-lasting trinitarian *missio Dei*, demands a comprehensive music in future mission which is able to embrace all of those three modes of music in the practice of mission work imminent in the *missiones ecclesiae*. It is this type of music that I refer to as the mode of *musica missionis*³⁶ which combines in future mission that “kerygmatic”, “koinoniac” and “leitourgic music” on the basis of the “charisma-diakonia model” and focuses on the pattern of “SING” which symbolises a *holistic kingdom mission music*. The future conceiving and instrumentalising of this *musica missionis*, with its essential missiological foundation and effective missionary functionality, has to endeavour to serve mission ends which include the process of *missionary conversion*. Thus, *musica missionis* becomes the future music of mission. It efficiently incorporates the theoretical-missiological foundation of the trinitarian *missio Dei*, as reflected in its interpretation as *missiological music* which views *music as mission*, and the practical-missionary participation in it by the *missiones ecclesiae*, as expressed in its interpretation as *missionary music* which pictures *mission as music*.

This concept of a future *musica missionis* is depicted in diagram 3:



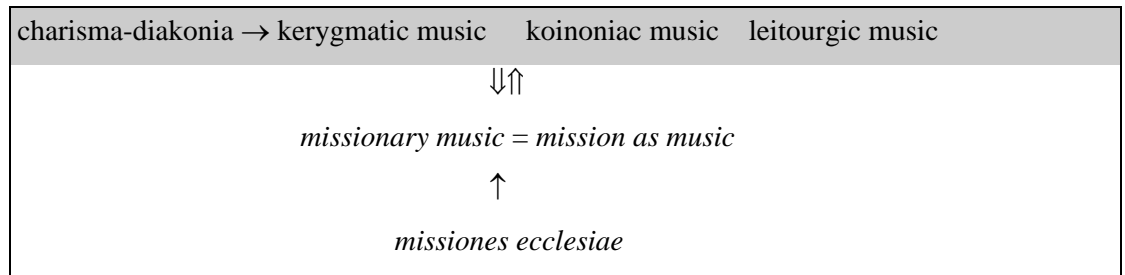


Diagram 3: The concept of a future *musica missionis*

36 The term *musica missionis* is derived from Callahan's (1994:73) above-mentioned type of "mission music". However, Latin is used as it is the liturgical language and to indicate that my understanding of it goes beyond Callahan's interpretation, in the way that it also includes those three modes of music brought out by Pass (1985) and Corbitt's (1998) concept of kingdom music. In substance, the term *musica missionis* considers those three concepts of music, yet adds significant elements to it; namely, the explicit combination of *theoria* and *praxis*, *missio Dei* and *missiones ecclesiae*, as well as *missiological music* and *missionary music* as the two sides of mission music. In other words, the term *musica missionis* reflects the fundamental relationship between mission and music which is perceived as *music as mission* and *mission as music*.

This diagram shows: In comparison to diagram 2 given at the end of the previous chapter, where music's basic qualities relevant to mission have been depicted and thus positioned between the present process of mission (*missio Dei* and *missiones ecclesiae*) and the missionary conversion of the human being, here music as future *musica missionis* is now depicted and positioned in-between the future process of *missio Dei* (as *missiological music*) and the *missiones ecclesiae* (as *missionary music*). This implies that, in future mission, music has to move upwards in the process of mission regarding and according to its value and significance in mission, namely, *music as mission* and *mission as music*, because of its mission-relevant qualities (as described in the previous chapter). In other words, the *musica missionis* has to become central in future mission as one reflection of the *missio Dei* and as one expression of the *missiones ecclesiae*! Thus, *musica missionis* will play a substantial role in the formation of a *liturgical missiology*.

The question then arises: What kind of practical implications does this missiological understanding of the *musica missionis* have for the future actual employment of music in mission work? Hence, I now turn to the analysis of two aspects implied in this question of the practice of mission work.

7.3 Approaching the practice of Lutheran mission work by means of music

The missiological interpretation of a *musica missionis* definitely has some practical consequences for the future of (Lutheran) mission work, especially in the South African mission context. Two of the most obvious and pressing implications are now discussed in

this section of the chapter: the development of a *context-musicology* for future mission and, subsequently, the role of mission music in the process of an Africanisation of the liturgy in support of future missionary efforts. With the help of these two practical dimensions of future music ministry in mission, mission gets empowered to approach step by step the practice of (Lutheran) mission work by means of music.

7.3.1 *The concept of context-musicology in mission*

Similar to Luther who has discovered the value of vernacular music in worship and education, one can generally accept “that the Holy Spirit can inspire and speak through vernacular music expression just as through vernacular prayer and Bible translation, or else deny the universality of God” (Chenoweth 1984:30). Hence, especially in the mission context, this appreciation of music familiar to the context suggests that “each culture should practice its own songs, pray its own prayers, and thus worship with true understanding” (Chenoweth 1984:32).³⁷ In consequence, missionaries should restrain themselves from imposing their own musical heritage on another culture, as this could result in “complete or partial misunderstanding, or at least a confusion of expression” (Whelan 1990:207) which would be counter-productive to missionary efforts. Unfortunately, many missionaries have done exactly this, as we have seen in the *half-way-contextualisation* of the Hermannsburg Mission. On the contrary, missionaries should support endeavours to make indigenous musical styles fruitful for worship and liturgy. This affinity towards indigenous music in the mission context leads to the task of first acquainting oneself with and analysing the existing musical forms prevailing in a certain mission context, before that particular traditional musical material might be utilised in future mission. Therefore, the necessity of an adequate musical analysis of the music encountered in the mission context is evident.

The method usually employed in the collecting, scrutinising and evaluating of musical information, often rather unknown to the missionary (like the music of Africa to a European missionary), is that of ethnomusicology. In order to understand and use this method of musical analysis appropriately in future mission work, I first provide a brief definition and description of what ethnomusicology is,³⁸ upon which its missionary implications are examined with the help of the introduction of a concept based on it, which I call *context-musicology*.

According to Ammer (1995:135), ethnomusicology is the “study of music in relation to the culture that produced it”, frequently applied only to studies outside Western traditions.³⁹

37 In fact, many peoples in the African mission context have already applied this way of contextualising the Christian message to their style of worship. Whelan (1990:202), for instance, has observed that “many local churches have begun to produce a body of liturgical music, that is a worthy cultural expression of their Christian faith” (however, the description of that liturgical music with the term “worthy” is a too strong value judgement; “appropriate” or “adequate” seem to be better terms). Furthermore, Chenoweth (1984:35) gives a few examples showing the “fruits of indigenous musical leadership in the church” which have resulted “in a wealth of worship styles all over the world”, such as those of Papua New Guinea, Nigeria or Cameroon.

38 It is obvious that the missiological point of departure of this thesis does not allow an extensive analysis of all ramifications of ethnomusicology, but only a brief examination of a few aspects. For further insights on ethnomusicology, refer to Merriam’s (1964) *The anthropology of music*, Nettl’s (1983) *The study of ethnomusicology* and the basic introduction to musicology, which also touches upon ethnomusicological questions, provided by Bruhn & Rösing (1998) in *Musikwissenschaft. Ein Grundkurs* (= Musicology. A basic course). Particularly focusing on the analysis of African music does Blacking (1976) in *How musical is man?*, while Whelan (1990) investigates the implications of African Christian music in his *African ethnomusicology and Christian liturgy*.

39 Ammer (1995:135) briefly outlines the development of this scientific research called ethnomusicology from not taking non-Western cultures and music seriously, regarding it as a curiosity (“exotic music”), to applying “careful methods of study” to it.

Because of music’s deep relation to culture, which, for instance, Erlmann (1998:71-90) describes, ethnomusicology draws on the precepts of anthropology, as well as musicology (Nettl 1985:9). As it aims at preserving “the enormously interesting variety of musical phenomena in the world by recording and transcribing it to paper” (:9), “the main result of field research” is that of “preservation” (:11).⁴⁰ This includes, inter alia, the history of musical patterns and their changes which have occurred, which would also refer to the preservation of the “concepts of music and musical behavior” (:13-15).⁴¹ Thus, also the cultural context could be captured, which is always subject to change (:15,18).⁴²

Further, as Blacking (1976:26) argues, ethnomusicology rests on the assumption that “there ought to be a relationship between patterns of human organization and the patterns of sound produced as a result of human interaction”, because music is “humanly organized sound”. Hence, ethnomusicological analysis also includes the social situation in which music is performed, as music communicates and expresses emotional, as well as social experiences, especially in the African cultural setting (:71-73). According to Blacking (1976:89), music is

a synthesis of cognitive processes which are present in culture and in the human body: the forms it takes, and the effects it has on people, are generated by the social

experiences of human bodies in different cultural environments. Because music is humanly organized sound, it expresses aspects of the experience of individuals in society. It follows that any assessment of human musicality must account for processes that are extramusical, and that these should be included in analyses of music.

As musical invention is a creative act involving “social, musical, and cognitive processes”, the analysis of music should also explain “the social, cultural, psychological, and musical events in the lives of individuals and groups that lead to the production of organized sound” (Blacking 1976:99).⁴³

40 In practical terms, this implies, as Chenoweth (1984:34; italics in original) says, that the ethnomusicologist would need a “*reproduction on tape of every style and kind of music in the culture and a translation of the text, if possible*”.

41 Nettl (1985:14-15; italics in original) refers to such an approach to ethnomusicology as “the *science* of music history”, which would support the recording of the different types of musical notation and, further, the preserving of “the cultural context”.

42 According to Nettl (1985:18), among the various components of a musical culture, it is the music that “changes least rapidly”, while “behavior changes more quickly”, and “the concept of music ... changes perhaps most rapidly”. These notions of change in musical cultures also have to be considered in the mission context, as cultural changes impact on missionary strategies. Refer to section 6.3.1 regarding the musical implications of culture.

43 Blacking (1976:99) lists six sets of rules essential for the explanation of the patterns of sound, namely, the “social and cultural factors”, “Tempo, meter, and rhythm”, “Speech tone and melody”, “Harmony and tonality”, “Musical development” and “Transformation processes”.

Analysing these diverse and yet connected areas of the interpretation of music, ethnomusicology is neither merely “concerned with exotic music, nor a musicology of the ethnic”, but rather a “discipline that holds out hope for a deeper understanding of all music” (Blacking 1976:31). Further, as “*all music is folk music*” because of its associations with people’s life, the common distinction between “folk” and “art” music does not make any sense either (VI,4; italics in original).

Considering this understanding of music and that broad spectrum of musical analysis necessary for an adequate interpretation of music, as implied in the discipline of ethnomusicology, the term “ethno-musicology” does not seem to be appropriate. Neither is the distinction between “ethno-musicology” as analysis of non-Western music, indirectly considered somewhat inferior, and “musicology” as the analysis of Western music, at least implicitly anticipated as the superior “true music”. Hence, to catch better what is apparently intended in the methods of the discipline ethnomusicology, I suggest another term for it, *context-musicology*, which would have to be distinguished from musicology. With *context-musicology* I refer to the discipline, but equally to the particular concept which forms the methodological basis of this discipline.⁴⁴ While the scientific discipline of *musicology* would investigate and describe the general aspects (forms, rules and patterns) of music relevant in all (or at least most) cultures and musical systems, as notation, rhythm, melody, etc.,⁴⁵ *context-musicology* would concentrate on almost all specific features particularly characteristic of a given context, as the impact of certain cultural norms on its music or important elements of its music different from the music of other contexts (e.g., rhythm and

dance in most African music or the melodic-harmonic foundation of Western type music). The methods intended in the concept of *context-musicology* have the potential to discover and grasp the characteristics which are of particular interest to a specific context, Western and non-Western context alike; thus going beyond the intentions of ethnomusicology which focuses only on non-Western “folk music”. This would lead to a deeper and relevant understanding of the contextuality and significance of music in any context. What kind of contributions these methods of musical and contextual analyses based on the concept and instrumentalised by the methodology of *context-*

44 However, here I am more concerned with the principles of the concept of *context-musicology* as being practically relevant in future mission work, whereas I am less interested in the naming and establishing of a new academic musicological discipline, as this thesis is primarily a missiological and not a musicological work.

45 For some universals of music to be distinguished, refer to Födermayr (1998a:91-103) who discusses “biogenic universals” (“*biogene Universalien*”), “logogenic universals” (“*logogene Universalien*”) and “sociogenic universals” (“*soziogene Universalien*”) of music. However, the difficulties involved in the determining of universals of music are indicated by Chenoweth (1999:161-163).

musicology could make in the mission context is evident. This particular form of musical analysis, whose principle it is to strive to bring out comprehensively all specific features related to the music of a certain (mission) context, would provide future mission work with valuable musical information regarding mission. It considers and strengthens, for instance, the four basic qualities of music relevant in any mission context, as discussed in the previous chapter: namely, the musical-missionary implications of contextualisation, communication, *canticum novum* and community. *Context-musicology* attempts to answer, inter alia, the following questions: What are the social-cultural influences on the music in a certain context? How is music used in the communication process of that context? Which specific features should a *canticum novum* incorporate in a contextualised music? How can one describe music’s role in the community-building process in a given context? Consequently, as *context-musicology* looks at all relevant aspects which could influence the music of a certain mission context, it leads to a fuller picture of the music concerned and, therefore, supports the practice of future musical mission work.

The question follows: What concrete implications does this concept of *context-musicology* have with regard to future mission work? It appears that at least two areas of concern will be positively affected by a *context-musicology*, the overall music ministry of the missionary and the development of new hymns and hymnals in future mission. For *context-musicology*, especially designed for and applied to mission, helps to identify the relevant *musica missionis*. In practical terms, *context-musicology* puts the missionary to task to learn

the music of the respective mission context and develop musical skills, as well as allows to produce new hymns and new hymnals for that specific mission context.

Although a missionary “can never strip himself or herself of his or her own cultural background” (Whelan 1990:208), the missionary can contribute significantly to the introduction of indigenous musical forms which explicitly express the new converts faith in an authentic style to mission worship and liturgy. By showing “an interest in the local music, *all* music, in order not to impede the flow of creativity that the church may need at a later date” (Chenoweth 1984:32; italics in original), the missionary might become a “catalytic agent” who does extensive research, listens with “opened ears”, looks for talented indigenous musicians and then encourages the believers to develop their very own musical gifts (Scott 2000:97-99). The all-embracing analytical approach of a *context-musicology* provides the missionary with the necessary freedom to gather the relevant contextual information of the music instrumental to do exactly that. Furthermore, the influence a missionary, who understands the main principles of a *context-musicology*, may have on the usage of authentic music in the mission context lies “in leading the liturgical choir and the whole community to a greater appreciation of their faith and of the liturgy they celebrate, and also in presenting them with *apt stimuli*, so that they may continually be alive in the musical expression of their faith” (Whelan 1990:209; italics in original). In order to fulfil this demanding task, the missionary has to become “bi-musical”, as Schrag (1989:312) calls it: “A person is bi-musical insofar as he or she is able to differentiate between two musical systems, and able to participate creatively within them”. Justifying his approach musicologically, as all cultures know music which is yet “not a universal language” (:313),⁴⁶ anthropologically because of the strong links between culture and music (:313-314)⁴⁷ and biblically stating that “wherever God’s people are, there is to be music” (:315),⁴⁸ Schrag (:315-318) develops a cognitive model of the learning process of becoming bi-musical. Referring to the “generic cognitive processes” involved in learning a unfamiliar musical system, he proposes a so-called “Musical Paradigm Construction”, which denotes “the comprehension of the structure of a new music system by searching for analogies between an old (already familiar) and the new (not yet known) system, and relating those analogies back to the cognitive processes which underly them” (:316-317). This cognitive approach might indeed be useful in the necessary process of becoming bi-musical; it is the first step in understanding and learning the music of another culture. However, the concept of *context-musicology* goes further, as it attempts to let the other musical system speak for itself and in its very own context without the foreign presuppositions of a missionary also implied in that cognitive approach and it strives for a more comprehensive understanding of the music which is not reduced to its cognitive processes. Accordingly, Hunt (1987:144-151), for

instance, provides the willing missionary with several steps to be taken in order to become bi-musical, including specific learning processes and study sessions concerning the music itself and the context it is performed in. These are, for example, the defining of “truly indigenous elements”, the changes having occurred through the introduction of foreign musical systems, the memorising of the various life activities associated with certain melodies, the discovering

46 Schrag (1989:313) explains that “each music system is governed by its own set of rules for creation and comprehension, and creates emotional responses in those who know it, which no other music can do”. This fact makes it so vital for a missionary to first understand her or his own musical heritage and only then encounter the other musical traditions.

47 It is further stressed by Schrag (1989:315) that music is “an important key to understanding a culture” which enables the missionary to “communicate the gospel more accurately and sensitively”.

48 To prove his biblical justification of the necessity of employing new music in mission, Schrag (1989:315) appropriately quotes Gen 1:27, Gen 4:21, Rom 1:20, Ps 19:1, Eph 5:18-19 and 1 Cor 14:15. In particular, he argues that when “a new church is born, God wants to hear new music (Psalms 49 and 98), and the missionary must encourage that”. Although naturally one does not find any hints at a “new church” in the given psalms, the emphasis on new music in mission has to be acknowledged.

of “the conceptual process in which music is heard” or the considering of the cultural framework of music. This appears to be a practicable way to become a bi-musical missionary within the conceptual basis of a *context-musicology*. In conclusion, the necessity of becoming bi-musical is obviously an essential element of a *context-musicology*.

What has emerged thus far, therefore, is the corroboration of the importance of the missionary’s involvement in music ministry which includes a musical analysis according to the concept of *context-musicology*. Being attentive to the music of a certain mission context is a crucial prerequisite for the successful communication and contextualisation processes in the future of mission work!

Another practical implication inherent to the main principle of *context-musicology* in the missionary realm, namely, the analysis of all factors of a context affecting its music, is the composition of contextualised hymns and the compilation of contextual hymn books, both encouraged and supported by bi-musical missionaries who are familiar with the basic principle of a *context-musicology*. As Schrag (1989:318) argues, “God has commanded his people to sing a new song to him, and he has given us the tools to do it”.

Since worship may be regarded as a “quality time in every respect” (Vajda 1993:495), also the music, being essential in worship, has to reflect this character. *Context-musicology* helps to decide what kind of “new music” might be appropriate in a certain mission context. While “pagan worship *may* be possible for the Christian worship service for such things as styles of music and musical instruments”, the “content of non-Christian

worship, however, is so different that little can be borrowed without damaging the community of believers” (Roeske 1997:20; italics in original).⁴⁹ A thorough investigation of all factors influential to the music in a specific mission context produces the relevant data which enable the missionary to distinguish what serves the missionary purpose and what counteracts it.⁵⁰ Thus, a *musica*

49 Broadening this view towards worship and liturgy as a whole, not focusing solely on their music, Roeske (1997:26-29) provides the missionary with several helpful guidelines to establish an adequate and effective worship service in the mission context: He refers to God’s whole Word, the focus on Christ, God’s law and Gospel, the whole body of believers (mentioning the importance of the comprehensibility and edifying nature of the language, the styles of music and symbols, and the like, used in the liturgy), the orderly conduct of the worshipping, the participation of the congregation, the worshipping “with ‘reverence and awe’ (Hebr. 12:28)”, the thanksgiving and celebrating character of worship, as well as the spirituality of worship. All these guidelines certainly contribute to the forming of “indigenous and yet Christian forms of worship” (:32) in the mission context.

50 Basic criteria to be met by that music in Lutheran worship in general are given by Dunstan (1990:29-38), Janzow (1993:499-502) and Fremder (1993:517-520). They consider, besides others, the dogmatic-theological soundness of texts (like their God-centredness) or the comprehensibility of their language, as well as the appropriateness of the music. Hunt (1987:121-127) states valuable principles regarding the missionary’s task to evaluate

missionis which is appropriate to both the Christian message and the respective context can emerge; a music which communicates the missionary message in a contextualised fashion, shapes the actual *missionary canticum novum* and builds a strong Christian community in the mission context. Hence, the renewal of existing hymn books would benefit from the analyses carried out according to the concept of *context-musicology*. Also in mission, the revision of hymnals is an “ongoing challenge”, but holds also “possibilities and opportunities for new vitality and variety in congregational singing” (Janzow 1993:515). While indigenous hymns are to be preferred because of their comprehensibility and contextuality, translated hymns also ought to be considered, as they contribute to the ecumenical character and richness of a hymn book (Vajda 1993:496). In the ELCSA-WD mission context, this implies that a revision of the existing hymnal *Kopelo* (1996) is a pressing issue and has to be high on the agenda, not least because of its age. The new *Kopelo* would have to include both new African hymns and songs, like choruses, as well as traditional, yet ever new Lutheran chorales in translation.

It follows that *context-musicology* provides the missionary with the necessary information of the environment of the music in a mission context and thus supports her or him in the composing or compiling task to choose the music that is appropriate to that context. With the help of the concept of *context-musicology*, the relevant *musica missionis*,

especially the component of *missionary music*, can be determined and employed in future mission work.

However, in order to be able to instrumentalise the concept of *context-musicology*, first the missionary has to understand music in general and its rules and patterns through the study of musicology. Therefore, music or musicology, at least in some form, has to become one central subject in the curriculum of missionary training, as also Scott (2000:113) calls for the inclusion of music in the curricula of colleges and universities concerned with cross-cultural ministries.⁵¹ Luther recognised the significance of music in education, as has the Hermannsburg Mission (as shown in section 3.3.3 and 4.3.2 respectively). In other words, let us go back to our Lutheran roots and discover the significance of musical knowledge also for theologians and missionaries!

indigenous music, while he considers the questions and problems involved in the process of indigenisation (Hunt 1987:133-143). Corbitt (1998:274-288) discusses some important implications of introducing new songs and of contextualising music suggesting “authentic music” which “comes from within the culture” (:278). All those criteria and principles are certainly instrumental and worth considering in the conceptual approach of a *context-musicology* to the musical analysis in the mission context.

51 Scott (2000:113-118) provides some useful suggestions for the establishment of those curricula which focus on cross-cultural ministry, as the integration of hymns in other theological courses such as exegesis, preaching, inter-cultural communication, church history, evangelism, the doctrine of God, soteriology or eschatology (:114-115).

It ought to have become clear from these few hints at some basic practical consequences implied in the concept of *context-musicology*, that its principle of a broad analysis of the music-related features of the mission context is very helpful and even vital in future mission work. For instance, after some adequate musical training, the missionary is capable to better understand and learn the indigenous music and then to utilise it for the invention of new contextualised hymns and contextual hymn books. Hence, *context-musicology* affects the instrumental processes involved in contextualisation, communication, the *canticum novum* and community-building in mission and results in a truly Christian and contextual *musica missionis*. This missionary-musical approach definitely supports any serious missionary effort and strengthens the continuing process of missionary conversion, as it points also to the universality of God’s *missio Dei* through musically relevant *missiones ecclesiae*.

Emerging from the idea of producing new hymns and hymnals for the mission context, another question relevant in the process of missionary contextualisation in the African mission field comes to mind. It is the issue of a so-called Africanisation of the liturgy and the role of music in it, a topic to which I now turn.

7.3.2 Music in the process of an Africanisation of the liturgy in mission

The positive energy music can radiate is explained by Deichgräber (2002:10-11) who claims that “a good song, and that can be applied also to a church song, is a loyal friend”,⁵² and a personal history with that song may begin after a person has listened to it. Luther too had tracked down on the significance of hymns, not only in the life of a person, but especially in the celebration of the liturgy (as shown in section 3.3.2), because of their capability of, inter alia, supporting the proclamation of God’s Word and the participation of the congregation in the liturgy (Schalk 1989:213). In the African understanding of music, this liturgical power of song is known, as Becken (1972:113-116) shows with regard to the use of healing songs in most African Independent Churches. These healing songs form an integral element of the liturgy of their healing services, for instance, as expression of the yearning for healing or of thankfulness after the healing ceremony.⁵³ Hence, in the light of the previous section, the

52 Deichgräber (2002:10): “*Ein gutes Lied, und das gilt gerade auch von einem Kirchenlied, ist ein treuer Freund*”. Deichgräber relates his personal encounter and friendship with the lyrics of a hymn written by the 20th century German poet Klepper, “*Die Nacht ist vorgedrungen*” (= “The night is far gone”; EG 1994:(16)), a text reminiscent of Rom 13:12.

53 These liturgical healing songs include hymns taken from traditional mission hymnals, like
question arises: How can the role of music in the continuing process of an Africanisation of the liturgy in the mission context be described? To find an answer to this decisive practical question, I now discuss, firstly, the need for an Africanisation of the liturgy and, secondly, some of music’s features helpful in the practice of this process which, lastly, produce some instrumental results concerning the role of music with regard to the Africanisation process in future mission work.

According to Amalorpavadass (1971:18), mission and the process of indigenisation “are not two successive actions, but a single simultaneous one”. This implies that “the mission of the Church at every stage and in every form of ministry should be adapted to the country, to its culture and religious tradition”, because a church will be “indigenous in so far as she is relevantly present to the living, moving and actual reality” (:19). In the African context, the “All Africa Conference of Churches” (AACC)⁵⁴ has already in 1974 and 1976 respectively discussed the Africanisation of the churches in Africa and called, for example, for a moratorium regarding financial and personnel assistance from overseas to be able to find their own new ways of contextualising Africa’s churches (AACC 1993:183-188). The conference, therefore, has also referred to the use of African music and African musical instruments (Kodjo 1993:182). Within the ELCSA and the ELCSA-WD, the quest for an

Africanisation of the liturgy has also been voiced (as indicated in section 4.3.2). In the ELCSA Church Council minutes (No. 90/1999:32), for instance, it is uttered that there is a need for the ELCSA “as a young church to revisit the liturgical traditions as were implanted in this subcontinent by missionaries in the last century”. However, the ELCSA-WD (Diocesan Council 105/2001:6) has decided to recommend the use of “the old liturgy ..., since it is still serving us good”, whereas the writing of new African songs or hymns by congregants is encouraged. How vital authentic hymns apparently are for the relevance of a liturgy, has been evidenced in the Indian mission context, where, according to Amalorpavadass (1971:11), a truly Indian liturgy has been shaped through the implementation of Indian instead of Western music. Hence, considering the cultural impact on liturgy, including its music, it becomes clear that “the future of worship and its music will be written by both the church and society” (Jais-Mick 1989:199). Thus, also in the African mission context, the question is not *whether* the liturgy shall be Africanised, but *how* this ought to be done! Certainly one answer is that an

the Zulu hymn book of the Hermannsburg Mission (Becken 1972:178), as well as hymns of African origin (:206-207). For other healing songs recorded by him, see Becken (:211,232-235,243-247,261).

54 For the history and aims of this organisation, refer to Kodjo (1993:181-183), Amanze (1999:138-140) and Rodenberg (1999:157).

Africanisation can be achieved with the help of music being of specific relevance in the African context.

In this sense, an Africanised liturgy is a liturgy which integrates important features of African culture and spirituality, so that the worshipping becomes edifying and meaningful to the African congregations and yet remains Christian. Darby (1999:66) gives the example of the African Initiated Churches where allegedly “African spirituality has been allowed to permeate fully the worship and liturgy”, while all “mainline denominations in Africa have incorporated into their traditions, whether they like it or not, music, rhythm, ceremonies and pilgrimage which are intrinsically African”. As music is one living expression of African spirituality and the African perception of life, as I have argued in section 5.2.2, music is instrumental in the process of Africanising the liturgy also in the Lutheran church. However, given its own rich and meaningful musical heritage and still formative theology, which have been described throughout chapter 3, the Lutheran mission ought not simply copy or imitate the worship style of other churches. Rather, to be convincing, it has to find its own original way. Nonetheless, it should learn from other traditions. In this process of learning, the concept of “*skenosis*” might be helpful, as suggested by the Anglican theologian Pobee (1980/81:42; *italics in original*), who defines it as the “attempt of Christianity to speak to

homo africanus, body, heart and soul, through worship”. Since African Christianity is “the confluence of dominical teaching, Semitic culture, Graeco-Roman influences, European and African cultures”, “the exercise of *skenosis* is an exercise in distinguishing the Gospel, which is unchanging, from Christianity, which is the Gospel plus cultural particularity” (:41-42; italics in original). Especially in this practical exercise of liturgical *skenosis* in the African mission context, music is obviously crucial. In the “genuine *skenosis* of Church music in Africa, the rhythm of the songs must follow from the natural rhythm of the words”, while the specifically Christian content “will be the themes” (:46-47; italics in original).⁵⁵

Several characteristics of music can be identified which are of particular interest in the continuous process of the Africanisation of the liturgy in the African mission context, based on that concept of *skenosis*. Accepting the music of the culture prevalent in a certain

55 Pobee (1980/81:44-51) also incorporates into this concept of *skenosis* other essential elements of the liturgy, such as language, liturgical colours, gestures, time and the role of worship leaders. For Pobee (:51; italics in original) argues that in “search of the contextualisation of worship in Africa the areas to be pursued are the language, music, liturgical colours, gestures, dates and times. All these should be used to capture whatever the current rites and symbols try to capture: the awe and majesty of God, the sense of the Spirit, the *sensus communis*” (= the sense of community).

mission context should be the starting point of that process. For liturgical worship “- a consequence of apt acceptance of the Gospel - should also employ the living expressive terms of the local culture” (Whelan 1990:209; italics in original), of which music is an essential part in Africa. Further, music “- singing in particular - is a more spiritual action, that is, singing is more a unity of body and soul and of thought and feeling, than playing an instrument” (Venable 1995:80). Moreover, simply the fact that “only the human voice can articulate words” (:82)⁵⁶ demands the employment of singing texts which are meaningful to the context of the liturgy, so that songs can proclaim successfully the Word of God, law and Gospel, to the people in the mission liturgy. For, thus, “the content of the message - the gospel - gets implanted in their memory every time they hear it” (Neeley 1999:158). The undeniable affinity of African people to the combination of singing with bodily expressions (Khuzwayo 1999:17), like dance,⁵⁷ is another quality of music which supports a total understanding and acceptance of the message in the African mission context. Hence, it forces the missionary to allow certain bodily expressions which underscore the song’s content together with music in worship and to integrate them into a future missionary liturgy in Africa as part of an Africanisation process.⁵⁸ Particularly in the African mission field, the uniting capacity of music has to be considered, as congregants of different denominations meet each other quite frequently and take actively part in the liturgical celebration of other

churches; e.g., at funeral services. Here hymns, “choruses and other musical items have a uniting effect upon denominations that use a common language” (Darby 1999:67); a common language often expressed through choruses. Thus, the liturgical community of saints, as well as the fellowship with God are strengthened with the help of appropriate, i.e., contextualised hymns or choruses. This encounter with God may be described as the “joy of fellowship with the Creator” (Nelson1999:155) to which the musical traditions of any culture, as being part of God’s creation, can contribute enormously.⁵⁹

56 However, it has been argued throughout this thesis, that the assumption “that the only function of any sacred music is to make the words of the liturgy audible, distinct, and emphatic”, as claimed by Venable (1995:82), has to be dismissed as an inappropriate reduction of music’s abilities.

57 For insights concerning the implications inherent to dance in the African way of expressing musically African spirituality and faith within the church liturgy, refer to van Thiel (1990:195) and Chisha (1990:199-200).

58 This also points to the singing of choruses which usually involve some sort of bodily movement, as indicated in this thesis (section 5.2.1) and again confirmed by Khuzwayo (1999:19).

59 Nelson (1999:152-155) examines the role of ethnomusicological research in the mission context, herein stressing the importance of the bonds between music and culture and arguing that “God can and will use whatever we have for his kingdom and service” (:155).

Consequently, music plays a role which could even be described as dominant in Africanising the liturgy of the African mission context, as it expresses holistically the message to be proclaimed and accepted within the structure of liturgy, fosters the communal participation in the liturgy and allows the liturgical fellowship with God. Thus, music enables the African converts to understand comprehensively the contents and take actively part in the celebration of the mission liturgy. However, not every musical piece can be regarded as appropriate to a mission liturgy.⁶⁰ Venable (1995:84) provides the missionary with some basic criteria derived from the examination of the Church Fathers and particularly valuable to the implementation of songs in the mission liturgy: accordingly, music is suitable for liturgical use when it is not “too long or too loud, too difficult and so perhaps requiring a too obviously professional virtuosity, too reminiscent of a context felt as alien to religion, or in some other way inimical to piety”. I would add, though, that neither the texts, nor the notions of the musical forms may contradict or counteract the biblical message or the Lutheran dogma or missionary aims and subjectives. In short, the music has to meet the requirements of a *missiological music* and a *missionary music* - thus, being truly a *musica missionis*!

How influential a context could be to the formation of a meaningful liturgy employing relevant hymns through which missionary success then can be supported, is evident in the new credal hymns in Rwanda (van’t Spijker 2001:256-275). Van’t Spijker

(:258) observes the establishment and growth of new Christian communities whose characteristic features are their choirs which “count one or two members who regularly compose hymns mentioning actual events or Bible passages that have impressed them”. The message of these hymns which reflect the post-war situation in Rwanda has very often, “through rhythm and rhyme, ... more impact on the attenders than the message of the preacher” (:259); a fact I, too, have noticed frequently when African choruses are sung in our Lutheran Tswana liturgy. Touching upon themes, like the suffering of Christ which corresponds with “the sorrow and grief of the

60 It seems as if Neeley (1999), for instance, thoughtlessly accepts any music and superficially appreciates the effects music can have on missionary success, while he does not ask whether the people have really understood the meaning of the texts they are keen to sing with the help of their traditional musical instruments. For example, Neeley praises songs of quite simple textual contents (:158), as well as relates enthusiastically the joyful singing of the evangelised Dagomba people who would now play their traditional fiddles and drums, originally utilised to praise the Dagomba chiefs, to “exalt the King of kings” and who would render songs “to praise Naawuni (God, literally ‘Chief of all gods’ [*sic*])” (:160-161). Apparently, Neeley does not notice the, at least, implicit rather non-Christian notions of the traditional musical instruments and the name Naawuni used for God. However, Neeley (:161) is right when observing that music has “a unique ability to get to the depth of the human heart, and to express those depths in outward form”; again, provided the music corresponds with God’s standards, as well as the people’s culture! contemporary Christian” (van’t Spijker 2001:264-265) or the eschatological hope which represents a deeply moving “*theology of consolation*” (:268-270; italics in original), the credal hymns of these Rwandan choirs can be characterised as “songs of consolation and empowerment”, so that the choirs function as “an empowering force” (:274-275). Through this kind of relevant music, apparently the whole focus of the liturgy has changed. In essence, it has been contextualised. It is relevant and meaningful to the people of that specific context and does itself efficient mission work by means of a liturgy Africanised through its music.

This positive example underlines once again the indispensable function of music in the continuing process of Africanising, or generally contextualising the liturgy of the church. Hence, also the Lutheran liturgy in the region of the ELCSA-WD has to become and is capable of becoming contextualised, i.e., Africanised, to the same degree with the help of meaningful music as a very impressive tool. In the South African context, this could include hymns which make the present situation of the post-apartheid time an issue possibly based, for example, on the experiences the Israelites have made during the Old Testament times or on theological subjectives similar to those interpreted by the Rwandan hymns. For sure, future mission work would then be able to reap its fruits of relevant and Christian missionary worship!

As music in general can reach the deep dimensions intrinsic to the human being, similarly specific church music “forms so to speak the space of sound in which the encounter with the transcendent, the deepening of the message heard or the experience of the invisible community happens”⁶¹ (Gerhards 2000 I:103). Therefore, church music has to be regarded as an “artistic commitment within the mission of the church”⁶² (:104). In envisaging the future Africanising of the Lutheran liturgy in the African mission context, this artistic shaping of the mission of the Lutheran church involves the creating of a contextualised hymnody which may be used in the celebration of the liturgy. The methods to be employed in order to receive the necessary information for this process of contextualising the music are those of the concept of *context-musicology*. Moreover, Friesen (1982:92-94) distinguishes several basic “missiological principles”⁶³ which are also instructive for the development of contextualised

61 Gerhards (2000 I:103): “*Kirchenmusik bildet gewissermaßen den Klangraum, in dem sich Begegnung mit dem Transzendenten, Vertiefung der gehörten Botschaft oder die Erfahrung unsichtbarer Communio ereignet*”.

62 Gerhards (:2000 I:104): “... *als künstlerisches Engagement innerhalb der Sendung der Kirche*”. Note that Gerhards here describes church music as part of a new catechumenate implemented within the contemporary mission situation in the cities of 21st century Germany.

63 Friesen (1982:85) describes his methodology, which perfectly corresponds with my concept of *context-musicology* suggested above, as consisting of two parts; namely, “the ethnomusicological (the study of forms and functions of song types, instruments, singers and music for an Africanised Lutheran liturgy:

1. An analysis of the indigenous music system is necessary in order to develop an intelligible, theological and cultural hymnody for the church. 2. Continuity of culture is vital to a smooth transition and thus an indigenous development of Christianity. 3. The missionary’s role is one of catalyst/trainer/performer. 4. The discerning indigenous Christians are the best judges and thus should be the final arbiters of what is acceptable in ethnic hymnody and what should be omitted. 5. Ultimately everything in every culture must be evaluated in light of biblical principles and the ethnotheology of the society (Friesen 1982:92-94; italics in original).

In order to make these musical-missionary principles fruitful for a meaningful and sustainable transition from the existing, rather Western shape of the liturgy towards an Africanised one, generally the liturgical placement of hymns also in future mission has to consider that “*the integrity of the liturgy*” is to be maintained, as well as “*the integrity of the hymn*” (Schalk 1989:218; italics in original).⁶⁴ Thus, a liturgical placement of contextualised hymns or choruses, based on those principles, definitely helps to Africanise the liturgy. Similar to Luther, who has made the traditional Roman rite into a liturgy relevant to the

German people through hymns which respected and adapted the German folk music and the German language, as I have shown in section 3.3.2. While Luther's efforts resulted in nothing less than a contextualised "German liturgy" which was of paramount importance in spreading his reforming ideas, also an African-Lutheran liturgy formed by means of contextualised music certainly empowers and fosters future missionary endeavours!

Considering the deep musical and theological meaning of the traditional Lutheran chorales, but also the *communicative ecumenical missionary quality* of African choruses or chorus-like songs, which has emerged in section 5.3 (cf. Khuzwayo 1999:19), as well as Luther's own practice of a liturgical placement of contextualised hymns, I suggest the practice

instrumentalists, and technical characteristics of any culture); and the psycho-ethnomusicological (the study of the person's relationship to the native music)". This methodology, though, has to be supplemented by comprehensive studies of the immediate context of music, as intended by the concept of *context-musicology*.

64 This basic statement is fleshed out by Schalk (1989:219-220) with rather concrete suggestions: They regard the direct connection of the hymn with the liturgical context; the hymn has to fit practically in relation to its specific function and purpose, as well as theologically with regard to its contents. The hymn and the liturgical context are together forming a unity, the one complementing the other. Moreover, the text of the hymn has to be able to convey its message adequately and efficaciously. While these criteria are instrumental in any liturgical placement of hymns, they are even more important in the mission field, as only a liturgy of comprehensive integrity is able to attract and motivate people to participate in it and thus fully develop its missionary qualities.

of a *missionary-liturgical placement of choruses* in the liturgy of the African mission context; e.g., the ELCSA-WD. In practical terms, this means that the traditional Lutheran chorales or new Africa originated hymns form the main score of church music sung at worship time, while the musical pieces of the liturgy are to be replaced by new Tswana choruses or other African(ised) musical pieces. Which musical pieces are eventually to be placed has to be judged by the African people themselves with the help of the missionary regarding their overall liturgical-missiological quality. Thus, a liturgical form emerges which respects both the Lutheran tradition with its emphasis on theological teaching and the African culture with its affinity to music and rhythm. Tried and tested several times in my own congregations in Lebotlwane and Mabopane, I have put together a liturgical form which is used once in a while and might serve as a helpful example. Here choruses replace the musical pieces of the liturgy, like the *Introitus-Psalm*, *Kyrie eleison*, *Gloria in excelsis* and *Hallelujah*, as well as the congregational responses to the Epistle and Gospel readings and the congregational parts within the church prayer. Moreover, some choruses are added at different significant places of the liturgy; namely, before the scripture readings, before the reading of the sermon text, at the time of the Sunday offering and after the last hymn. The

choruses employed are, for instance, the Tswana chorus “*Tsamaya, Jesu, le nna*”⁶⁵ (= “Go with me, Jesus”) instead of the entrance psalm, then the South African “*Alleluia*” (*With one voice* 1995:(610)), which replaces the traditional “*Hallelujah*” as response to the reading of the Epistle, and the Tswana chorus “*Tshollela moya wa hao, Jesu*”⁶⁶ replacing Holsten’s piece “*Ke rata go utlwa*”⁶⁷. While the musical-liturgical creed “*Tumelo ya Baapostolo*” analysed at the beginning of this chapter is retained because of its contextualised character and missionary quality mentioned above, the Sunday offering is accompanied, with the playing of drums, by the singing (and dancing) of the chorus “*Ga go na yo ‘tshwanang le Jesu*”⁶⁸. However, this liturgical form must be flexible, in so far as any chorus may be replaced by any other chorus at any time, provided the new one meets the requirement of being suitable for a mission liturgy. This method of *missionary-liturgical placement of choruses* opens up the way towards a relevant Africanisation of the Lutheran liturgy, while the use of the traditional Lutheran chorales or other (contextualised) hymns ensures the dogmatic-theological foundation of the worshipping. Thus, an African-Lutheran liturgy faithful to both Lutheran theology and African culture can

65 The text of this piece runs: “1. *Tsamaya, Jesu, le nna*. 2. *Rapela, Jesu, le nna*. 3. *Opela, Jesu, le nna*. 4. *Bolela, Jesu, le nna*.” (= “1. Go with me, Jesus. 2. Pray with me, Jesus. 3. Sing with me, Jesus. 4. Talk to me, Jesus.”).

66 For the text and musical score of this chorus, refer to appendix 18.

67 The lyrics and the musical notes of this song can be found in appendix 2.

68 For the four-part-setting and the lyrics of this chorus, see appendix 12.

develop which will enliven and support any future missionary effort in the African-Lutheran mission context. The *half-way contextualisation* encountered in the mission work of the early Hermannsburg Mission would have been transformed into a full contextualisation of the liturgy by means of true *musica missionis*.

According to Deichgräber (2002:10-11), who argues that a song may become a “faithful friend”, the personal history one may have with a song will, in the long run, lead to thankfulness. Because of it being repeated on a weekly basis, a liturgical piece of music is predestined to become a good friend. For African people, this might well be also an African chorus placed in an African-Lutheran liturgy - at least for the time being. The above-mentioned “*Tumelo ya Baapostolo*”, though not a chorus, seems to be one of those faithful companions, as its appealing music and firm fundamental theology are repeated over and over again by voice and heart of the singers. Therefore, the continuing process of the Africanisation of the (Lutheran) liturgy has undoubtedly to instrumentalise contextualised music, true *musica missionis*, i.e., equally *missiological music* and *missionary music*, in future mission work; for example, by way of a *missionary-liturgical placement of choruses*.

However, in order not to reduce this approach towards the practice of Lutheran mission work by means of music to its purely practical implications, which would be missiologically unfaithful to the totality of the *missio Dei*, one has to attempt to also create a comprehensive *liturgical missiology* which would consider the decisive implications both of the theory and the practice of future (Lutheran) mission work, including liturgical music. Hence, I now eventually ponder the possibility of a *liturgical missiology*.

7.4 Approaching a *liturgical missiology*

With reference to a hymn text, Deichgräber (2002:102) expects to listen to a “heavenly song” (“*Himmlicher Gesang*”) in the eschatological heavenly city of God.⁶⁹ Similarly, having mission music involved in the *missio Dei* and the *missiones ecclesiae* in mind, it appears that also the true *musica missionis*, in the end, points to the eschatological singing in the eternal worshipping of all saints in God’s kingdom. In a mission liturgy, one can already have a foretaste of God’s eschatological liturgy, as the earthly liturgy is part of God’s mission to the world including, for instance, that form of a *holistic kingdom mission music* mentioned earlier. That *musica missionis* is the meaningful prelude that sets the tone for the living

⁶⁹ Deichgräber (2002:102) refers to Klepper’s lyrics of the hymn “*Mein Gott, ich will von hinnen gehen*” (= “My God, I want to leave from here”), a text which expresses the yearning for the eternal heavenly city, relating to Rev 21.

liturgical celebration, it is a kind of *ouverture* which already hints at all important theological motifs, as God’s never-ending love, which will again appear later in God’s very own composition(s) of his everlasting world. However, this kind of *missiological music* and *missionary music* can only blossom out its qualities fully, if the practice of its missionary employment is based on a broad missiological foundation. Such a foundation, I would argue, can be provided best by a missiology that centres around the liturgical dimension of theology. Hence, it is high time to approach with fervour such a liturgical theology of mission. Emerging from those qualities of music important in mission, as identified in the previous chapter, as well as those mission-related implications of the *musica missionis* mentioned in this chapter, the task now is to develop a comprehensive missiology which would be able to tie all those strings of music relevant in a mission liturgy together and in which music is one decisive element: a *liturgical missiology*. In order to do this properly, I first ponder briefly the relationship between missiology and a (liturgical) theology, whereafter I attempt to approach a distinct *liturgical missiology*.

7.4.1 Missiology as (liturgical) theology

Throughout the expositions of this thesis it has been emphasised that a strong connection exists between liturgy and mission. As indicated earlier, a future liturgy has, therefore, to become missionary (including its music), while a future mission work has to have a liturgical focus which also includes a *musica missionis*. To put these ideas in a theoretical system, I first discuss some basic definitions and developments of a theology of mission and then describe the relationship between theology and liturgy, which finally lead to a future assignment of that theology of liturgy to a theology of mission.

While the term theology denotes “a knowledge of God” (Senn 2000:3), missiology is the study of the mission of God and its subsequent mission of his church. As “God owns the mission”, his mission is a trinitarian mission with God as its source, Christ as “the *primary messenger*” and the Holy Spirit as organiser of that mission of God (Bunkowske 1995:67-68,70; italics in original).⁷⁰ Thus, also a theology of mission has to reflect its trinitarian foundation.

Historically, one can distinguish different steps in the development of a theology of

70 Bunkowske (1995:70; italics in original) adds that a distinct Lutheran interpretation of mission confesses God’s ownership of the mission, as well as “the three *solas*: by grace alone, by faith alone, by Scripture alone”. However, I contend that these rather basic notions of the Lutheran understanding of mission requires much further elaboration. mission, as well as several theological models of mission.⁷¹ After its establishment as a theological discipline, missiology had been subordinated to the discipline of practical theology; but eventually it developed as an autonomous discipline due to Warneck’s “indefatigable efforts” (Bosch 1996:490-492).⁷² Roughly spoken, in the first century of Christianity, mission had been naturally seen as the “mother of theology”, while by the sixth decade of the 20th century it was generally agreed on the theological conviction that “mission belongs to the essence of the church” and, hence, is “an expression of the *very being* of the church” (:489,492-493; italics in original).

In current theologising, mission appears to be characterised as “the ‘synoptic discipline’ within the wider encyclopedia of theology” (Bosch 1996:494). Seemingly, present missiology is basically determined by four fundamental dimensions of mission; namely, the Holy Scriptures as basis text, the missiological and theological tradition, the ecumenical discussion and the specific contexts mission is active in (Sundermeier 1987:479). Moreover, three central problems can be identified as pressing issues in present missiological circles; namely, the interpretation of other religions in missiological perspective, the

ecumenical views regarding mission and dialogue, as well as the question of mission and development (:487-493).

Based on the understanding of mission as the trinitarian *missio Dei* and on a particularity of mission defined as “*crossing the frontier between faith in Christ as Lord and unbelief*” (Scherer 1993:197; italics in original), missiology amid theological discourse has several tasks which can be identified. Firstly, missiology’s obligation is “to highlight theology’s reference to the world”; secondly, in addition to this “dimensional aspect, missiology has to attend to the *intentional* aspect of mission” which refers to the practical challenges mission faces; thirdly, missiology inherits “a critical function by continuously challenging theology to be *theologia viatorum*”, a theology on its way; fourthly, missiology referring to mission as “*intersubjective* reality” has a responsibility concerning the actual practice of missionary work (Bosch 1996:494-497; italics in original). Despite all these different aspects, a future theology of mission has to be a “mission in unity” which prepares for and expects the eschatological kingdom of God (Scherer 1993:199). Taking eschatology

71 For an overview of some of the existing historical and current mission models, which cannot be given here, refer to Sundermeier (1987:470-479). Although quite divergent in their theological foundation and methodological design, all models seem to corroborate the necessity of the church’s participation in God’s mission and in missiological research.

72 However, some theologians, particularly in the Anglo-Saxon world, have abandoned missiology as a discipline in its own right and rather “incorporate the missionary dimension into the entire field of theology” (Bosch 1996:492), which does not do justice to mission. thus seriously allows

present mission structures and practices to become relativized for the sake of the kingdom of God. It is to place all plans and resources at the disposal of God’s own mission, following ‘in Christ’s way’ through the power of the Spirit (Scherer 1993:199).

Although not all of those dimensions which are demanded of a future missiology can be covered sufficiently by a missiology oriented towards liturgy, a missiology based on liturgical experiences and insights can, at least, comprehend the eschatological focus, as the eschatological life is already anticipated in the liturgical fellowship with God, so that this experience can find its way into a liturgy-related missiology. Music is one vital element of that liturgical experience of God’s eschatological fellowship, also in missiological terms. Moreover, a missionary liturgy and a liturgical mission are capable of performing as the starting point, the heart and the goal of mission and missiology; including those missiological dimensions.

While theology attempts to retrieve some knowledge of God, “*leitourgia*, means, etymologically, ‘the work of the people’” (Senn 2000:3; italics in original). Both theology and liturgy combined “suggest correlatively a knowledge of God that comes through the performance of liturgy and a liturgy done in the presence of God” (:4), who owns the mission.

In this obvious relationship between liturgy and theology, one can identify several approaches to a liturgical theology. It is either a theology of worship or liturgy (Irwin 1990:64; Senn 2000:5), which looks at liturgy as a dogmatic object and, thus, “describes what the liturgy is and what it does in terms of enacting Christ’s paschal mystery in the present” (Irwin 1990:64), or a theology derived from the liturgy itself and, therefore, investigating “how the words and symbols of liturgy can be utilized as a generative source in the Church’s systematization of her belief in theology” (:66; Senn 2000:5), so that it can provide “an all-embracing view of reality” (Senn 2000:6).⁷³ Further, while Senn (:5) views the “liturgical theology as such”, which would also “discern the presence and activity of God in interaction

73 Senn (2000:7-16) further expounds different important elements of a liturgical theology or theology of worship. These elements to be incorporated in a liturgically motivated theology are the explicit interpretation of liturgy, firstly, as “the public work of the people of God” (:7) and, secondly, as “an act of rite” (:8) involving prayer, both being “an experience of God” which leads to a change within the particular person because of the encounter with God in faith (:11-12). Particularly the latter aspect of a liturgical theology is relevant in a future missiology, as the occurrence of change within the liturgical work of God’s people manifests the effectiveness of liturgy in inviting people to a *continuing missionary conversion*; for instance, by means of music.

with his people in the liturgy as constitutive of the faith of the church” (Senn 2000:7), as a third approach to interpreting liturgy theologically, Irwin (1990:67; italics in original) knows yet another approach of a liturgy-related theology, the “*Doxological Theology*”, which emphasises in systematic theological terms the doxological orientation of theology. It appears that in future mission, a liturgical-theological understanding of mission has to include all of these notions intrinsic to the relationship between theology and liturgy; namely, the theological viewing of liturgy, the liturgical dimension controlling and correcting theology, the theologically fundamental encounter between God and the believers within the structure of liturgy, as well as the doxological understanding of all theologising pointing towards the everlasting praise of God. A future liturgical approach of missiology has, therefore, to relate to liturgy theologically, so that missiology can gain meaningful liturgical insights supportive of mission, be constructively questioned, be pointed towards the relevant theological fundamentals regarding the liturgical form and content helpful in mission and, at last, get drawn towards the eschatological-doxological dimension of all

missiology. Hence, what has emerged throughout the exposition of this thesis regarding one integral element of liturgy, music, is the need of a missiology which is interpreted as liturgical theology. In short, it is called for a *liturgical missiology*!

Obviously, the thrust of mission has changed over time. Therefore, the focus of future mission has to be adjusted to this change. For the future obligation of mission work is not only to bring the “heathens” to Christ, but also “to help those who already have the knowledge of the truth a long time, but who have lost the access to their power for a long time”⁷⁴ (Gremels 1994:22). It should have become clear through this thesis’s preliminary works for a liturgically oriented missiology that a liturgy which is missiologically understood and practically perceived in a missionary style, particularly concerning its music, is able to accommodate that changed attitude towards mission. For a *liturgical missiology* can help to establish and continue future mission with a focus also on continual missionary conversion. Hence, I now turn to the objective of approaching a future *liturgical missiology*.

7.4.2 A *liturgical missiology*!

The question concerning the future forming of a liturgical theology of mission is: How to

⁷⁴ Gremels (1994:22): “... *auch denen zu helfen, die zwar das Wissen um die Wahrheit schon lange besitzen, aber den Zugang zu ihrer Kraft längst verloren haben*”. Gremels refers here to the changed task of the present Hermannsburg Mission in comparison to the early days of L. Harms.

approach a (Lutheran) *liturgical missiology*? The results of this thesis’s explorations do leave one with no other choice than to answer: by considering music and its missiological and missionary qualities right from the beginning.

The exposition of this thesis has shown the need for a missiology which is fundamentally musical-liturgically orientated and the necessity of a mission work which regards (liturgical) music highly instrumental in its practice. Music is a central element in the (Lutheran) liturgy. Hence, music has to become central too in a future (Lutheran) mission liturgy. However, to cover all essential elements implicit in a liturgically focused theology of mission which would embrace both the theory and the practice of future mission, the theological concept has to be comprehensive, not confined to music alone. Such an all-embracing theological approach, which includes music as one decisive element of liturgy and, therefore, also of a future mission based on liturgical insights, is what I refer to as a *liturgical missiology*.

The previous chapters provide some important preliminary work helpful in the approaching of such a *liturgical missiology*. By, firstly, summarising the main results of those liturgical-missiological examinations of music, a few aspects significant in the formation of a future (Lutheran) *liturgical missiology* emerge. Thereafter, the discussion of some criteria regarding a basic framework of a *liturgical missiology* takes the working out of such a liturgical theology of mission yet further.

As far as the musical implications of future mission are concerned, one can summarise a few fundamental elements which have to be considered in a future (Lutheran) *liturgical missiology*. Resulting from the investigations given thus far, the following suggestions can be made:

1.⁷⁵ The musical-liturgical text of Rev 4:8 may serve as an appropriate biblical basis of a liturgical theology of mission, as it inherits liturgical, as well as missiological implications. It further points to the everlasting God; God reveals himself as the triune God (Father, Son and Holy Spirit), who is the source and the fulfilment of all Christian mission. Since the triune God owns the mission in which the mission of the church participates, the missiological concept of a trinitarian *missio Dei* has to form the missiological foundation of a future mission. Especially, because this concept of a *missio Dei* allows to allocate music and liturgy to their adequate place in mission, namely, at the forefront of it, as the crucial encounter between the assembly of believers and the triune God also happens within the

⁷⁵ This paragraph refers to chapter 2 which lays the dogmatic-theological groundwork for a *liturgical missiology*.

musical structure of liturgy. Through the witnessing by all available means, an invitation to conversion is expressed in the mission field; this also includes the music performed in the context of the liturgy. Conversion here is understood as a personal experience received from God which, as a continuing process, may lead people eventually to the eschatological kingdom of God. This is the *continuing missionary conversion* which represents the ultimate goal of every mission work.

Based on these definitions and elements, the mission of the church has four distinct functions which can be described as the *koinonia*, *kerygma*, *diakonia* and *leitourgia* mode of the church; the latter being the link which holds the other three together and gives them direction. Consequently, this liturgical dimension of mission has to develop fully into a *liturgical missiology*.

2.⁷⁶ As also Luther has emotionally appreciated, theologically interpreted and practically utilised music (and liturgy) in his reforming efforts, particularly distinct Lutheran

mission should similarly consider music in its theory and praxis. When establishing a future Lutheran *liturgical missiology*, the Lutheran missiology can learn from Luther's own principles regarding music. With a close affinity to music, Luther focused on purpose, not necessarily on originality, when writing music and instrumentalising it in liturgy, education and his reform work. Outstanding features of his chorales were their familiarity, comprehensibility, attractiveness and accessibility, as well as biblically grounded and dogmatically sound texts, while he used the "anti-reformistic" methods of adding and substituting (instead of just abolishing), as well as the liturgical placement of hymns. Thus, their music could serve as the mouthpiece of the text and also speak on its own; especially, because the congregation was deeply involved in performing that music. This practical usage of music was an outflow of Luther's theological founding of music which consisted mainly of a trinitarian type of interpretation, the dogmatic teaching of the justification of the sinner through God's grace and the faith of the believing person, as well as the doctrine of the royal priesthood of all believers. These teachings allude to the character of dialogue inherent to the notions of "*Gottesdienst*" (God's work for the people and the people's work for God).

Consequently, Lutheran missiology and Lutheran mission work are virtually predestined to consider music in mission and a *liturgical missiology*. They just have to go back to their very own roots; namely, to look at Martin Luther himself. This shows the way forward in a future Lutheran mission. Thus, Lutheran *liturgical missiology* per se would gain

76 For more details relating to this paragraph's contents, refer to chapter 3, where the question of Luther's involvement in music is explicated in more depth. much momentum, if it would integrate those practical and theoretical principles into its vision of a future mission. Particularly this combination of theory and practice, the theological interpretation of music and, resulting from it, its actual usage, has to be the basic methodological approach in the design of a Lutheran *liturgical missiology*.

3.⁷⁷ As the examination of the employment of music in the mission work of one Lutheran mission agency in South Africa has indicated, the missionary work executed by the Hermannsburg Mission within the region of the ELCSA-WD generally lacked a mature theoretical-theological foundation. The Hermannsburg Mission has employed music in its missionary efforts, while coming from the conservative German revivalist background of its founder and leader Ludwig Harms, yet being enclined to confessional Lutheran mission work; at present as one mission agency of the German Lutheran church. However, although the Hermannsburg Mission started as a people centred mission movement in Germany ("*Bauernmission*") focusing on the people's German culture, in its work in South Africa, the

missionaries did not fully respect the indigenous culture of the African peoples, like the Tswana tribes, but imposed their own German heritage almost unfiltered on them (including their music). While the early missionaries acknowledged at least the predilection of the African people for music in general and, therefore, from the onset used music in their mission endeavours by means of hymn books, choirs and brass bands employing traditional Lutheran chorales in translation and a few own compositions, nevertheless, the music did not reflect a true contextualisation. Neither was the traditional German Lutheran liturgy contextualised which was introduced in translation to the Lutheran congregations of the Tswana people. As one consequence, in the area of the ELCSA-WD, at present the people prefer to sing more and more African Tswana choruses instead of Lutheran chorales and call for an Africanisation of the existing liturgy. Whilst music was part of the training of the missionaries, the employment of music in their mission work was usually done only in practical terms and on an individual basis by missionaries who had an interest in music, but not on a broader missiological theory or missionary strategy. In other words, a distinct Lutheran mission related to music unlike its own forefather Luther!

What could a future *liturgical missiology* learn from this merely practical attitude towards music? Firstly, in order to do convincing mission work and to avoid the same mistakes committed in the past, it ought to explicate the historical implications of music in mission. Secondly, a future liturgical theology of mission must also consider the cultural

⁷⁷ The conclusions of this paragraph are substantiated by the results given in chapter 4, where one finds a more detailed analysis of the history of music in the mission work of the Hermannsburg Mission and the ELCSA-WD.

implications of the mission context and, thus, support the process of fully contextualising the Christian message by emphasising the importance of the instrumentalisation of music (and liturgy) in any missionary effort; this helps to sustain the mission work. Thirdly, unlike the Hermannsburg Mission took it, there is a need to provide a missiological foundation for the actual employment of music in mission, so that this contextualisation of a future mission can be achieved. Fourthly, the meaningful combination of theory and practice, lacking in the mission of the Hermannsburg Mission, integrated into a *liturgical missiology* can certainly also in the realm of mission make sure that the Lutheran mission remains a singing mission.

4.⁷⁸ Important to know in that contextualisation process is that, in African societies, music often expresses explicitly almost all areas of life, including the religious dimension which cannot be separated from the understanding of life as a whole; music herein supporting the feelings of wholeness and belonging to the community. Therefore, music is a functional art aiming at socialisation, which fosters the communal experience through the

emotional and communicative reflection and expression of life combining spontaneity with ritualisation. Yet, music is more than a functional art. The rhythmically based music, singing in particular, is an indispensable element of the holistic manifestation of African life and spirituality. This centrality of music in African life and spirituality is also evident in the Tswana choruses which stand out through features, like accessibility, an inviting character, a communicative quality and a holistic nature. Thus, the wholeness of the African existence, the sacred, as well as the secular sphere, is influenced and interpreted by music. Music elucidates symbolically the essence of the African soul and culture whose basis is the *paradigm of harmony*.

Hence, in a *liturgical missiology* designed for a future mission in the African context, music has to play a very prominent, if not central role. This *liturgical missiology* considers music's qualities in building and sustaining Africa's religious communities, as only a mission work which focuses on communal experiences appears to be appropriate for the African communal understanding of life and religion which aims at harmony. For example, by the act of singing together which can reach the depths of the (African) soul, the fellowship with other believers and with God experienced in the liturgical celebration is one crucial aspect of a future-orientated *liturgical missiology* conceived for the African mission context. This liturgical theology of mission will undoubtedly be inviting to a *missionary conversion*.

5.⁷⁹ In order to formulate a *liturgical missiology* which is adequate to meet the vital

78 An analysis of African music, including Tswana choruses, is given in chapter 5, which explains more fully the contents of this paragraph.

79 This paragraph refers to some fundamental qualities of music relevant to mission, which are elucidated in detail in chapter 6.

requirements of a future mission in that African context, some of music's fundamental qualities relevant in mission have to be considered. The concept of the *harmonised tensions* might serve as the starting point, as liturgy can be characterised as relational in terms of its structural form and its content: Through the relational structure of liturgy, an encounter filled with tension takes place between the trinitarian God, who reveals himself in the liturgical context, and the community of believing congregants, who conduct the liturgy in celebration of this God, while the triune God is able to unite all existing tensions within himself and within this liturgical encounter. Significant qualities of music relevant to mission emerge from four *harmonised tensions* which represent that basic relational experience: Firstly, the *contextus* of *ingenium et cultura*, the context of the innate and the culture, finds its musical-missionary expression in music's cultural-social quality which contributes enormously to the

contextualisation process in mission; especially, due to the “healthy tension” which permeates the relationships between culture and music, as well as culture and religion. Secondly, with its symbolic quality which supports a *comprehensive symbolic missionary communication*, music reflects the *communicative mission axiom* indispensable in mission, whereby music symbolises also in mission the basic *totum in intelligentia et animus*, the totality which is manifest in the connection between the intellect and the emotion. Further, the reciprocal relation between mission and ritual is signified by music, with its ritualistic quality, through the reciprocal relation between rhythm and ritual which results in a *missionary canticum novum*, a new missionary song, which explicates musical-missiological the *harmonised tension of reformatio* as *inventio et traditio*, the reformation as combination of innovation and tradition. Lastly, music exhibits also the *universa mens divina* through *persona et communio*, the global Spirit of God evidenced through the living relation between the individual and the community, as its community-building quality helps to form and foster the *missionary spiritual community*.

A future *liturgical missiology* would have a strong foundation, if it would incorporate these vital qualities of music into its theoretical system which would result in a determined mission work by means of music and liturgy. Centering around them, a liturgical theology of mission has the *missionary conversion* in mind, because those qualities of music are instrumental in the integration of the believing human being into the fundamental relationship between the trinitarian *missio Dei* and the earthly *missiones ecclesiae*.

6.⁸⁰ To exploit fully music’s inextricable connection with mission, a future *liturgical*

80 For analyses substantiating this paragraph’s summary of a theoretical and practical approach to a future *liturgical missiology*, refer to the previous sections of chapter 7. *missiology* cannot overlook that music functions as an instrumental missionary tool emerging from its missiological basis as a musical-theological reflection of the *missio Dei*, which then results in the differentiation between the practical *missionary music* and the theoretical *missiological music*. Both are combined in a *musica missionis*, which embraces a *holistic kingdom mission music* relating to the trinitarian *missio Dei* and, connected with the *missiones ecclesiae*, the modes of “kerygmatic”, “koinoniac” and “leitourgic music” based on the fundamental “charisma-diakonia model” and related to those parallel modes of the mission of the church. Resulting from this interpretation of mission music, the need and possibility of an Africanisation of the (Lutheran) liturgy in the African mission context emerges, which is supported by the concept of a *context-musicology* in mission.

That liturgical-missiological understanding of a future *musica missionis* can serve as one central element in a *liturgical missiology*, as the *musica missionis* mediates between and connects with each other the two fundamental inter-related entities of global mission, the trinitarian *missio Dei* and the human *missiones ecclesiae*. Hence, a *liturgical missiology* for the future of (Lutheran) mission will develop towards maturity.

One might conclude from these results of the expositions of this thesis that a comprehensive, theory and practice effectively combining *liturgical missiology* prepares and provides best the way into the future of Lutheran mission in the South African mission context. The teachings of the *liturgical missiology* are based on the liturgical mode of the mission of the church, which holds all modes of the church together (the koinoniac, the kerygmatic and the diakonial), and fully demonstrates the liturgical dimension of mission; while it, further, points towards the ultimate goal of a *continuing missionary conversion*, which, in the end, leads people to the eschatological kingdom of the triune God who is the owner of the mission. Similar to Luther, who interpreted music theologically and utilised it in his reforming work, a *liturgical missiology* recognises music's missiological and missionary importance in future mission. In developing the too cautious beginnings of the *half-way contextualisation*, employed in the early mission work of the Hermannsburg Mission and the ELCSA-WD, a *liturgical missiology* allows to exhaust music's cultural links to religion and mission moving towards a true contextualisation. Following on from music's significance in Africa as reflection and expression of the totality of culture, life and spirituality, a *liturgical missiology* gives music the backing to call to a *continuing missionary conversion* - as Africa is music, so is music mission in Africa. A *liturgical missiology* supports the invitation to join in the fundamental relationship between the trinitarian *missio Dei* and the *missiones ecclesiae*, as music can unfold its vibrant qualities relevant to mission in this relationship. In a *liturgical missiology*, the *musica missionis*, which manifests the *missiological music* and *missionary music*, represents one central element of it which establishes a crucial connection between the *missio Dei* and the *missiones ecclesiae*.

Indeed, music is the, or at least one decisive answer to the question of how to approach a *liturgical missiology*, which is a liturgical theology of mission striving for the future of mission! However, since music is not the only element of a liturgically focused mission, at least three fundamental criteria for a sustainable framework of a *liturgical missiology*, as they have emerged from the results of this thesis, seem to be viable for consideration, in order to be able to approach this liturgical theology of mission properly: God as the source of mission, the liturgical time, the equation of worship with mission.⁸¹ Hence, they are now pondered briefly in a cautious attempt to give a preliminary foundation for a future *liturgical missiology*.

1. The liturgical-eschatological *trishaggion* of Rev 4:8 implies some aspects of theological (the trinitarian God), liturgical (the liturgical context) and missiological (the invitation to join in the eternal worshipping of God) groundwork. This biblical liturgical song hints at the apparently only appropriate theological, as well as missiological foundation of a *liturgical missiology* which allows a visionary outlook into the future of (Lutheran) mission: the eternal trinitarian *missio Dei* in which the *missiones ecclesiae* partake. While the triune God can be approached and encountered personally through experiences made in the liturgical context where God is revealing himself,⁸² dogmatically the *tremendum et fascinans* of the Christian God and his mission can be taken hold of only with the help of the doctrine of the Trinity. However, the theological teaching which describes the Christian God as a triune God can never be finished but has to remain an open process, in order to fulfil its original function,

81 These elements refer to what has been indicated earlier throughout this thesis; for instance, in sections 1.3, 2.2 and 7.2. Here they are finally discussed to provide a future *liturgical missiology* with a rather compact foundation coherent in theological, liturgical and missiological terms. A broader elaboration on these three basic aspects relevant to a future liturgical theology of mission, though, cannot be provided here, but is rather left up to a complete new draft of a future *liturgical missiology*.

82 This is possible, according to Senn (2000:21-22), because the liturgical celebration as a “participatory event” is “most explicitly trinitarian in that it reflects a God who is a community of Persons and whose Spirit brings into being a new community so identified with Christ that it can be regarded as his body in the world”. Hence, the earthly liturgy is “not just a human work, it is the work of the Spirit”; however, “it works according to human (that is, anthropological) principles” based on “the model of the many-to-many social interaction” (:22). Nonetheless, I would add that, at least theologically spoken, liturgy can also reflect a “one-to-one relationship”, the one God and the believing individual relate to each other, as well as the “one-to-many relationship”, God speaking to his people. Both models of social interaction are dismissed by Senn (:19-21) as an inappropriate description of the social interactions involved in liturgy.

which is “to express in comprehensive symbols the self-manifestation of God’s life for the human beings”⁸³ (Tillich 1987 III:337). As the self-revealing triune God is the owner of mission, while mission denotes a dynamic process of sending,

God is not only the Sender but also the One who is sent. Here we confront the great mystery of the mission: that God sends His Son; and the Father and the Son send the Holy Spirit. God’s activity of saving is at the same time His activity of self-revelation, carried out for the sake of the salvation of humankind (Dorow 2001:80).

A future *liturgical missiology* ought to build on this trinitarian understanding of the *missio Dei*, as this theological teaching assigns indisputably the ownership of mission to God, yet allows human involvement in his global mission, while both dimensions of mission,

the human and the Godly, produce a fertile soil for an enduring relationship in mission within the liturgical context.

2. This dynamic relationship between God and his faithful people occurs in the framework of time, as liturgy and mission are manifest in a temporal setting. For “Christianity talks not of salvation in general but of salvation accomplished by specific actions of God at definite times and places”; furthermore, “the ultimate meanings of life are not revealed by universal and timeless statements but by concrete acts of God” (White 2000:47). Also in worship and liturgy, this centrality of time becomes evident. Similar to the total structure of life, also worship is “structured on recurring rhythms of the week, the day, and the year” (:48). The longest period of time in the Lutheran liturgical church year is, by the way, occupied by the time after Trinity Sunday, a fact which could hint at the significance of the celebration of the Trinity; not only in liturgical terms, but also with reference to the theological foundation of the mission of the church.⁸⁴ Considering the centrality of time in that trinitarian understanding of the liturgy, one might argue that the

prospective vision of the Christian liturgical assembly shapes a context in which people isolated in the present moment are broken open to the testimony of God’s

83 Tillich (1987 III:337): “... in umfassenden Symbolen die Selbst-Manifestation des göttlichen Lebens für den Menschen zum Ausdruck zu bringen”. For further elucidation concerning the symbol of the Trinity, as Tillich views it, see Tillich (1987 III:324-337) who opts for a new version of the trinitarian dogma in a symbolic form. In this respect, refer also to what has been said earlier (section 6.4.2) about the symbolic power of music.

84 The significance of the missionary dimension of the church year is explained from a Roman-Catholic perspective by Kranemann (2000 I:70-83). For instance, Kranemann (:75-79) emphasises the relevance of the ecclesiastical year as a story of God’s presence, in past, present and future time, as the continuing salvation which helps to interpret the human life and as an obligation to Christian commitment.

activity in human history and to the hope for a future determined by God’s purposes for the world (Schattauer 1999:17).

Further, liturgy thus understood can produce “faithful worshippers, people who are committed to living as true disciples of Jesus, people formed by the word and readied for mission” (Karecki 2000:118), and, subsequently, result in “a paradigm for Christian living” (:121). As “the church in its assembly for worship is about the mission of God in the present as that assembly engages contemporary perspectives on the world’s future (and its past)” (Schattauer 1999:17), the experiences made with God through the actions performed within the structure of liturgy may demonstrate “the pattern for our lives” (Karecki 2000:121). Moreover, this liturgical-theological pattern of time may develop into a new creative systematic anatomy of future mission. For liturgy is celebrated “in the presence of God the

Holy Trinity who interacts with the people through Christ's word and sacraments and the people's Spirit-engendered praise and prayer" and thus "enacts a vision of the new creation" (Senn 2000:159).⁸⁵ In fact, the *missio Dei*

is nothing other than what the church as an eschatological community enacts in its liturgical assembly and in which it participates precisely by this enactment. Such an assembly is anything but focused on the past but lives in the present toward the future God has promised in Jesus Christ (Schattauer 1999:12).

Hence, also a future *liturgical missiology*, which endeavours to equip a future mission work to produce a kind of new creation and points to it in an eschatological sense, can be designed along the structural pattern of time which demonstrates meaningfully the eternal being of the triune God who communicates with his followers in that framework of time.⁸⁶

3. This is only possible, if a indissoluble link between liturgy or worship and mission

85 Senn (2000:159) explicates this interpretation of the liturgy further by stating that, as "the church affirms and employs in the liturgy the gifts of the Spirit manifested in its members, as it prays for the world that cannot pray for itself, as it sets things right between neighbors and between itself and God, as it praises God 'with angels and archangels and all the company of heaven', as it enters into communion with God through participation in the body and blood of Christ, it does the world aright". However, as he continues, the members of the church, who participate in the liturgy, have to leave the holy assembly and return to their everyday-life with its challenges. But hopefully, "they will return to that world as witnesses to what they have heard and seen and experienced in the liturgy". I would emphasise, though, that worship and world are not separate entities, but rather two different dimensions of the same existence called life - worshipping takes place within the world, not outside the world!

86 This significance of time, for instance regarding the life, Bible, church, music and mission, has already been indicated in section 1.3 and is reflected in the methodology and structure of this thesis.

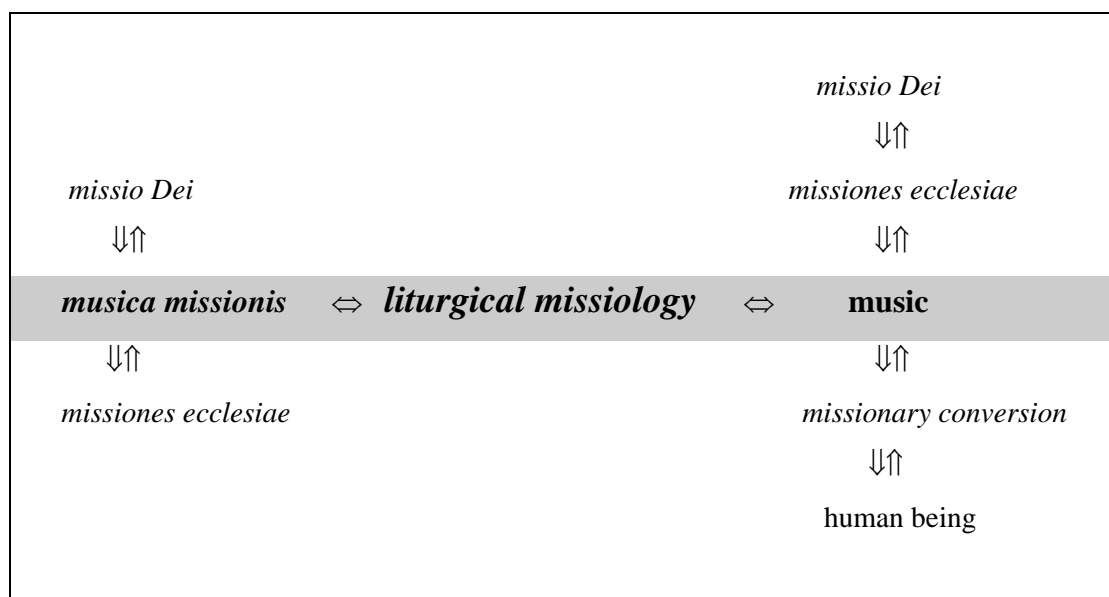
is maintained. Liturgy and worship are mission (Karecki 2000:123; Dorow 2001:78). This fundamental equation is evident in its dual components: on the one hand, active "participation in the *missio Dei* is only possible when there is active participation in the revision and celebration of the liturgy" (Davis 1967:148); on the other hand, "true worship is only possible within the context of mission" (:151). In other words, neither liturgy, nor liturgical music are mere tools for missionary outreach, though this function might be assigned to them; rather, the liturgy "is mission itself, for in the liturgy Christ is proclaimed, people are called to faith and sent out on mission" (Karecki 2000:123), and thus gives "the fullest expression to the mission of God" (Dorow 2001:82). Moreover, to elucidate this inextricable connection between liturgy and mission even further, Schattauer (1999:2-3) develops the liturgical-missiological approach of the "inside out". Dismissing two other

approaches as ineffective in that relationship - namely, the model of the “inside and out”, which views liturgy as foremost nourishing the gathered assembly which then is encouraged and equipped to do mission outside the church, as well as the model of the “outside in”, where mission becomes “the principal purpose of the church’s worship” -, he favours the third model of the “inside out” (:2-3). This approach moves beyond those two other models, in the sense that the liturgical assembly is located “within the arena of the *missio Dei*” (:3). Focusing on God’s own mission towards the world, the church is made an active witness to this mission: “The *missio Dei* is God’s own movement outward in relation to the world - in creation and the covenant with Israel, and culminating in Jesus Christ and the community gathered in him”, while the “visible act of [the] assembly (in Christ by the power of the Spirit) and the forms of this assembly - what we call liturgy - enact and signify this mission” (:3).⁸⁷ It is obvious that, from this perspective, a separation between liturgy and mission is obsolete. Rather the “liturgy sung, spoken, *and lived* is liturgy for a church in mission - inside out” (:19; italics in original)! A relevant future *liturgical missiology* naturally reflects this strong relationship between liturgy and mission and necessarily develops this even crucial congruence towards its eschatological fulfilment.

In conclusion, the importance of approaching a *liturgical missiology* to the benefit of a future (Lutheran) mission is evident. The question mark in the heading of section 2.5 has

⁸⁷ Outward signs in this approach of the “inside out” model are, according to Schattauer (1999:10-13), inter alia, the eucharistic character of the liturgical assembly through which it “witnesses to and participates in the *missio Dei*” (:10), the communal nature of the liturgical assembly, a prospective outlook of this community, as well as its symbolic rituals which point “to the eschatological reality beyond itself, to the purpose of God in Christ for the world and its peoples” (:13). However, although also mentioning the engaging of culture’s images in the liturgical assembly (:17-18), Schattauer does not refer to music’s qualities in all those elements of an “inside out” liturgical assembly.

indeed to be changed into an exclamation mark! Furthermore, the usefulness of music in this process has been proved throughout this thesis. Hence, I suggest a challenging model for the forming of a future *liturgical missiology*, which is based on the importance of (liturgical) music by considering, reflecting and expressing the valuable qualities of music in the process of a *continuing missionary conversion* as integration into the fundamental relationship between the trinitarian *missio Dei* and the *missiones ecclesiae*, as well as the significance of a *musica missionis* as *missiological music* and *missionary music* in that relationship (thus combining the results of both chapters 6 and 7, which attempted to approach a liturgical theology of mission from a musical point of view). This musical approach of a future *liturgical missiology* can, therefore, be put into diagram 4:



A future *liturgical missiology* thus conceived will, like all musical-liturgical mission work, in the end, concentrate on the never-ending praise of the eternal God. For, at least, liturgical mission originally derives from the praise of God, constantly centres around the praise of God and finally leads to the praise of God: “Holy, Holy, Holy, the Lord God the Almighty, who was and is and is to come” (Rev 4:8)!

CHAPTER 8: Conclusion - A *liturgical missiology*: Future tasks

After the above study of the issues relating to the main focus of this thesis, the importance of music in (Lutheran) mission work and the development of a (Lutheran) *liturgical missiology* for the South African mission context with the help of music, the results achieved corroborate my earlier assertion that, at least from the Lutheran perspective, music is indeed instrumental in a future mission, particularly in the African mission context, and that the call for a comprehensive *liturgical missiology* is, therefore, imminent! However, the question remains: Whither from here? To name just a few ideas concerning future tasks necessary in the formation of a *liturgical missiology* which appreciates music's role in future mission, I briefly indicate some aspects, firstly, regarding music and then regarding the outstanding full elaboration of a *liturgical missiology*.¹

While the significant positive status of music in a future mission work and a future *liturgical missiology* has emerged throughout the expositions on music and mission in this thesis, two other aspects related to music have to be touched upon here; at least for the sake of completeness, but also because they affect directly the understanding and employment of music in future mission. These concern music's negative implications and music's close connection with the dimension of space.

That music inherits not only positive qualities, but can also cause negative associations is a fact which should not be brushed aside. Bretschneider (2000 I:93-94), for instance, reminds us of the frequent misuse of music in history and present time, as the drumming of excessive patriotic feelings into people with the help of songs to make them willing to engage in war. He further quotes the German composer H. Eisler who once uttered that "the music 'is a whore who has lend herself to everything that was bad and good in society'"² (:94). Moreover, one may mention music's capability to make somebody's head spin, like certain styles of modern (pop) music.³ However, Bretschneider (:94) is right when he

¹ Obviously, this cannot be done in great detail in this final chapter of the thesis; it is rather only hinted at.

² Bretschneider (2000 I:94): "*Musik ist 'eine Hure, die sich zu allem ausgeliehen hat, was schlecht und gut war in der Gesellschaft'*". For more impressive instances of the misuse of music, see Bretschneider (:93-95).

³ Although his arguments are inadequately exaggerated, Johansson (1992:24-26) conveys an impression on the impact rock music can have on people and culture, when he mentions, for example, that the "music of rock supports ... mind-numbing" and has "dulled their [the people's] aesthetic sensibilities" (:26). Hence, his conclusion: "The most popular music for our culture is incompatible with Christian standards". However, the basic weakness of Johansson's argumentation is that he does not distinguish between the different existing

styles of rock music, but only generalises. According to Ammer (1995:367-368), there are also such arguments that it is “a depressing reality that music in church is still classified as harmless and, therefore, quite often as dispensable”.⁴ A future *liturgical missiology* should therefore not fall into the same trap, but rather evaluate music thoroughly - not least because of the usefulness of music in future mission. Superficial missionary purposes or the enticement of creating simple mission success stories with the help of music are no justification of an actual misuse of music in mission! A *liturgical missiology* should restrain itself from being tempted into supporting such a practice theoretically.

Although music is definitely one crucial element of ecclesiastical liturgy and, therefore, will be instrumental in future liturgically orientated mission enterprises, liturgy embraces much more than music. The question of liturgical space is another issue missiologically relevant: Where is the liturgical mission work to be conducted? Incidentally, this question affects also the performance of music in future mission - a chorale or chorus sung in a spacious metropolitan cathedral sounds quite differently from a rendition of it in a tiny little rural church building. Hence, the objective of ecclesiastical architecture evolves. As White (2000:81) contends, it “should not surprise us that a religion whose fundamental doctrine is the incarnation should take space seriously in its worship”. Naturally, any “Christian community needs a place to worship the Incarnate One. It can be anywhere, but it has to be a designated place so the Body of Christ knows where to assemble” (:82). I might add in this connection that, considering the enormous significance of music in liturgy and worship, this space designated for the liturgical-missionary assembly has to be conducive to the performance of music and not hinder it, so that the music can demonstrate its qualities fully in support of any mission work. This shows that the “relationship between architecture and what Christians do when they worship are complex”, because church architecture “not only reflects the ways Christians worship but it also shapes worship or, not uncommonly, mis-

types, as soft rock or folk rock, which are less rhythmic or aggressive; further, some of rock music’s melodies are built from old church modes; finally, one finds also texts dealing with issues, like civil rights, social concerns, protest against war, racism or injustice. Not all of these features are just “nihilistic” in nature, as Johansson (1992:25) claims, but they are rather well compatible with “Christian standards”. Moreover, for an overview of the different current styles of rock music, refer to Ammer (1995:367-369), who alone names such diverse forms of rock music, as rock, rockabilly, disco, folk rock, raga rock, psychedelic rock/acid rock, soft rock, hard rock, heavy metal, thrash/death metal/speed metal, blues rock, country rock, punk rock/new wave/hard core rock, art rock/progressive rock, jazz rock/fusion and alternative rock. In conclusion, a future *liturgical missiology* has to be aware of the negative impact music can indeed have on people (and mission); however,

the respective music to be considered must be carefully analysed and specified before a final judgement is made!

4 Bretschneider (2000 I:94): “*Es ist eine bedrückende Realität, daß Musik in der Kirche immer noch als harmlos und damit oft genug als entbehrlich eingestuft wird*”. Hence, the disrespect for music often encountered in church and mission circles. shapes it” (White 2000:82). In other words, church buildings can impair or intensify missionary efforts; particularly with regard to music. Consequently, a future *liturgical missiology* needs to consider not only the category of time, as argued above, but also the spacial dimensions of liturgy and mission - in missiological terms as place of an possibly life-changing encounter between God and the believer, as well as practically as affecting the missionary work.⁵

Furthermore, future mission will certainly involve many more theoretical and practical aspects than music can express. Although many, if not most of these issues of mission may be accompanied and even influenced by music in some form, the relevance of these issues has, first of all, to be considered separately in a future *liturgical missiology*. Thus, they too can become an essential component of a liturgical theology and practice of mission. To name just two examples, the mission-related implications of baptism and diakonial work belong into this category of important elements in a future mission which are not associated with music as a matter of priority, but relate directly or indirectly to the liturgical dimension of mission. Senn (1993), in his *The witness of the worshipping community*, therefore, includes the consideration of “The Witness of Baptism” (:61-75) and the objective of an “Invitational Evangelism: Hospitality and Inculturation” (:91-111); while Emeis (2000 I:84-92) connects the missiological liturgy with social welfare work arguing that both derived from the same origin, namely, the celebration of the Holy Communion. In consequence, aspects like these have to be incorporated into the working out of a future *liturgical missiology*, so that a true all-embracing and effective liturgical theology of future mission can emerge.

In order to achieve this ambitious goal, the full elaboration of a future *liturgical missiology* has, further, basically to conceive, inter alia, three main factors which have emerged from the analyses of this thesis. Firstly, one has to draft a compact construction based on the elements mentioned above (e.g., the pattern of time) which is linked to an efficient methodology. Moreover, the designing of a future *liturgical missiology* will have to investigate thoroughly all relevant theological, liturgical and missiological implications essential in a future (Lutheran) mission, as those indicated in this thesis (e.g., the trinitarian *missio Dei* or the idea of liturgy as mission). Thirdly, as resulting from the conclusions made concerning this thesis’s main topic of music, music’s exact position in a future *liturgical*

5 For more insights concerning the dimension of space in the church setting, see White (2000:47-109), and regarding the importance of the church building as one expression of a living congregation, refer to Richter (1999), who looks at this question from the German Roman Catholic perspective, similar to Rau (2000 I:106-120), who examines the implications of the church building as place of the proclamation of the Gospel. *missiology* has to be determined by comparing it with other components of the liturgy (e.g., a placement in the centre of its argumentation). These few, rather general remarks show that many essential tasks still need to be accomplished in order to approach adequately a future comprehensive *liturgical missiology* from the Lutheran perspective, which considers music to be an essential part of it!

At any rate, a future Lutheran *liturgical missiology* ought to meditate deeply on the importance of music and the meaningful purpose of liturgy and worship in the same way as Luther has done. Thus, his fundamental exposition of the third commandment will definitely also explain appropriately the fundamental significance of liturgy and music in a future Lutheran mission, namely:

*Deinde eam ob rem potissimum, ut die sabbati ..., otium et tempus sumatur cultui divino serviendi ita, ut conveniamus ad audiendum et tractandum Dei verbum ac deinceps Deum hymnis, psalmis et canticis laudemus*⁶ (Luther 1986:581).

6 A translation of this text is given on page 1, footnote 1.

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